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ARTS AND SCIENCES
HOLLYWOOD, CALIFORNIA

759

PRICE, 5 CENTS
SECOND YEAR

Published by the [illegible] PUBLISHING CO.
36 East 23d Street, New York

JANUARY 4, 1908
WHOLE NUMBER 89.

VIEWS AND FILMS INDEX

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Views and Films Index

ORGANIZED FOR SUNDAY SHOW.

New Yorkers Form Organization.

What is termed "the most sensible step yet taken toward securing definite legislation" sprang into existence in the form of a circular letter issued early this week over the signature of Miles Brothers, the New York renters. It called all exhibitors who desired to secure their right to a Sunday show together, at a meeting held last Tuesday at the quarters of this concern. About sixty showmen answered the call, and considering that it was issued on very short notice, this is considered a very encouraging number. They immediately got down to business, Herbert Miles acting as chairman by request. It was found that there were several present who had already instituted test proceedings on the Sunday question, and also that about three associations of exhibitors formed for the purpose were represented in the gathering. Nicola Seraphine, President of what is known as the Moving Picture Exhibitors Association stated that he was willing to merge his organization with others, so that all of the showmen of Greater New York could act in unison. There were many lawyers present, and it was urged by them that the body at once resolve what the sense of the organization will be as regards the fighting of the cases in court. The problem to be solved was that whereas many of the exhibitors already had their own cases in court in the hands of counsel, that these attorneys be recognized by the association so that they may be able to work in unison. The delegates were told that an injunction was a mushroom, and that only in unity of action was there any hope for relief. The body seemed of the opinion that action on this question would be premature, and it was laid over for consideration.

It was decided, however, that each member should pay a fee of twenty-five dollars toward the expenses of the association, and immediate call brought forth more than Seven Hundred Dollars. Then it was decided that a committee of three take up the work of inducing together other exhibitors to a meeting the next business day, which was Thursday, Wednesday being Xmas; with this adjournment was taken.

The call sent out by the committee was for Thursday morning, and at Murray Hill Lyceum the body reconvened as the time appointed. After a little preliminary the association appointed a committee of five to decide on a propaganda, and they went into immediate session. After an hour's deliberation they reported concurrence on an opinion sent them by an attorney, as regards the method of proceeding in the fighting of the cause. Here it was that Counsellor Florence J. Sullivan took the floor and delivered a stirring address on the necessity of prompt action. He reported on behalf of several conferers that they were willing to pull together and were sanguine of success. But he advocated that the exhibitors do their share at the same time. He suggested that each showman get a book for the purpose of collecting the signatures of pleased patrons, this petition later to be used as evidence of the popularity of moving pictures. "We know that picture shows are not bad as charged," he said, "but we've got to show that it is so and a petition, signed by thousands, or tens of thousands, will bring the Sunday show. The desire of the people, voiced by them will be obeyed."

On the conclusion of Mr. Sullivan's remarks the Chair voiced its satisfaction with the suggestion, and the delegates were asked to devote their efforts toward its accomplishment. A number of new subscriptions for membership were taken up, and the meeting adjourned, subject to the call of the committee.

It was learned during the proceedings that a report was in circulation to the effect that the city magistrates had decided to act together on Sunday arrests, instead of individually, with the confusion atendant on it, as heretofore.

BORDER DECISION.

Replying to a direct inquiry, the Treasury Department on Nov. 30, ruled that moving picture films may be sent into Canada for exhibition purposes and returned free of duty. The text of the Secretary's letter follows:

"Moving picture films sent into Canada for use for a time and afterward returned to the United States, whether of domestic or foreign origin, may be exported and returned under the provisions of Department circular 64 of Oct. 29, 1907."

The Board of General Appraisers, on Nov. 21, decided that flimsy constructed cinematographs were dutiable as toys under paragraph 416 of the tariff act.

On the same date the Treasury Department informed the colectors of customs throughout the country: "Commercial samples of drummers, whether of domestic or foreign origin, may be sent into Canada and returned to the United States in the manner provided in paragraphs 7 and 8 of Department circular 64, of Oct. 22, 1907."

The VIEWS AND FILMS INDEX is the oldest paper in the United States which is devoted to your business; Read all about everything every experience has taught its lessons, with the result that our news procuring system is just what you need.

AHOY, 1908!

The dawn of the New Year brings with it a most gratifying and promising aspect for those engaged in the moving picture business. Despite the discouraging tinge that was given all branches of business by the recent financial stringency, and in spite of the calamity howler, who is always with us, a prediction that the picture business never presented a more wholesome and encouraging condition than it does to-day is fully justified True, conditions in many quarters could be in a more satisfactory state, but taking the field as a whole the outlook is excellent. Within two months the record of prosperity that was shown by the business in the spring of 1907 will be fully equalled, if not surpassed and before the summer season opens all records will be cast into the shade The calamity howler will not have a leg to stand on. This statement is justified by the increase of orders from all parts of the country for new films. The manufacturers say that within the past two weeks has been an astonishing revival in this connection and the activity is not in new quarters, but among people who are credited with experience and knowledge of conditions.

Such a revival was not looked for by even the most sanguine at this early stage. Few, if any, of those most interested looked for it before the middle of the first month of the year and at the present ratio the boom should be well matured weeks ahead of the time upon which many figured. It was as late as March when the business attained its great proportions in 1907. The lull in the business attending the holiday season continued for weeks after the New Year opened. Such is not the case now. As already stated, the business received an impetus before the close of the holiday season. Manufacturers and dealers are full of expectations and are backing their confidence with additional investments. In all quarters we find evidence of renewed vigor and a thrilling spirit of enterprise. Enlarged and improved plants are among the many promises and increased expenditures for facilities to more adequately meet the requirements of the field are already made. This means that the pictures are to be better than ever and, consequently, the grip on popularity will become proportionately stronger.

The unsettled conditions attending the exhibition end of the business for several weeks past has led many people to assume that the popularity spoken of was on the wane. This view is unwarranted The pictures retain their hold on the amusement public as strong as at any time since they came into existence. People want the pictures as much as ever they did, but the difference between the past and the present is the people who patronize are not as they were. They have become educated. In other words, they know the difference between good pictures and "junk' and cannot be imposed upon as they have been in the past. This awakening has brought sorrow to the exhibitor who allows himself to be misled by the saying that the public wants to be fooled. Such exhibitors have become classed with the illegitimates and the public is gradually forcing them to the rear by giving patronage only to those who can make good. In many quarters we find that the exhibitors are clashing with the public authorities, a condition of affairs that has resulted in considerable loss and inconveniences to the former. Those who have brought the pictures into disrepute are forced to the conclusion that this state of affairs has in a great measure, been brought about by bad judgment and equally bad management on the part of the managers who have become classed as illegitimates. The good have suffered with the bad for the reason that the authorities have made no distinction, but there is no doubt that within a very short time the chaff will be sifted from the wheat. When this is accomplished the exhibition business will settle down to its normal state and the legitimate investors will reap their reward. In this connection the New Year will show a weeding out of the people who have brought the pictures into disrepute by avarice and a disregard of those principles that must form a part of all legitimate enterprises. When this is accomplished the people who win by merit will make more money than they have ever made before in the same line, for the reason that the people to whom they cater will cheerfully patronize them even if the prices are advanced. Despite the fact that there are several thousand nickelodeons and store shows in the United States there are thousands upon thousands of people who are yet to be reached. They are people who like the pictures, but for reasons already stated have formed prejudices against many of the places in which the exhibitions are given on account of the managements. When these people find that they can go into these places with the same assurance as any other place of amusement where families can go without risk of any kind they will go to see the pictures and be willing to pay more for the privilege than most of the places are charging now. Before the New Year is many weeks old this will be accomplished. It is not a new idea by any means. Many managers have been carrying out for several months with good profit. They are giving their patrons the best the market affords, the places are conducted with every attention devoted to the comfort and enjoyment of the public, and are paid a higher fee of admission without a protest. These are people will win out during the year 1908 will build up a business from they will have good revenue for

to come, for the moving pictures are here to stay and their development in interest and amusement is, after all, only in its infancy. Before the close of the year just opened many very pleasing surprises in that direction may be looked for. Talent, ingenuity, time and expense will figure more extensively during the next twelve months than ever before in the manufacture of films and the enterprising manager is not going to be behind in his part. With the quality of goods that are promised at his disposal the wide-awake manager knows it is up to him to give them proper presentation and this community of interest, if properly carried out is going to make the new year a banner one of the moving picture business.

SCIENTIFIC FILM.

The United States Agricultural Department is seeking to cultivate in this country, by irrigation, plants which have heretofore been known to thrive only in foreign, tropical climate. The condition of our soil in our great arid West is adaptable for the success of the scheme and all that is necessary is that the farmers be given an accurate knowledge of the characters of the plants. The Government, therefore, has an ingenious method of meeting the question, and they have already succeeded in so far that there are date trees now growing on American soil.

The bulb is imported and set in one of the Government's propagating hothouses. An automatic camera is focused on the plant and a clock-work attached. This clock mechanism is adjusted to snap the shutter every hour or two hours, or as frequently as desired. This device is installed before the plant has reached above the ground so that the machine may record its progress from the very beginning. Considering that it takes three weeks for certain plants to bloom completely and that pictures of its development have been taken hourly, there would be 504 pictures in all, making a film about 60 feet long. This film, then, would show the entire development of that plant—birth, growth, flowering and fruiting. The machine may be kept in position also to show how the plant, after reaching the zenith of its development, droops to decay.

Thus it is possible by the aid of motion photography to bring before the eyes of farmers in Nevada and California actual growth from the banks of the Nile, the steeps of the Caucuses or the bowers of Japan; and in such a practical way is it done that he is saved the energy and effort of experiment and the watching and waiting and anxiety which comes with it. It has not yet been found in how many different ways the wonderful soil of the West can be utilized. But the fact that date trees are now thriving there is good reason to hope that some day we will grow our own bananas and figs—and motion picture photography will surely be a great factor in accomplishing it.

A WASHINGTON CRITIC.

He Finds Room for "Ye Satyre" Seeing the Nickel Shows of the Capital.

The Rev. Zed H. Copp is a pious, God-fearing clergyman of Washington, D. C., and he nobly placed his reputation in jeopardy by actually witnessing the picture shows one night. But don't forget that the reverend gentleman has a weakness for newspaper notoricty, and that explains the presence of a press agent, who was apparently instructed to use all of the sarcasm at his command, for it must be borne in mind that even a graduate of the correspondence school of journalism is good enough to write something once in a while. Thanks to his wonderful cleverness, we are able to treat our readers to an account of his good master's wanderings. He visited, he says, the dark spots of the city, and he confidently tells us that some of the spots were so black that the searchlight of a modern battleship wouldn't have pierced through, but some were only indifferently vulgar, and others really interesting.

There was the gorilla—at least the slide of the moving picture machine called him a gorilla, although he looked like a cross between a nature fake and a special press agent's story from a big menagerie.

This was a very naughty beast, who stole the wife of a peaceful jungle inhabitant and carried her far away into the swampy, dark, noisome and tangled jungle.

Here milady learned to live, however, on grass and roots and jungle breakfast food. In the mornings she played bridge with the jungle "Four Hundred," while her husband played the jungle stock market.

In the afternoon she played more bridge, and in the evening she lapsed into viaduct, which is more intense than ordinary bridge, because it usually comes higher. Well, one day along comes her husband, his brother-in-law and the little son of the jungle lady. Hist! They see the ugly beast. Hist, twice more, for they shoot the noble jungle stock manipulator and see him fall to the noisome, swampy soil near a real-looking rock.

Back to the house they go, milady carried all the way. But a cruel fate has made her mad. Enter little Algernon, son of milady, a tear coursing down his rapidly moving cheeks. Milady spurns him, and asks in the best junglese for breakfast food and cards with which to play viaduct. He turns to go. Suddenly milady sees his hair is wet. She sees he has been in swimming, without a life preserver and a corps of life-savers. She clasps him in her arms. All is well again.

Here comes Willie de Freightcar, who steals a bicycle and proceeds to ride it for several hundred miles, with the assistance of the machine, a strong light and a screen. Willie zigzags almost over all the universe, and if there is any loose piece of humanity or crockery he doesn't hit the first time round he either goes back after it or wears an injured air that sits ill upon his well massaged countenance.

Willie knocks over pedestrians with the ease and precision of a 40-horse-power automobile. He rides in a wavering line that is meant to bring tears of laughter to the eyes of the spectators, but is more likely to give them the jimjams. He has a careless, debonaire manner that fits him like it would the Duke de Cakiak.

Jaunty is not quite the word for Willie; but enough of such persiflage. Willie is about his business, earning twenty-three per for posing for the machine. He turns square corners, upsets "loidies," runs into peddlers and finally gives two policemen such a waking up as they haven't received since the flood. But he gets away—they always do.

The darker side has a tinge of things other than nature or hoboes. Here comes the great comedian imported straight from Hester street, or the Ghetto, wearing an open-face suit, a diamond and a sense of impropriety. He cracks jokes which wouldn't be printed in any paper that was ever published. He sings in a voice much more strained than the quality of mercy, and yet he makes a decided hit. His remarks are greeted with laughter and side-shakings, so that there must have been somebody amused in the audience.

See how proudly the little dog, running before its little mistress, who can't be more than four years old, wags his tail. They are taking a walk. They walk very far into the fields. The little girl loses many things. She has a full baby-buggy when she starts. When she stops beside a river she has not so many things. The river flows swiftly. The little girl grows afraid. The little dog jumps into the river. He swims across and runs home. He brings back a bigger dog, who also wags his tail. When he has time in between he jumps and swims. The big dog takes a necklace from the little girl's neck. He goes back to his master, who is the little girl's father. The little girl's father runs back and swims the river. He does not—w he is busy running. The little girl's father swims the river and gets the little girl.

See the little girl feeding candy to both little dogs. Papa is not being fed; perhaps he is in the next room drying his clothes.

The sun shines down on Zambesi River, which is in Africa. The boats, driven by the natives or by gasoline, come up to the landing and take aboard their passengers. The river grows swifter. Hush! The Great Victoria Falls are roaring; can't you hear them in between the georgemcohan music?

There they are. How magnificent! See how they revolve slowly in front of the audience, as if the audience were being carried past them in a Chicago street car. They are really beautiful falls, and the moon looks pretty good, too.

Here we have the balloon, and coming here is a lady—at least she would have to be called that, because we've never been introduced. The lady clambers into the balloon and starts for Pike's Peak. Here comes the first villain. He seizes the rope ladder.

"Ah, Geraldine de Montmorency, you shall not escape me now."

Enter villain number two as villain number one disappears in the flies, or over the edge of the screen. He grabs a rope.

"Geraldine"—and the rest—"you shall be my meat."

Scene, the clouds in summer, with the fields below in autumn. The heroine and the villains dangle in midair, wherever that is.

Enter a bright thought. Villain number two falls off. He lands on the ground where he started, which is convenient, for he can walk right back where he was when he had to come on for the turn. Again we see number one purusing Geraldine about the meshes of the balloon's net.

"Ha! almost, Geraldine. Almost thrice more, and once again."

And all of the above, we are to suppose, is to the everlasting fame of the noble Rev. Zedd H. Copp!

BIRTH OF POST CARDS.

Who, when, what, or how originated the idea of picture post cards is a matter of dispute. But meager information can be obtained on the subject. It is said that M. Leon Besnardeux a bookseller and stationer, conceived the idea in 1870 during the Franco-Prussian War.

There were forty thousand soldiers in camp in his vicinity. The supply of envelopes was limited at the time, being difficult to obtain, and this wideawake stationer thought that the men would appreciate having some way of letting their friends know of their environment, and of life in the camp without the necessity of writing long letters and the consequent hustle for envelopes.

He tried the experiment of having cards engraved with cannon, tents and various things which might prove of interest to far away relatives and sweethearts. The soldiers promptly took them up. The first supply was soon exhausted, and he issued a second set. However, when the camp broke up the issue of cards was discontinued and forgotten at the time.

Some years later it was taken up by Germany and Austria, but attracted little attention at first. One story goes that a German was the first to print an object of interest on a card with a cordial greeting thereon and send it through the post, paying regular letter rates. Some say the industry developed from this simple beginning.

A business man wants practical suggestions, not idealistic flights; and we know it, because WE ARE PRACTICAL MEN. The VIEWS AND FILMS INDEX is the practical paper.

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No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.
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CALEHUFF.

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Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
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Yankee Rose.
When Life's Blue Sky Turns to Grey.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts.
Southern Girl.
When the Snow Birds Cross the Valley.
While the Old Mill Wheel is Turning.
When You Know You Love Her and She Loves You.

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Arrawannah.
Best Thing in Life.
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Give An American Girl.
Dearest Pocahontas.
Handsome Lifesaver.

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Won't You Waltz Home Sweet Home?

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Dreaming Love of You.

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When Snowbirds Cross the Valley.

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Roll Around.
Far Away.
Take a Sail in My Boat.

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Pathe Freres, 37 Randolph st., Chicago.
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F. S. Zimmerman, 5 E. 14th st., New York.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. II. No. 52. JAN. 4, 1908 WHOLE No. 89.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

TO ADVERTISERS.—The first form of the VIEWS AND FILMS INDEX goes to press Friday morning; no advertisement can be inserted and no changes shall be made in standing advertisements unless copy reaches us by noon Thursday.
Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
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EDITORIAL.

While changes are taking place throughout the moving picture business, associations dedicated to progress are forming, exhibitors are taking up oars in the same boat, and generally an atmosphere of good resolutions is prevailing, there is one branch of the business which still seems to need a little prodding.

We refer to the slide makers. They have become an important institution in the low-price show system, and their work is invariably good; likewise, it is a help and is appreciated. All showmen place much confidence in the drawing power of the illustrated song, and up to date there is every indication that they are giving full satisfaction, both in the light just mentioned and as to quality.

All things considered, then, is it not deplorable that there should be so much dissatisfaction among the slide makers. There is a continual hostility, easily distinguishable from mere business competition. One slide maker can always be found who claims to have made the original of a certain set of slides, alleging his competitor's product to be pirated. There is continual "knocking" and harsh things being said on all sides.

Why should this be? Slide making is not an art, and those engaged in it are classed as artists. Why, then, should they not protect themselves against illegitimate practice at once? We mean to suggest to those concerns which furnish the slides for the trade that they stand together and by concentrated effort annihilate the evils which harass them at present. In particular do we aim at slide piracy, and this practice, extensive as it is, can be stopped with ridiculous ease. But the only way is unity.

Our columns are open to any one interested to express his views, and if the slide makers decide to discuss the matter in meeting we offer to undertake the arrangements for this purpose. Just a few lines from them will be encouragement enough.

Moving Picture News From Everywhere.

A visitor at the Pathé office in New York at present is a fine, big, white, live rooster, christened "Pathé." He was sent as an appropriate Christmas gift and is now disporting himself in one large room of the Pathé quarters, in any of which a rooster may be seen adorning the walls; but this one is alive.

Last Sunday the moving picture theatres of New York city ran undisturbed under an exparte injunction issued by Justice Greenbaum to the attorneys who applied for the same on behalf of the exhibitors association. The sacred aspect was maintained at the theatres, and the showmen are now jubilant at the prospects.

From Attleboro, Mass., we hear that Thomas C. Heywood, proprietor of the Orpheum, has just returned from a trip through the State of Maine and the provinces.

He has organized a moving picture and vaudeville circuit in that locality and will open a new house at Woodstock in a house that has just been completed and is elaborately furnished. The interior is handsomely decorated and capacity is over 1,000.

Other houses will be managed by him in Frederickton and Monkton and other places will be open soon.

He is managing the National Amusement Company of which he is at the head.

Edward Levi, chief of a concern of public accountants which bears his name has spent several months in making a study of the moving picture business, and now reports that he has revised a bookkeeping system especially adapted to the many intricacies of the business. At present a number of his staff are doing work for some large rental concerns, and he bids fair to become a sort of supervisor of accounts for the entire trade The offices of the concern are at 777 Broadway, New York city.

C. G. Smith and L. M. Gossett, both of Kewanee, have gone to Spring Valley, Ill., to open a five cent theatre. They are pleasant gentlemen to meet and thoroughly understand their business. They propose putting on for the lowest price of admission an excellent entertainment for old and young, and this guarantee they will stand by. They have been busy all week getting the Ed Newman building in shape and expect to be ready for the first performance Saturday night.

George F. Gallot, a dealer of 90 Christopher street, New York, has placed on the market a paper stencil slide for announcements. He will send a sample on receipt of a two-cent stamp.

From Williams, Brown & Earle we receive for review descriptive matter concerning lanterns specially adapted for church, lodge, school and lecture work. Acetylene light is used.

The instrument is entirely of metal except the bellows; it is finished in bright nickel plate it has extension bellows, removable lens cell, arranged so that an operator can instantly remove the condensers for cleaning or adjustment, and sheet-iron hood with door and peephole. It is furnished with condensers 4½ inches in diameter and either the concern's Economic or Darlot Series III, ¼, ½, 2-3 or 4-4 Objectives, the price being the same for any of these objectives.

For decided originality in film subjects the Kalem Company is doing wonderfully. Their latest exhibition of commendable enterprise in staging for film the successful comedy, "Merry Widow," makes them a credit to the trade. The comment on this film from the public will be interesting.

A novel Christmas occasion was a dinner given by the officers of the Vitagraph Company of America. Messrs. Rock, Blackton and Smith dined ten of their employees at a nearby hostelry, the entire number of diners gathered round the sumptuous "spread" being just thirteen. This hoodoo number seemed to hold no terrors for them, however; it rather seemed to help matters along on the "Jolly Line." Only one man was superstitious about it, William Watkins, but his fears were quieted when Vic Smith told him to consider big George Hedden as two in one; he did so and felt relieved. Once more Hedden shines, this time a martyr to superstition.

For a time at least, Paterson, New Jersey, will have one less five cent moving picture show. One of these amusement places, located in the Munzer Building on Market street, opposite Clark street, was closed down after an attachment had been levied on the moving picture machine and the contents of the place by Zebulon E. Townsend, of Sheriff Van Noort's office.

Some time ago Frank Schmitter and Charles Fais, both of this city, disposed of their interests in the amusement place to Henry Lerch and Charles Zuck, both of Easton, Pa. They took a chattel mortgage on the contents of the place as part payment.

Recently the present owners gave Messrs. Schmitter and Fais two checks. These were to pay off the mortgage. When the checks were presented at the bank it was found that payment had been stopped.

Suit is now being brought for the amount of the checks, the attachment being issued to secure the plaintiffs against loss or removal of the belongings of the picture machine place.

Report of progress comes to us from a show as follows: "At the Orpheum, at Attleboro, Mass. Business is to the best and we have opened our new theatre with all new seats and fixtures. Among the staff here: Mr. T. C. Hewood, proprietor; G. E. Davis, manager; Peter Harris, business manager; R. L. McIntire, operator; Arthur Guild, assistant operator; William Doyle, pianist; Fred Rogers, boy baritone; Dal. Luther, tenor; Miss Louise Mayotte, treasurer; Frank Turbert, advertising agent."

The editorial of a New York up-State daily, touching the stability of moving pictures, is an interesting summary. We reprint it here:

"The moving picture is now in its infancy, both as an entertainment feature and as a means of educaton, and its development in the next decade will be nothing short of wonderful. As a form of amusement it has already strongly intrenched itself in popular favor, and as a means of entertainment combined with educational features it is unsurpassed. To those who are not able to travel extensively the motion picture affords opportunity to see the world at home and at very small expense. Scenes photographed from life in every country on the globe, in every great city of foreign lands, depicting faithfully the buildings, streets, conveyances, rural scenes, the inhabitants of strange lands, and their modes of dress and manner of living are transferred to the photographic film and exhibited to the people throughout the world. No matter how wealthy one may be, he can not without great inconvenience visit the four corners of the globe, but the moving picture man with his camera endeavors to cover every event of importance in every part of the world, regardless of the cost. Thus the school children may by means of the moving pictures become as well acquainted with the style of architecture, modes of living and of travel, and peculiarities of dress in foreign countries as the natives themselves.

"At a meeting of educators which took place in Boston not long ago President Eliot, of Harvard University, in the course of an address, took occasion to strongly recommend the moving picture as an invaluable

KALEM NEWS!!

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means of educating the young. The time is approaching when the children will be taught geography, both topographical and physical, by illustrations of mountains canyons, glaciers and perhaps volcanoes in action, and other subjects without end by means of moving pictures. The object lesson thus possible would make impressions upon the young minds which would never be eradicated.

"Not alone in America has the motion picture met with approval but in every land from the perpetual snows of the Klondike to the interior wilds of Africa the moving picture man has found his way, and all these places have their picture shows wherever the population of any considerable size. It is necessary, in the work of producing these pictures, that the camera operator be a man who knows not fear or hazardous undertaknigs enter into the making of them, and several photographers taking desperate chances have escaped death almost miraculously, while not a few have been killed. The motion picture will develop more during the next ten years than photography itself has in the last twenty.

OUR EARLY STAGES.

The moving picture business presents one of the most surprising lines of enterprise of the present day, both as to development and promise. A dozen years ago a man who could have secured one thousand feet of film, such as is rejected by most moving picture exhibitors of to-day, would have considered the acquisition a gold mine Twelve or fifteen prints of film measuring fifty or sixty feet in length at that time were considered an outfit of great value, both as to the intrinsic worth and the money-getting power. Those were the days when the projecting machines and the films were looked upon as a wonderful scientific accomplishment. A comedy picture projected upon the screen, of course, created merriment, but the mirth was tempered to a more or less extent by the astonishment manifested by the spectators. "How is it done?" "What makes the figures in the picture move?" and like expressions crowded out the peals of laughter. As the audiences left the place of exhibition their comments were upon the "wonderful." To-day, moving pictures are so commonplace that little or no thought is given to the scientific branch of the industry; and, indeed, the producers themselves, save for the purpose of development and perfection, have lost track of that thought. "Amusement" is the keynote for all—producer, manager and spectator, and what source of amusement has outlived the moving pictures during the past decade? Drama, comedy and vaudeville are challenged. Each of these three have had their day of success and suffered their seasons of public indifference, but the moving pictures have gone on steadily, evenly and progressively, until the present day finds it the most firmly rooted feature of the amusement field, despite the cries and predictions of the ever-present "calamity howler" that "the pictures are dead ones." There are men who, to-day, having thousands of dollars invested in the moving picture business, would have hesitated seven years ago to invest as many hundreds in it. Even at that time the moving picture was looked upon as a nine-day wonder and the risk of the manufacturer was left to the enterprise of foreign countries. The good old battleship views that traveled over the vaudeville circuits until they became threadbare, practically represented the extent of American confidence in animated photography as a business. The American product was then measured by the hundreds of feet. To-day the figures run into the millions, with the imported products still in the field. There is a cause for every effect. In the moving picture business the very element of amusement has been the seed of success.

As to the future there is much to be said. This has been a theme for discussion from the start, but to the initiated the outlook is as promising as the past has been satisfying. The moving picture is here to stay with us. Factories and studios are being erected all over the country for the manufacture of films. In former days "drops" of the most crude nature were brought into focus for the scenic effects and office staffs were enlisted to provide the characters. To-day thousands of dollars are invested, and are being invested, in scenic and stage effects in order to attain more definite and satisfactory results, and the best talent in the most prominent and popular theatrical circles are secured under contract to complete the artistic end and more closely meet the critical demands of the amusement seeking public. This goes, with the other facts, to prove the permanency of the moving pictures. Many are heard to say, "Well, I took in the moving picture show to give the children amusement." There is no little amount of hypocrisy in this sentiment. If the children alone were to be amused there would be little to warrant the immense investments of the present day in order to meet the exacting requirements of the mature mind and eye. It is not child's play. The thousands of store shows already in existence, and the thousands about to be opened throughout the country, prove that the movng picture is a magnet in itself, and is not dependent solely upon "the children's amusement."

KALEM NEWS!!

In preparation: **A condensed version of "THE MERRY WIDOW," to be accompanied by words and music.** This week: **"The Days of '61," 585 ft.,** and **"The Quack Doctor," 325 ft.**

Latest Productions of All Film Makers.

PATHÉ.

The Bargeman's Child.....672 ft.
The Tulips .....344 ft.
The Black Witch.....328 ft.
The Strong Man.....442 ft.
The First Row.....328 ft.
The Shrimper .....393 ft.
Thirteen at Table.....328 ft.
Dog and his Various Merits.....377 ft.
Wonderful Mirrors.....442 ft.
Doings of a Poodle.....344 ft.
Thieves Caught in Their Own Trap 295 ft.
The Talisman .....984 ft.
The Witch Kiss.....377 ft.
Elegant Paris .....606 ft.
Bluebeard .....738 ft.
Unknown Talent.....377 ft.
Madam's Fancies.....426 ft.
Daily Life of a French Sailor....688 ft.
On the Grass.....180 ft.
An Uncle by Marriage.....541 ft.
Manners and Customs in Australia .....508 ft.
A Mother's Secret.....406 ft.
Elephants in India.....492 ft.
A Super's Debut.....344 ft.
Up-to-date Burglars.....508 ft.
A Champion After All.....410 ft.
Music Forward.....246 ft.

EDISON.

A Little Girl Who Did Not Believe in Santa Claus.....860 ft.
Trainer's Daughter.....800 ft.
Three American Beauties..... 85 ft.
Paul Revere.....915 ft.
Jack the Kisser.....755 ft.
Laughing Gas.....575 ft.
College Chums.....700 ft.
A Race For Millions.....975 ft.

VITAGRAPH.

The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
A Night in Dreamland.....500 ft.
A Clown's Love Story.....325 ft.
A Tale of the Sea.....750 ft.
The Need of Gold.....475 ft.
Laughing Gas .....400 ft.
The Burglar and the Baby.....375 ft.
Under False Colors.....575 ft.
The Despatch Bearer.....725 ft.
A Fish Story.....450 ft.
A Crazy Quilt.....400 ft.

LUBIN.

The Silver King.....655 ft.
Through Darkness to Light....
How the Masher Was Punished
The Making of a Modern Newspaper .....650 ft.
The Parson of Hungry Gulch..720 ft.

KALEM CO.

The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.
Ben Hur .....1,000 ft.
School Days .....——
The Lost Mine.....455 ft.
A Dramatic Rehearsal.....105 ft.

SELIG POLYSCOPE CO.

The Two Orphans.....1,025 ft.
Burglar and Old Maids.....440 ft.
The Eviction.....585 ft.
Mike, the Model.....600 ft.
What a Pipe Did.....465 ft.
Southern Romance.....590 ft.
The Girl and the Judge.....835 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....
Cheekiest Man on Earth.....
Great Lion Hunt.....700 ft.
Once Upon a Time There Was..867 ft.

BIOGRAPH.

Under the Old Apple Tree.....378 ft.
Yale Laundry .....805 ft.
Love Microbe .....670 ft
Terrible Ted.....792 ft.
Neighbors .....135 ft.

MÉLIES.

Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.
A Forester Made King.....458 ft.
Good Glue Sticks .....311 ft.
Seek and Thou Shalt Find—Trouble .....88 ft.
Sightseeing Through Whiskey..353 ft.
Shakespeare Writing Julius Cæsar 344 ft.

GAUMONT.

The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.
Stolen Shoes .....417 ft.
Turning the Tables.....247 ft.
The Bomb.....314 ft.
Grandpa and Kittens.....227 ft.

URBAN-ECLIPSE.

The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft
Bad Boy's Joke.....487 ft.
Reedham Boys Aquatic Sports...434 ft.
French Recruit.....667 ft.

WILLIAMS, BROWN & EARLE.

Dumb Sagacity .....495 ft.
Testing a Lifeboat.....200 ft.
Tramp's Dream of Wealth.....425 ft.
Drink Cure.....395 ft.
Sticky Bicycle.....495 ft.
Rebellious School Girls.....100 ft.
Letter in the Sand.....200 ft.

ESSANAY CO.

The Football Craze.....650 ft.
Where is My Hair?.....400 ft.
Eleventh Hour .....850 ft.
Street Fakir.....600 ft.
Free Lunch.....200 ft.

ITALIAN CINE.

Where is My Head?.....153 ft.
Venetian Baker .....765 ft.
In Dreamland .....387 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.
Fra Diavolo.....617 ft.
Thirteen at Table.....484 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...——
Hunting in Canadian Woods....600 ft.

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl.....330 ft.

LATEST FILMS OF ALL MAKERS.

A Vitagraph film is the "JEALOUS WIFE," showing how a husband returns home, affectionately greets his wife who helps him in removing his coat and hands him his smoking jacket. As she is about to hang up the coat the photograph of a woman falls from the pocket. The wife is heartbroken. Her better (?) half offers an explanation but it won't go. She begins packing her belongings and is going "straight home to ma."

The man, enraged, leaves the room and goes to his bedroom looking perplexed and sheepish. Thinks hard for a few moments; hits upon a scheme. Getting out a poison bottle he draws the cork, smells contents, shakes his head, "not for mine," then places the bottle on the stand. Works up some lather in his shaving cup, dabs some on his mouth, then with a grin drops on hands and knees, and shouts madly. The door flies open, the wife rushes in, is horrified to discover her husband writhing on the floor. The schemer rolls his eyes, blows a few bubbles prostrated; finally a light dawns upon her. Dropping her husband's head, she arises, looks into the shaving cup and is satisfied with her investigation. She grabs the poison and runs hysterically from the room. The man cautiously opens eyes, sits up, and discovers the poison bottle is missing.

The wife meanwhile enters the living room, removes the cork from the bottle, sprinkles some of the contents on the floor, powders her face a ghastly white, stretches out stiffly in a chair and shrieks. The man hears his wife's cries, rushes out and into the room where she is apparently unconscious, realizes that he has gone too far with his joke, takes a pistol from a drawer of his desk, determined to end it all. The "unconscious woman" seeing the move, jumps to her feet throws the weapon upward, the bullet going into the ceiling.

With the discharging of the revolver the scene is changed from the "chamber of Horrors" to the room directly above where a countryman vaults from his bed and circles the room tightly clasping the part of his person where the stray bullet has lodged. He crawls cautiously around the room, discovers hole through the floor, and, peering through it, he sees the two "suicides" fondly embracing each other, glad that they are alive.

In the room above, the countryman is seen carrying his water pitcher towards the aperture. Below the husband tears up the photo, bends over his "life-partner" to take a kiss of forgiveness when the water from above gets there first.

Another Vitagraph winner is "AN INDIAN LOVE STORY." A white trapper is trading with an Indian chief, giving beads and other trifles for skins. The Redman enters his wigwam with his goods, and while the hunter is packing up his skins, the pretty daughter of the chief comes from the woods, laughs and talks with him. A vicious Indian, in love with the girl, watches them, scowling at the girl's evident friendship for the white man. They part, the man shouldering his furs, the girl entering her father's wigwam. The jealous Indian watches the departure of the hunter undecided whether to wreak vengeance or not; decides to speak to the old Chief. He enters the hut, tells the Chief of his daughter's familiarity with the trader and pleads his own case. The Chief bows with dignity, places his child's hands in that of the brave, signifying his consent. The daughter shrinks from the Indian, draws her hand away, and darts into the woods. The warrior clasps his knife in anger, the Chief restrains him, points to the woods where the girl has gone. He hesitates a moment then starts after her.

The girl is finally overtaken and to her the Indian offers his love, which she repels with scorn. The brave is beside himself with anger, seizes the girl and attempts to drag her back to camp. Her cries are heard by the trapper who has camped for the night, and he rushes to the rescue. The Indian is bested and disarmed, and shrinks away vowing vengeance. The trader takes the maiden's hands, and begs of her to cast her lot with him. Reluctantly she refuses, and starts towards camp glancing back sorrowfully.

Back to camp we find the bad Indian relating his experience with his conquerer and a plan is conceived to capture the white man. They creep up stealthily, grab the trapper, tie him to a tree and amuse themselves by shooting arrows, etc., at him. Finally, wood is piled up preparatory to burning the captive. This is postponed until the morrow, and they go to sleep leaving the bad Indian on guard.

The maiden, who has followed and seen the cruel tactics perpetrated steals up behind the guard, stabs him to death, releases the unfortunate pale-face and together they return to the trapper's camp. Again the trapper pleads with the girl. She tries to resist, but finally rushes into his arms. He kisses her passionately, but she suddenly breaks away and declares she cannot leave her people. No argument can change her views and the hunter leaves her sobbing and holding out his arms beseeching him to return.

The Pathé headliner this week is "THE BARGEMAN'S CHILD." A domestic tragedy just begins when a husband, on coming home, stumbles accidentally on a letter from his wife's lover. Of course, there is a row, but the husband is not aware of the full extent of his wife's actions until he goes to her private chamber, and there he finds a governess caring for a baby. His feelings now know no bounds; in his fit of justified rage he bundles the child up and takes it down to the riverside, where, under cover of the shadows of night, he abandons it on a barge. The wife, on questioning the governess, finds out what had occurred, and immediately goes insane.

The next scene spans twelve years, a title in the film announces. The woman, aged and garbed in black has apparently been haunting the piers and river fronts, as she is now seen, a weird form in the night. As she reaches a spot where a huge barge is moored to a head two highwaymen are seen to follow her, with the evident intention of robbing her or doing her bodily harm. She wanders on unconscious of the impending danger, but a boy about twelve, dozing on the roof of the nearby barge, is awakened by the footsteps and determines to follow. This he does, and is soon aware that the men are following the woman. They come to a creek, and the men are just about to attack her on the small bridge when the quick witted boy opens the draw, the woman safely over and the men tumbling into the water. The demented woman, alrmed, had jumped into the water, however, and on the retreat of the footpads the boy jumps in also, to save her. A crew from the barge now man a boat and come to the rescue of both. They are taken back to the barge, where the unconscious boy is laid on a bed in a cabin. While they are yet working over him the wandering woman enters, sees the form on the cot, and a dramatic scene follows, in which the woman recognizes the boy as the child which had been deserted on the barge twelve years back, and who was now known as the bargeman's son.

Througout the film are given views of typical life on board the spacious canal houseboats.

In magic films Pathé Frères present "THE BLACK WITCH." The scene of the action is laid in a characteristic home in a barbarian land, where a foreign settler and his wife are seen seated in their spacious room. Suddenly, from the balcony, in a puff of smoke, an African witch appears, and she begins to show the couple her art. She takes them close to a vessel of incense and passing her hands over it, causes the figure of a girl to rise from it. As soon as this dissolves into space it is followed by another, and so on, each figure being differently costumed. Suddenly the room changes into a wondrous rock cave, and here the black witch again astounds the couple by her art, for she shows them tableau upon tableau of dancing maidens, whose graceful gyrations are viewed through torrents of water which issues from no visible source. Numerous such effects are given, after which the ebon-hued sorceress causes many streams of fire of all colors to issue from the ground to the admiration and bewilderment of the couple. On their expression of their desire to be back in their home once more the witch waves her wand once, and the cave with all its mysterious setting vanishes, leaving them in the original scene once more. They pay the witch for her performance, and she goes off leaving the couple gazing at the retreating form in wonder.

In "THE STRONG MAN," Pathé Frères illustrate a robust looking man leaving his wife and a friend waiting dinner while he goes out for a few minutes.

While he is out he comes upon a fellow trying to lift a trunk off the top of a cab, but the weight of the trunk is too much for the cabby's strength and our robust friend coming to the rescue, performs the feat with one hand. Going along further he sees a man trying to roll a cask into a house with the aid of the housewife. Again he exerts his enormous strength and is kissed by the grateful woman in return for his services. At another house he comes upon two men tugging strenuously at a piano which they are endeavoring to deliver; without any ceremony the strong man pushing them aside and seizing the cumbersome instrument carries it into the house.

While our hero has been thus engaged his wife has quite lost patience and decides to have dinner without him, which decision is probably a wise one on her part as Hubby now becomes attracted by a street show where a circus performer is juggling heavy weights. The former hurls a "defy" at the juggler and, while the interested crowd looks on, quickly divests himself of coat and hat and tying together all the weights on the carpet lifts them easily with one hand. The crowd cheers loudly and taking him on their shoulders bear him laden with flowers to the picnic grounds where wrestling contests are in progress. Two big strapping wrestlers are seen grappling with each other when our strong friend appears on the field. Again throwing off his coat and hat he engages first one and then the other in single combat and throws both to the ground with ridiculous ease. For this great exhibition of his fine strength he is again raised on the shoulders of the admiring crowd and they all repair to a drinking place to make merry.

Next scene shows the strong man two hours later in an intoxicated condition and bearing two bouquets of flowers in his hands wending his zigzag course homeward. On reaching his gate he tumbles through and manages to climb the stairs and finally arrives in his wife's room where she awaits him. Notwithstanding his extraordinary strength he now seems devoid of all power of resistance and meekly submits to a good

Send us your correct address. We will mail to you every week the full descriptions of all our novelties.

Pathé Frères, 41 West 25th Street, New York.

thrashing from the hands of his indignant spouse.

"HIS FIRST ROW," another Pathé film, shows a quartet of young men drinking in a café, when the smallest of the four begins to boast of his powers at the oars. A defy is immediately hurled, and soon they are at a boat-house, where the boaster hires a jolly-boat. He almost loses his balance at the outset, and when he finally takes the oars up he begins to splash about helplessly, but the tide carries him out. He rows into the midst of a throng of bathers and they splash him with water; moving near to a float he upsets into the water a photographer who is about to take a picture of the scenery. Still he rows, floundering clumsily at the oars. A police motor-boat goes out on his trail, and they follow him, catching up with his boat very near to a waterfall. They are just about to place him under arrest when he rows to the brink, and the next moment is shooting down the rapids. The police launch turns back. After many more escapades as a result of his novice oarsmanship he works himself into the way of a derrick which is in operation at the water front; its giant hook grapples the boat and lifts it in the air, the occupant tumbling into the water. Police, workmen and civilians jump into the water to rescue him, his jibing comrades having been alarmed spectators of his various misfortunes.

Hilarity reigns in Pathé's "THIRTEEN AT TABLE." On being seated at a round table at which a feast is spread, the hostess discovers that there are just thirteen gathered. Being superstitious as to the portent of this omen, she hurries into the street and summons the first man in sight, who happens to be a needy but dirty beggar. She brings him to the house jubilantly, and he is seated with the guests. But his table manners are so disgusting that a young lady at his side indignantly leaves the table. Thus there are just thirteen again, once more the hostess hurries out bent on rectification. This time she brings in the coalman, his wife and two children, and as soon as they are seated the kids spread all over the table, seizing and devouring whatever is nearest to them. This causes four more people to leave the table, and again thirteen are left to dine. In dismay, the hostess makes another trip, and this time she brings in a few more. Their antics, too, have the effect of dismissing guests, and she makes still another trip as just a sufficient number of diners leave the table each time to leave thirteen behind them.

Thanks to the efforts of the well-meaning hostess all of the original guests are soon fled from the table leaving none but the emergency corps. These are a motley, riotous crowd; and they suit their own taste in table manners, none caring nor considering the fact that there are thirteen in the gathering.

A beautiful flower film is "THE TULIP," by Pathé Frères. In a bower of giant tulips a boy and girl practice flower magic. They cause flowers and buds to open and human forms to issue therefrom, and on the black background of the wonderful garden there appear myriad flowers, in the centre of each of which is a smiling feminine head. Tableaux showing pretty girl and flower effects are plentiful and the film winds up with a burst of multicolored flame, which shoots in fiery splendor from leaves and petals.

Pathé's "THE SHRIMPER," depicts a heroic fisherwoman going from her home to the seashore; while on her way she is accosted by a strage, well-dressed gentleman, who attempts to offer her indignity but she teaches him quickly that he should not lose respect for people because they are not well dressed. In the next picture the man is seated at the seashore with a finely-dressed lady, a little boy playing nearby. While they are thus engaged the lad wanders out on a stringpiece, projecting into the water, and there he trips, falling in and floats about helplessly, unable to attract attention from the shore. Now his mother misses him, and soon she sees the tiny form far out, clinging desperately to a log, afloat. She and her male companion run about for aid excitedly, the latter fearful about trying a rescue. They come upon the shrimper woman, and she promptly goes to their aid. She strikes out among the huge breakers and reaches him after a hard struggle; then with her added bundle she swims back, where eager hands help her ashore.

The incident closes and the last scene shows the shrimper couple at the door of their hovel, quietly engaged, one knitting and the other feeding chickens, when another couple, well-dressed come upon the scene. They have with them the little boy whose life had been saved, and all three are warmly welcomed into the house by the fisher couple.

"DOG AND HIS VARIOUS MERITS," is another Pathé film. This film shows the many ways of utilizing the different faculties of various breeds of dogs. The first shows the pointer at work in the field, his huntsman-master bringing down a rabbit, which the dog promptly retrieves. Another species of canine is next shown enjoying himself incidentally utilizing his strength in the turning of a treadmill grinder, the wheel of which goes round as he runs on its ribbed inner side. The work and duties of the crippled mendicant's and then the polland milkman's dog are demonstrated, after which the noble shepherd dog is seen rounding up a large flock. Now is demonstrated the manner in which the game poacher has his animal trained. From his concealment in a bush he turns his fine dog loose, the animal dashes into a lake where a duck is floating at ease. The bird attempts

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VIEWS AND FILMS INDEX

36 E. 23d Street, NEW YORK

KALEM NEWS!!

In preparation: **A condensed version of "THE MERRY WIDOW," to be accompanied by words and music.** This week: **"The Days of '61," 585 ft.,** and **"The Quack Doctor," 325 ft.**

to outswim the canine, and a sharp chase ensues, but the dog is swifter; he soon seizes his prey, and carrics it to the poacher, who places it under his coat and makes off. The last picture shows the game fox terrier engaged in conflict with a large red Reynard. He secures a powerful grip on the fox's throat, and pluckily holds on until his larger victim is lifeless. The last picture shows a hunter teasing the little terrier by prodding him with one paw of the carcass of the fox.

"THE ANGELIC SERVANT," the chief actor in a new Méliès film of that name, is a kitchen maid who, becoming envious of her madam's daughters as they enjoy themselves at the piano, arroyed in their finery. After serving them their tea she goes straight to their boudoir, and with a little selecting she has soon chosen some garments to suit her liking, and she goes out for a promenade. She is soon accosted by an artistic masher, and he devotes much Chesterfieldian energy toward capturing the fashionably attired damsel. He succeeds, and being near a shoe dealer's, takes kindly to her expressed desire for a pair of shoes, and is soon escorting her into the store. While they are doing their buying the girl's madam enters, and of course, recognition is speedy; and just as speedy comes a sharp order to divest herself of the garments which she had obtained by grace of her own permission; she humbly complies, and is soon hurrying home, an aproned kitchen maid, to the astonishment of the deceived masher. The rest of the party follow her, including the dude, and when they find her she is gently hustled into the kitchen below, but not before the dude had reclaimed and recovered the shoes for which he paid. These he takes back to the dealer's, but is refused the return of the money, and his adventure ends in a row. The last picture shows the much subdued kitchen-maid in the embrace of a more appropriate lover, the dishwasher.

"THE DAYS OF '61" (Kalem) is a war drama in which the entire corps of cadets of a leading military college are employed. It opens with a scene in a country garden, where an old grandmother is nodding over her knitting and dreaming of the days of her girlhood. She dreams of the husking bee just before the war and of her young lover who claimed her hand and heart before he answered the call to arms and started for the front. She sees the company of brave boys leaving the village, and then the stirring scenes of the battlefield, where her lover proves himself a hero in action and saves the regimental colors. Then she dreams of the home-coming and her joy as she is clasped in the arms of the young soldier. As the picture ends she is gently awakened by a kiss bestowed upon her forehead by her husband, a white-haired veteran in G. A. R. uniform.

"THE QUACK DOCTOR" (Kalem) tells the story of old Doctor Pooh-Pooh, the medicine showman; shows him concocting his life-giving elixir and then administering it to the credulous natives.

A new Gaumont film is "THE ROMANCE OF A FISHERMAN'S DAUGHTER." The opening scene portrays two of the principal characters of this subject, the fisherman standing on the threshold of his home with his daughter, a sweet faced lassie, seated on a bench next to the doorstep mending a net. A traveler approaches and requests to be permitted to photograph the two. The request is granted, and having made the exposure and expressing his thanks the stranger passes on, followed by the admiring gaze of the maid. A sailor coming along the same path is received by the father very kindly, but the latter soon enters the home, leaving the former in the company of his daughter. He is evidently deeply in love with the maid for he makes his declarations in a very dramatic manner, but his attentions are not acceptable and she joins her father. Hopeless, he staggers on to his quarters. We next see the stranger at the coast throwing stones into the rough sea. The fishermaid passes along with a basket of fish bound for the market, and as the two meet he presents the finished photograph, purchases her lot of fish and as she passes on he throws a kiss and watches her longingly. The next scene is that of the rough seacoast with the water dashing itself against the rocks in a mad fury. The maid is seated on a large rock listlessly gazing out to sea when our stranger happens along. He offers his attentions, which she shyly permits. The sailor lad seeking the maid comes upon the two unexpectedly, and the sight of the traveler making love to the object of his adoration causes pangs of jealousy to vibrate his frame. He follows them as they pass along the rocks and when he comes upon them he madly separates them and with a bowie knife endeavors to strike the traveler, but the maid interposes, and receiving the knife thrust falls to the rocks apparently mortally wounded. Consternation now fills the heart of the traveler, and grief stricken he bears the limp form of the maid to her home. The final scene is the interior of the fisherman's home, the daughter is convalescent and at her bedside is seated the sad parent. The traveler calls to learn the condition of the patient, is ushered in and is shortly followed by the sailor, who now is remorseful for his deed and craves the pardon of the one he wronged. This she grants and he is roughly thrust from the room by the indignant parent. Our traveler soon expresses his love, is accepted and receives the parental blessing.

Another Lubin film is "THROUGH DARKNESS TO LIGHT." The daughter of a rich merchant walks arm in arm with her lover towards the big mansion, when out comes the father and orders the lover away. The father introduces an elderly merchant to his daughter. She refuses his proposal of marriage. The father scolds his daughter but she remains firm. The lover writes a message inviting her to run away. She meets her lover, who drives her to the parson's house, where they get married. The daughter then sends a message to her parents advising them of their marriage. The mother pleads for the daughter, while the father refuses forgiveness.

Three years have passed and we see the young couple in a modest little home happy with a child. The young man puts on coat and hat kisses wife and baby and leaves for his laboratory. The young chemist at work in his laboratory. He is experimenting with a new invention. Suddenly a terrific explosion occurs, burning the chemist's face and eyes. While the husband is unable to work the faithful wife supports the family. She is sewing to earn a living for herself, baby and husband. While the little girl goes out to purchase groceries she loses a penny and in picking it up is run down by an automobile. The occupants of the machine inquire for the little girl's address and bring her home. Great surprise of the old couple when they find their daughter to be the mother of the little girl. Reconciliation between daughter and parents. While the automobile brings the mother and daughter to their palatial home the father brings the young husband to the hospital, where he is operated on and his eyesight restored. Great rejoicing at the old home over the return of the daughter. The son-in-law is accepted with open arms and the family happily reunited.

In aword, a summary of Essanay's new film, "THE FOOTBALL CRAZE," seems to be "everybody gets it," and it is an over energetic crowd of football players that gives it to every one. The game starts off in an open lot and it finishes every place; that is they follow the ball, and that seemingly harmless piece of pigskin is not particular where it lands when it is kicked. Into a jew peddler, into a dago with statuary, another selling balloons, and a man's nice new hat, a flirty policeman, all these unlucky ones get the full force of the ball. The wild maniacs who are after it, not being content with kicking the ball into every one's face, send it spinning through open windows and doorways, followed by the players. A man getting shaved, a woman having her photo taken, a family eating dinner, an artist painting a masterpiece and a couple making love in a cab, all are rudely handled when the Rah Rah boys come after the ball. It accidentally enters various places and finally the ball is doomed, as it happens to be kicked in the path of a vicious bulldog, who immediately grabs it and starts off. After leading the players a merry chase he escapes and proceeds to tear the ball to pieces.

Lubin this week offers a film showing "HOW THE MASHER WAS PUNISHED." A lady is molested by a masher. She calls her husband. He is just going to turn the masher over to the police when a funny idea strikes him. He makes the masher sign a paper that he will do everything the husband may ask, until released. When the irate husband meets the masher at the barber shop he commands him to have his mustache cut off and his head shaved. When he meets him in company with ladies at a dinner he makes him dance upon the dinner table. On the street he makes him ride in a boys' automobile, etc. At last when the husband thinks the masher fully punished he releases him of his contract, to the great relief of the masher, who will not forget so easily the lesson he received.

In "THE SILVER KING" (Lubin) Wilfred Denver is ruined at the races. While telling of his loss his wife comes and tries to induce him to return home. She is insulted by a former sweetheart of hers. Wilfred Denver swears revenge and starts in pursuit of Ware. The gentlemanly cracksman, who has gone to the Ware home to commit a robbery, and while in the act of doing so, Wilfred Denver appears with revolver in hand. He is overpowered and chlorformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol.

When Denver comes to and discovers Ware is shot, finding his pistol one barrel fired, he thinks he committed murder. He rushes home to tell his wife what he had done, and she and her faithful old servant Jake help him to escape.

Denver goes to the silver fields of South America, where he eventually becomes a millionnaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily reunited. He brings his dear ones to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments Denver finds the murderer. Spider tries to bargain with him for silence but Denver refuses. Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

The opening scene of Selig's "FOUR-FOOTED HERO" is a

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pretty interior, showing the home of the little girl, where she is playing with her four-footed companion and friend, an immense St. Bernard dog. Her nurse dresses her for the street and she goes out accompanied by the dog, who walks beside her carrying in his mouth a basket intended to hold the little girl's purchases at the store to which she is going. They visit the store together, the dog carrying the basket in his mouth, and return home to be affectionately welcomed by papa and mama.

We next see our little friend being tucked into bed by "Nursey," an affectionate farewell is given to the dog, and next her parents, who are going out to spend the evening, come in to bid her good night. They are seen to leave the house and the little girl is left alone save for her nurse and the ever-faithful dog.

In the meantime the nurse receives a visit from her young man and has a "lovely time" entertaining him. His cigar apparently does not draw well and he takes another, throwing away the "stub" without the precaution of extinguishing the light. After this, following the example set by the child's parents and quite oblivious of her duties, nurse leaves the house with her lover to spend an evening at the theatre, and only the dog remains to guard the now sleeping child.

Slowly it is seen that the lighted cigar carelessly thrown away is doing its deadly work, smoke is seen to be working its way through the house in gradually increasing volumes, and now the dog becomes aware of it and is plainly distressed and uneasy. He runs upstairs to the sleeping apartments and tries hard to effect an entrance into the child's room, but without success, and seeing it is useless to waste further time he tears down stairs and out on the street, where he finds a policeman Almost speaking, he induces the policeman to follow him to the nearest fire alarm box and plainly urges him to call the fire department. This is done and the firemen are soon on the scene with the dog in attendance, who contrives to direct them to the window of the apartment in which the child is sleeping, and none too soon, for the flames and smoke are already pouring from the building. A ladder is put in position, which the fire laddies quickly scale, followed by the dog, whose excitement enables him to perform feats which he could not otherwise accomplish. Knowing the way the dog rushes into the child's room, who, awakened and terrified by the smoke, has hidden her head under the bed clothes and is on the point of suffocation.

The dog seizes the child by the night robe and contrives to drag her from the bed, next across the room with all care and gentleness, and finally down the stairs through clouds of smoke which would stifle and overcome many a man. At length the bottom of the stairs is reached; in the meantime the firemen have broken down the door and the child is brought out to the street and restored to the arms of her parents, who have hurriedly returned home on hearing the alarm of fire and are almost distracted with grief at the probable fate of their little daughter.

EXHIBITIONS WITH SENSE.

Instructive Instances.

The selection of films for an exhibition with due consideration for character of audience, locality and other conditions, is indeed very important for the success of a motion picture show. It is a proven fact that moving pictures will draw, but this is by no means applicable to the inferior show, where no judgment is shown in the selection of the pictures or the placing of them in proper order. For instance, at a recent show out West, where the Passion Play was put on the canvas, the audience was greatly pleased and so much enthused that they joined in the singing of hymns which the orchestra played as accompaniment to the pictures But the entire good will of that audience was lost when the exhibitor deliberately ran off a prize fight film as the next on the programme; the result was that his show was censured, and a slump in box office receipts followed.

The exhibitor must use a great deal of foresight. Almost any audience will enjoy the ordinary comedy and chase films, but those who will appreciate the Passion Play will usually object to seeing a prize fight film, and those who would become enthusiastic about the latter would, as a rule, ask for something livelier than the Passion Play.

At an exhibition of the Passion Play recently, the scenes which usually command intense silence were uproariously cheered—the audience actually applauded the crucifixion. Had the exhibitor in this case exercised the proper judgment he would have quickly realized that this was the wrong audience for his church picture.

Still, the selection of a programme that will suit an audience is not the only thing which is essential. Many shows in which the pictures are good and properly selected have been known to do a poor business, and when the reason for this is not bad operation of the machine or marred films, the fault will usually be found to lie in the lack of mechanical effects.

Many exhibitors are prone to overlook the importance of music as an essential to the success of the show. Even a piano properly handled, as regards the various situations in the story being portrayed on the canvas, will be found to be an almost complete equipment. When people see an object fall, a natural tendency makes them listen for some sound as it strikes, and a thump on the proper key of a piano will give all the realism necessary. A single piano was the very first accompaniment ever given a moving picture, and the various realistic effects which it can lend to an exhibition is indeed surprising. The tramp of feet, thunder, gay scenes, tragic scenes, military spectacles and all the different situations to be found in the pictures to-day, demand different accompaniment by music.

There are some films which cannot be shown to good advantage without effects. Anybody witnessing the portrayal of an excited musician, as he bangs in fury at a piano and storms and rages around the studio, would certainly not appreciate the film if the attacks on the keys brought forth no sound, and the statuary which is smashed falls to the floor without the necessary crash. One of the best examples of the value of mechanical effect is the success in the vaudeville of the Spook Minstrels. This is an act entirely dependent on "props." A regular minstrel company goes through an act on the canvas, and as each member rises to do his specialty the sounds which attend the actual performance are given by four young men who are out of view of the audience. Thus, as the quartet on the sheet goes through the motions of singing real singing is heard as if coming from their lips. When a buck dance is given the patter of feet is reproduced with the appropriate "props." Two figures in the picture go through the motions of telling a story and engaging in repartee, while the work of the people on the stage makes it appear as if the figures were actually speaking. This act is a hit whenever shown—and it is nothing but a clever handling of "props" and the melody and other sounds necessary for a realistic production of a motion picture.

Recently a film was seen in which a young couple were coming across a field. They stopped suddenly and stood with bowed heads for a few seconds, then proceeded on their way, much to the mystification of the audience. But when the same picture was shown at another theatre the mystery was solved, for a second before they stopped a church bell tolled, and as they seemed to hear it they stood with lowered heads. The realism was pretty and very touching—it made a hit and occasioned comment among the audience.

One film shows a body of soldiers marching up and the firmness of their carriage conveys the idea that there must be a great tramping sound; and how disappointing it is to have them march by without the inspiring tramp, tramp, tramp—and a very simple "prop" supplies that!

Motion pictures are being given more attention on vaudeville bills now than ever before, and it is also an easy matter for any exhibitor to make his shows realistic, giving proper attention to every detail of the picture, in this way making the story intelligible to his audience. If exhibitors who have not attached much importance to the value of mechanical effects will follow these hints their box office receipts will show the appreciation of the public.

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of New York never answered the invitation showing that they felt a contempt for the person who sent it out as not being worthy of notice. However, both of these manufacturers have recently felt the sting and smart of honest competition so that they have gone into the price cutting line and have sent out letters to film bureaus all over the country reducing the price of slides fifty cents per set. Both of them have also been reducing their working force recently.

Of course the smaller manufacturers who were wise met their cut right away. It meant more hard work and privation and bigger hustle for the little fellows who had skill and energy but little capital, but the price cutters did not realize their object of getting the little fellows' customers, but they did see their own profits reduced hundreds of dollars.

"As the price of lantern slides has steadily decreased the price of labor and photographic material has been advancing; that is, all labor except that of women who color, and that has been deteriorating in wage scale and quality of work. No woman will color a slide as well for four cents as she will for eight cents, yet it is the men who pay four cents to color slides who are destroying the values of the product. Of course the slide companies who are rich enough to buy plates in large quantities have an advantage over their smaller competitor, but it is but poor satisfaction to see some poor devil deprived of his livelihood when he is making an honest effort, just because the price of goods is cut by some wealthy competitor who can get supplies cheaper.

"The live and let live principle has not applied in the lantern slide business. The slide buyer and user uses the price of the cheapest and mangiest goods to compel the maker of excellent goods to come down in price. He wants the best goods, but he wants to pay the price for which goods are offered that he will not have for any price. Yet he combines with people in his own business to keep up the price of his own product.

"I spoke some time ago about slide copyists. Back in September I got a letter from a film bureau in St. Louis, asking for a large quantity of professional copies of one of my songs. I had never sold this bureau any slides but I sent them the music. Then I wrote them a letter enclosing one of my slide mats and asking from whom they purchased the slides and informing them that I owned the original negatives, that I was the writer of the song and that unless the slides contained my mat they were spurious counterfeits. They answered me that they did not know from whom the slides had been purchased, that they had been sent to Texas, and they could not give me the information I asked. I wrote to their Texas branch and my letter was never answered.

"Not long since I called on my friend Mr. Scott, of Scott & Van Altena, and he showed me a set of slides which were copies of a set made by his firm for the song "Yesterday," and told me where they had been procured. The slide thieves had even copied the title page slides on which reads, "Slides by Scott & Van Altena, New York." They were of such quality that any man's reputation as a slide maker could easily be ruined by them.

"Recently another slide maker had some of his best selling slides copied. He made inquiries as to who conducts the place where the copying was done and a man's name was given him who was in no way connected with the establishment, but who was conducting a perfectly reputable and honest business elsewhere. Without any more investigation this man isued a circular to the trade accusing the innocent man of the crime of copying his slides. When he found out his mistake he was man enough to admit it to the injured man, but the mischief he did has never been repaired.

"I am thoroughly in favor of an association of all the reputable slide makers in the United States. I know all the reputable Chicago makers will go in, as they have been sounded. This Association is not for the purpose of raising prices but for protection against our common enemy, the pirate. The man who will copy another man's set of slides will steal.

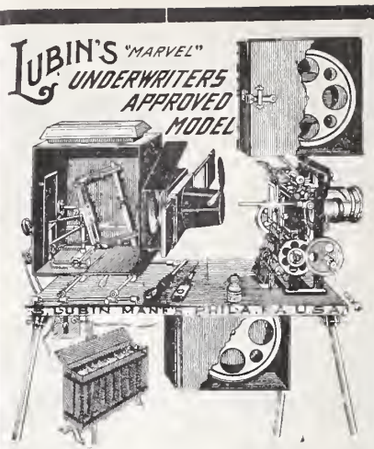
"And now this is my doctrine. If some other firm makes better goods than I do they deserve a better price. Quality, not the "serves the purpose" argument, should rule.

"And I am heartly in favor of the project of the VIEWS AND FILMS INDEX to form an association of slide makers. It is just as necessary as an association of film renters. Invite everybody to the meeting and let the men who have been copying slides face their accusers and defend themselves. Call their bluffs witht he evidence in hand .And then perhaps we can get some adequate protection from the Government for our product in the form of a copyright which will protect."

The VIEWS AND FILMS INDEX invites discussion of the question, and places its offices at the disposition of any slide maker who may choose to give his opinion or make any suggestion.

FIRST
ANNUAL BALL
OF
Miles Bros. Employees
TO BE HELD AT
PLAZA HALL
59th St., bet. Lexington and Park Aves.
Tuesday Evening
March 10th, 1908
TICKETS, 50 CENTS
Admitting Gentleman and Lady
—Commencing at 8.30 p. m.—

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



UNDERWRITERS' APPROVED MODEL

THE ONLY MACHINE

equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying Case for mechanism, together with Adjustable Bicycle-Steel Legs, to extend over five feet high, $145.

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal
DEPARTMENT OF PUBLIC SAFETY
CITY OF PHILADELPHIA
FIRE MARSHAL'S OFFICE
Room 388, City Hall
Philadelphia, Dec. 3d, 1907,

Mr. S. LUBIN,
926 Market St., Philadelphia

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fireproof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

NEW FILMS

And a Little Child Shall Lead Them
A most pathetic story, beautifully told.
Length, 550 feet

The Count of No Account
An extremely funny film with a red hot chase. Length, 545 feet

S. LUBIN
Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons
21 S. 8th Street
Philadelphia, Pa.

CALEHUFF

Headquarters for A 1 Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for I do not maintain a waiting list of disappointed customers; I give you VALUE, and that PROMPTLY.

See the latest Song Slides
$5.00 per Set

Chas. Calehuff
Fourth and Green Sts.
PHILADELPHIA, Pa.

Machines, Films, Supplies
ALWAYS ON HAND

The Fire Marshal has Spoken

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal
DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

Try the SWAAB SERVICE

LET US CONDUCT YOUR BOOKS, If not, let us examine them.
Full attention given to all work, either large or small.
Systems Installed — Thorough Revisions made.
EDWARD LEVI & CO.
PUBLIC ACCOUNTANTS
777 Broadway New York City

Motion Picture FILMS
We can rent you any and all the LATEST and FEATURE Motion Picture Films manufactured.
Write for our Special Proposition
O. T. CRAWFORD
Film Exchange Company
Gayety Theatre Bldg., ST. LOUIS, Mo.
BRANCHES:
EL PASO, Tex., c.o. Crawford Theatre
HOUSTON, Tex., 214 Levy Building

Read Our WANT ADS

Beware

Of the junk Film Exchanges recently started in this and other cities, who offer you first run films at prices that are ridiculous.

Moving picture theatre proprietors by this time have become intelligent enough on film rental to know it cannot be done.

The "Destroyers" of the moving picture industry know they cannot give you the service they tell you, and prove it by the list they send you, as the newest film on which is six months old.

They do not buy new films, but gather all the cast-off junk of other exchanges, and offer them for $10.00 per week six changes. All they expect and get is one week's film rental from you in advance, as they know they can only fool you for the money you advanced them.

Remember: Everything finds its worth, and so it does in the film business. Don't be hoodwinked by these "Fakirs" any longer, but get your service from some reliable house (as there are plenty of them), whom you know will not deceive you.

The old saying: that the best is the cheapest is proven more in this business than in any other known of.

Remember—If you look for something you will be "stung."

Pittsburg Calcium Light & Film Co.

Pittsburg, Pa. **Des Moines, Ia.**

NEW ESSANAY FILM

THE FOOTBALL CRAZE

DESCRIPTION

We hear from all reports that the people are still laughing over our recent comedy success, "BELL BOY'S REVENGE," and for fear it will subside we now forge to the front and put them in renewed convulsions with what we think will be the greatest laughing picture of the year, "THE FOOTBALL CRAZE." For a long time we have thought that a good satire picture could be gotten up on this popular game, and we got it. In fact everybody gets it, and it is an over-energetic crowd of football players that gives it to every one. The game starts off in an open lot, and it finishes every place; that is they follow the ball, and that seemingly harmless piece of pigskin is not particular where it lands when it is kicked. Into a jew peddler, into a dago with statuary, another selling balloons, and a man's nice new hat, a flirty policeman; all these unlucky ones get the full force of the ball. The wild maniacs who are after it not being content with kicking the ball into every one's face, send it spinning through open windows and doorways, followed by the players. A man getting shaved, a woman having her photo taken, a family eating dinner, an artist painting a masterpiece and a couple making love in a cab, all are rudely handled when the Rah Rah boys come after the ball. It accidentally enters these various places and finally the ball is doomed as it happens to be kicked in the path of a vicious bull dog who immediately grabs it and starts off. After leading the players a merry chase he escapes and proceeds to tear the ball to pieces.

LENGTH about 650 Ft. PRICE, 12c. per Ft. Code, BALLFOOT

Foot Ball is a "Kicking" game. And you will be kicking yourself if you don't get in on the first shipment of this picture.

ORDER BY FIRST MAIL. This is a live one. READY SATURDAY, JANUARY 4th

ESSANAY FILM MFG. COMPANY

501 Wells Street, CHICAGO, Ill.

PATHÉ FRÈRES

Have THREE OFFICES in America one of which is located in

BIRMINGHAM

This is one of the reasons why the Southern Clients of the BAILEY SERVICE get these imported French pictures before the "other fellow" does.

Mr. SOUTHERN MANAGER, If you have any doubts as to our ability to give you a better Film Service than you are receiving from distant points, we will give you the addresses of some of the Bailey clients. DROP THEM A LINE SEE WHAT THEY SAY—THAT'S FAIR, ISN'T IT?

BAILEY FILM SERVICE

116 Twenty-first Street, BIRMINGHAM, Ala.

SELIG FILMS

THE FOUR FOOTED HERO

An animal story that is no fake, but a clean and clever reproduction of canine sagacity that has never been equaled in a moving picture. The rescue of little girl from burning building is the most intensely interesting thing that has been shown this year.

Length about 610 Feet — Code Word, CANINE

THE TWO ORPHANS

The dramatic success of the year, presented with absolute fidelity to scenery, costumes and cast. If you have not had The Two Orphans wire your rental agency to send it to you at once.

Length about 1,035 Feet — Code Word: ORPHANS

The Selig Polyscope Co., Inc.

43-45 Peck Court, CHICAGO, ILL.

PATHÉ FRÈRES

FILMS

OUR NOVELTIES:

THE BARGEMAN'S CHILD

672 FEET - - $80.64

THE TULIPS

344 FEET (Hand Colored) $54.78

This Week:

The Black Witch (Toning)	328 Ft.	$41.16
The Strong Man - -	442 "	53.04
The First Row - -	328 "	39.36
Thirteen at Table - -	328 "	39.36
The Shrimper (Toning) -	393 "	48.96
Dog and his various Merits	377 "	45.24

Last Week:

Wonderful Mirrors (Colored)	442 Ft.	$69.54
Blue Beard (Toned) - -	738 "	89.56
Thieves Caught in Their Own Trap - - -	295 "	35.40
The Witch Kiss (Colored) -	377 "	58.74
Elegant Paris - - -	606 "	72.72

The Talisman

SHEEP'S FOOT

984 Feet - - - (HAND COLORED) - - - $150.08

LIFE AND PASSION OF CHRIST

3,114 FEET 5 Parts—All Hand Colored—39 Pictures $498.78

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RICE, 5 CENTS
THIRD YEAR
Published by the FILMS PUBLISHING CO.
36 East 23d Street, New York
JANUARY 11, 1908
WHOLE NUMBER 90.

LIBRARY
ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES
HOLLYWOOD CALIFORNIA
759

VIEWS AND FILMS INDEX

MEETING POSTPONED

The United Film Service Protective Association meeting scheduled for January 11th, at Buffalo, is postponed until January 25th. Full particulars later.

UNITED FILM SERVICE PROTECTIVE ASS'N

PATHÉ FRÈRES

FILMS

OUR NOVELTIES:

Go, Little Cabin Boy

803 Feet - - (TONED) - - $101.86

FATHERHOOD AND DRUNKENNESS

508 FEET - - - - $60.96

This Week:

Prince's Idea - - -	459 Ft.	$55.08
Kiri-kis (Colored) - - -	213 "	33.31
His First Cigar - -	393 "	47.16
The Witch's Secret -	246 "	29.52
The Heavyweight's Race	492 "	59.04
Military Tournament at Saumur	426 "	51.12
Lover's Ill Luck - -	295 "	35.40
Afraid of Microbes -	377 "	45.24

Last Week:

The Black Witch (Toning)	328 Ft.	$41.16
The Strong Man - -	442 "	53.04
The First Row - -	328 "	39.36
Thirteen at Table - -	328 "	39.36
The Shrimper (Toning) -	393 "	48.96
Dog and his various Merits	377 "	45.24
The Tulips (Colored) - -	344 "	54.78
The Talisman (Colored) -	984 "	150.08

THE BARGEMAN'S CHILD

672 FEET - - $80.64

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MOTION PICTURES

And More Especially Their Relation to What is Called "The Show Business."

By J. Austin Fynes.

[It is to an ex-newspaper man that motion pictures owe their birthright, so far as America is concerned. The ex-newspaper man is J. Austin Fynes. For ten years he had been managing editor of *"The Clipper."* In 1893 he left its service to become resident manager of B. F. Keith's Union Square Theatre, in New York City, which house he started on a career of prosperity seldom equalled in the history of vaudeville playhouses. In 1896, Mr. Fynes became the pioneer of motion picture managers in America. How it all came about; how the earlier efforts were watched; how the general theatrical business was affected thereby, are touched upon casually in the following article, written for this paper by Mr. Fynes himself at the solicitation of the editor. It might be well to add that motion photography has no more loyal or more enthusiastic adherent than this manager, whose keen observation of many years has made him *ex cathedra* on this subject.]

In the early summer of 1906, at my desk in the manager's office of B. T. Keith's Union Square Theatre, I picked up a copy of *The London Era*, a weekly newspaper devoted to theatrical topics abroad, and published for half a century or more in London. Scanning its columns through hastily, but carefully—for my force of habit as former editor of *The Clipper* was still with me—I chanced to read in the Paris Correspondent's weekly report to *The Era* a brief paragraph relating to a wonderful exhibition of *"vues animées,"* which had been witnessed by the correspondent at a little store in the Rue——— somewhere or other, I forget where.

The earnestness of the correspondent, his self-evident surprise at the new exhibition, and his elegant description of its novel features attracted my attention. At this time I had *carte blanche* from Mr. Keith to engage any and all acts, animate or inanimate, that might come under my favorable notice. "Vaudeville," you will remember, was then just about starting on the career which has since made it such a wonderfully important factor in our theatrical affairs. "Novelty" was then as now the constant cry—both from patrons, and from managers.

To me, the "Vues animées" looked pretty good. That is, if I could believe all that the Paris correspondent of the *The London Era* said about them, for they certainly had the big element of novelty, to say the least.

"Think of it!" I said to one of my booking agents—by the way, it was William Morris, then a small-salaried clerk, lately a rich and powerful factor in the big vaudeville wars—"Think of it—photographs that move as in real life. Wonderful, don't you think so?"

"Nothing doing," said Morris. "I'm from Missouri."

The newspaper instinct, of course, is to investigate. I followed the old rule. I cabled to the editor of *The London Era* for the address of his Paris correspondent. He replied briefly but courteously that *The Era* never furnished addresses. This was a set-back, but it did not avail long. By a curious circumstance, it so happened that Mr. Keith was just about to sail for Europe on a long pleasure trip. He came over from Boston to take steamer, and, meeting him on board just before he sailed, I handed him an envelope, in which, among other data, I enclosed the *Era* clipping referring to the pictures. I added a suggestion that he look them over in Paris, and cable me his opinion, together with any other information he might gather.

Meanwhile the Paris fondness for moving pictures had grown with marvelous rapidity; for, while Mr. Keith was still on the ocean, more newspapers from both London and Paris were arriving here, all telling of the new sensation. In London, Treury, the vaudeville impersonator, had already secured the concession—exclusive, too—to exhibit the pictures, and was doing a land-office business at one of the big music halls. Finally, it was revealed that the inventor of the marvelous new machine and its even more marvelous motion-films was none other than the world-renowned Antoine Lumière, of the famous house at Lyons.

To this distinguished Frenchman, this wizard of photography in all its forms, this young-old man of sixty who has done so much to make possible the greatest theatrical *divertissement* of modern times, all hats must be off! It is a pity that the Lumières in later years found it impracticable to keep pace with the commercial end of the motion-picture business. Their thoroughly artistic grasp of the whole subject was evidenced in their very earliest films. Considered as photographs, their films are invariably perfect; light and shade, foreground and background, exquisite appropriateness of pose, naturalness of action—all were denoted with wonderful accuracy and true artistic feeling in the first of the Lumière moving pictures. I am afraid that in many respects—for times have changed, and the money getting fever is strong upon us all!—we may never again see pictures like those that came to us years ago from that hustling factory in Lyons.

J. Austin Fynes.

Meanwhile, digressed. Learning that the Lumières were the inventors of the new sensation. I had cabled them at Lyons, asking for the American exhibition rights. Oddly enough. I received their answer on the same day that Mr. Keith cabled me. He had witnessed the London show, under Treury's management, and his cable was to the effect that a man named W. B. Hurd had secured the American rights. The cable to me from the Lumières was to the same effect, with the addition that Hurd was then on his way over, with one machine and a corps of operators.

It was not difficult to trace Mr. Hurd's sailing. I met him at the pier on a Thursday, and in half an hour had arranged to have him give the first American exhibition of moving pictures at the Union Square Theatre on the following Monday.

The salary was $350 a week, for which he was to furnish the machine, operators and pictures, and to exhibit at least three times daily. If successful in New York, he was to furnish the same entertainment for Keith's other theatres, in Boston, Philadelphia and Providence, at the same weekly salary—$350 for each house. There were many curious and amusing points of difference between those early "cinematograph" shows and our modern ones. The Lumière operators were exceedingly jealous of their machine—the simplest, mechanically, I have ever seen, by the way. They spoke only French; they had apparently received orders from their employers never to allow their apparatus to be seen by American eyes, for already shrewd Yankees were on the *qui vive*; and they went about their work of projecting the pictures with a slowness and caution that was well nigh maddening to our swift American stage-managers.

Nevertheless, with all these drawbacks, the results were wonderful! I never saw a more startled audience than that which, on Monday night in June of that eventful year (1896) saw the Lumière Cinematograph exhibited for the first time in America. My advanced advertising had been liberal and quite florid in tone; the house was packed; a fairly strong vaudeville entertainment was half completed, when the picture-screen—then an ordinary white sheet—was lowered, and the first motion-photograph was thrown on.

It was, I have always thought one of the best if not the very best, of all the Lumière subjects—"The Bath in the Sea." At the rehearsal, I had arranged the "effects"—the sound of waves, the distant booming of the surf, the splash of the bathers as they dove into the sea, and all the other theatrical concomitant that make for naturalness. The film was a wonderfully steady one; the light was excellent. And I shall never forget

the sensation that crept over us all as we witnessed that wonderful picture for the first time. To say that the audience was spell-bound is merely to put it literally. A famous journalist of those days—the late Hon. Amos J. Cummings, then editor-in-chief of *The Evening Sun*—was in the house that night. Leaving the theatre he paused to say: "Fynes, those moving pictures are the most wonderful things I have ever seen on any stage. They will run a year!"

* * * * * * * * * * *

Amos Cummings was right. They ran a year, and ten years more; they are still running there, and they will run as many years as Keith's Union Square Theatre may stand on its present site. They increased the business of that playhouse from an average of $4,000 a week to $7,500 a week—and this without Sundays. They brought into the atmosphere of "vaudeville" a new class of patrons, the most select that had ever visited that style of show. And they furnished a splendid excuse for those who had previously marked a vaudeville visit as "slumming." All through that long, hot summer, the motion pictures at Keith's held the town enthralled. Packed to its utmost capacity, day after day, the theatre established what I believe to be the highest record of any out-and-out vaudeville theatre in New York City; for its net profits that season figured close to $125,000!

I look back over those days with an excusable degree of pride, because I can recall many predictions that, if heeded, would have banished the picture machine from our theatricals. It was said that "the public would tire of the pictures;" the answer is patent to every motion-picture exhibitor who does me the honor to read these lines. It was said that the "choice of subjects would soon die out;" but the energy of our producers of to-day—the Pathés, Vitagraph and all the others—speaks for itself as against that prophecy. In two months after the first picture exhibition at Keith's Union Square, Mr. Hurd was operating in twelve theatres in as many different cities. In each theatre he received $350 a week. In a year he had made a comfortable fortune, and retired to invest it in Wall Street. Hurd was not a showman. He missed opportunities that were seized upon by shrewder (and perhaps less scrupulous) men; but, after all, their energies have resulted in the broadening of the general scope of this wonderful business.

* * * * * * * * * * *

One day in September, 1896, Mr. Hurd said to me, at the Union Square Theatre: "I am going to try that Paris idea—the store show. What do you think of it?"

I answered very promptly: "I think you are foolish!" You see how easily we can be mistaken. To my mind—at that time—the idea of a store show suggested a cheapening of the pictures that would at once reflect upon the business of the theatre; and so I argued with Hurd, warning him that he might forfeit his contract should the result affect us. He finally decided to make the experiment in Brooklyn, and on Washington street, not far from where the *Eagle* office now stands, the first American store show of motion-pictures was given. The admission price was 25 cents; children did not have the benefit of a reduction. The store was not over 20 feet wide and about 50 feet deep. There were no seats. There was no phonograph, no piano. No attempt was made to decorate or embellish the place in any way. You paid your money to the doortender, entered, stood up and waited until the pictures were shown, generally about every half hour from 2 o'clock to 10 P. M. Yet, with all these drawbacks, the pictures excited the same wonderment that marked their more careful exhibition in the theatres. I believe that Hurd made a little money in this store, but a sudden cancellation of the lease forced him to close the venture out, and I do not recall that he tried the experiment again. I have merely set this down as a bare record of the picture store-show in this country.

* * * * * * * * * * *

The phenomenally quick growth of motion-picture shows in our American theatres is easy to recall. Within twelve months from the first exhibit, every vaudeville theatre in this land had a picture machine of some sort or another as a part of its programme. It is not my present purpose to discuss the various moves made by both foreign and domestic manufacturers and inventors while all this was going on. It will be enough to say that shrewd business men soon perceived that here was a new field for a profitable investment. And an innovation which had at first appeared to be ephemeral, rapidly assumed a very substantial permanency. Capital came freely to the development of home industry—in this new line, at any rate.

As a natural result, a new and important business came into being—the business of Moving Pictures. It grew beyond the bounds of its progenitors; it grew beyond the wildest expectations of its earliest promotors; it expanded, almost without one's observation day by day, week by week, month by month, until of a sudden you sit up and realize that something has happened in the theatricals—and that something is Motion Photography.

You ask me, Mr. Editor, to state to your many readers whether I believe in the permanency of the picture shows. I say to you, earnestly and unqualifiedly, that I believe the business is only in its infancy. I have said this for years. The recent phenomenal growth of the store-show only strengthens me in this thought. The development of the cheap store-show has been rapid—perhaps in some ways a little too rapid to be healthy; but, after all, the business itself has not been retarded in the slightest degree. We cater to a wonderful mass of patrons; we please them, beyond any doubt. I figure quickly and roughly that in New York City alone three million persons of all ages visit the store-shows once a week. I base this calculation on the average weekly receipts of these miniature theatres, and I do not include the regular vaudeville houses in the calculation.

Moreover, the business standing of the nickel theatres is rapidly acquiring a dignity that would hardly have seemed possible two years ago. We see on Fourteenth Street, for example, a spacious and beautiful "palace of pictures"—the new Unique—that must have involved the expenditure of many thousands of dollars. And this handsome place is conducted with all the scrupulous care and expert efficiency that one would look for at the best theatre on Broadway! Again, we find Mr. Keith himself, in Jersey City and in Boston, establishing five-cent "Bijou Dreams" by the very side of his half-million dollar theatres. This is no reversion to "first principles," as some satirical observers would have it who are familiar with Keith's early days. It is, on the contrary, the sudden awakening of a money-getter to the fact that a new era in amusements may be close at hand, and that he who lingers is likely to lose. Proctor, too—slow to get in motion, but awfully vigorous once on the scent—is now thoroughly "in for" pictures.

Witness his latest shift of policy at his Twenty-third Street Theatre. Here is a house that for nearly 16 years has been "devoted" to vaudeville—of all sorts and conditions, from the cheapest to the highest. It fell to my lot to manage this house for a number of years, during which period the cost of the shows ranged from $600 a week to $6,000 a week. The "stars" varied in brilliancy from Miss Lillian Russell and Mr. Charles Hawtrey to Mr. Roger and Miss Belle Dolan; but I never saw a time when the Motion Pictures were not a welcome, a reliable, a never-failing source of pleasure to the on-lookers; and often in the course of a bad show, booked by a worse agent, I have thanked God that in one act at least we had something to "make good" with—the Moving Pictures.

And now we learn that Mr. Proctor, tiring of "high-class" vaudeville, of "advanced" vaudeville, or, I guess, of any old vaudeville at all, is to turn this fine house—the first to give a "continuous" show in New York—into a "Bijou Dream," which is somebody's fantastical and not altogether appropriate title for a 5- and 10-cent moving picture show!

* * * * * * * * * * *

Meanwhile, the accession of theatrical men like Keith, Albee, Proctor, Harry Davis, W. A. Brady and Milton Aborn to the ranks of moving picture exhibitors at least lends financial strength and assurance to the general cause. The association of motion-picture men now in process of permanent organization in this city will undoubtedly greet these new recruits with ardor.

This association, if it be carefully officered and conducted upon broad and honest lines, is going to be a vast help to the rank and file of the men who have entered into the nickel-show business. Its purposes must be to constantly improve the standard of that business; to eradicate the evils that have crept into it and damaged it in the eyes of the public and the law; to regulate in all possible ways the conduct of the trade; and to furnish mutual aid whenever required and deserved.

I am not referring here to the renters' association, but the organization of exhibitors; and what I say here I mean for every association of its kind in the country. Let the organization be permanent; let it have a set of policies, principles; let its members not consider it merely as a vehicle by which to more effectively combat hostile element, such as too rigid laws and unreasonable Sunday regulation. Let it have a purpose—and after it has given moving pictures their place in the laws of this country, let the work of associated exhibitors be backward bringing the public closer to class of shows, dedicated, as it was, "to cement the bond existing between the moving picture film and the amusement loving public."

OBITUARY.

We learn this week of the death of Harry J. Miles, brother of Herbert L., member of the moving picture concern which bears their name, Miles Brothers. He either jumped or fell, late on the night of January 1, from the seventh floor of their residence, Concord Hall, on Riverside Drive, New York.

Herbert Miles states that his brother had been a sufferer from epilepsy for several months, and he gave as his opinion that in going to the window for air he was probably precipitated over the low sill during a spell.

The deceased, a bachelor, was forty years old.

Dr. Coleman Sellers, engineer and scientist, died in Philadelphia last week, aged eighty-one. He was a man of amazing skill and ingenuity, covering a broad field of science in his achievements.

Merely for the purpose of being better able to illustrate machinery for advertising purposes, he made himself master of photography, about the year 1860.

As a result of his application to this side issue of his work, he was able to make many important improvements in photographic methods—notably in the use of glycerine in keeping wet plates wet for an indefinite length of time. The kinematoscope, one of the earliest of the appliances for exhibiting "moving pictures," was patented by him in 1861, and as early as 1873 in the course of lectures delivered before the Franklin Institute of Philadelphia, he took photographs by artificial light, and demonstrated at the same time the actinic properties of invisible ultra-violet rays of the spectrum. He was one of the founders of the Philadelphia Photographic Society and acted as American corresponden of the British Journal of Photography besides contributing largely on the subject to publications in this country.

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.
I Would Not Refuse a Little Love.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Grey.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts.
Southern Girl.
When the Snow Birds Cross the Valley.
While the Old Mill Wheel is Turning.
When You Know You Love Her and She Loves You.

A. L. SIMPSON.

Arrawannah.
Best Thing in Life.
In the Wildwoods Where the Bluebells Grew.

HARSTN & CO.

School Days.
Two Dirty Little Hands.
What the Rose Said to Me.
See Saw.
Blue Jeans (in preparation).
Keep on Smiling.
The Girl Who Threw Me Down.
In the Land of the Buffalo.
'Neath the Oid Cherry Tree Sweet Marie.
In the Valley Where My Sweetheart Waits for Me.
The Songs My Dear Old Mammy Used to Sing.
Give An American Girl.
Dearest Pocahontas.
Handsome Lifesaver.

SCOTT & VAN ALTENA.

When You Know You're Not Forgotten By the Girl You Can't Forget.
When Bob White is Whistling in the Meadow.

DE WITT C. WHEELER.

Love Me and the World is Mine.
Good Bye, Sweetheart.
Dreaming.
Honey Boy.
Won't You Waltz Home Sweet Home?

BARRON & THOMPSON CO.

Beside the Old Oak Gate.

LEO FEIST.

I Long to See You Once Again.
Fare Thee Well My Old Kentucky.

CHAS. K. HARRIS.

Somewhere.
And a Little Child Shall Lead Them.
Dreaming Love of You.

F. B. HAVILAND PUBLISHING CO.

Arrawannah.
No One Knows How Much I Miss You.

HELF & HAGER CO.

Meet Me, Sweet Katheleen, in Honeysuckle Time.

VICTOR KREMER CO.

Will the Angels Let Me Play?

PROSPECT MUSIC PUB. CO.

When Life's Blue Sky Turns to Gray.

JEROME H. REMICK & CO.

The Tale the Church Bells Tolled.
San Antonio.
Somebody's Waiting for You.

WILL ROSSITER.

If the Man In the Moon Were a Coon.
Since You Called Me Dearie.
Clover Blossoms.

MAURICE SHAPIRO.

Pawnee.
The Town at the End of the Line.
Little One, Good-Bye.

JOSEPH W. STERN & CO.

Bob White is Whistling in the Meadow.
When the Wild Rose is Blooming Again.
We Have No One to Care for Us Now.
The Bird On Nellie's Hat.
When Snowbirds Cross the Valley.

HARRY VON TILZER MUSIC PUBLISHING CO.

In the Moonlight, Dear Louise.

M. WITMARK & SONS.

Roll Around.
Far Away.
Take a Sail in My Boat.

TRADE DIRECTORY.

Bklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
Cin'ti Cal. Light Co., 108 4th st., Cincinnati
Globe Electric Co., 419 W. 42d st., New York.
New York Calcium Light Co., 410 Bleecker st., New York.
New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm st., St. Louis.

Films, Slides and Apparatus.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey st., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Bldg., Pittsburg, Pa.
A. S. Aloe Co., 513 Olive st., St. Louis, Mo.
Am. Biograph Co., 11 E. 14th st., N. Y.
American Vitagraph Company, 116 Nassau st., New York.
American Vitagraph Company, 109 Randolph st., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore st., San Francisco, Cal.
Bailey Film Service, 116 21st street, Birmingham, Ala.
Boston Film Exchange, 564 Washington st., Boston, Mass.
Boswell Mfg. Co., 122 Randolph st., Chicago.
Calcium & Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph st., Chicago.
Chicago Projecting Co., 225 Dearborn st., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Bldg., Cleveland, O.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Bldg, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth ave., Pittsburg, Pa.
Eug. Cline & Co., 59 Dearborn st., Chicago.
Edison Mfg. Co., 31 Union Sq., New York.
Edison Mfg. Co., 304 Wabash ave., Chicago.
Enterprise Optical Co., 154 Lake st., Chicago.
Erker Bros., 608 Olive st., St. Louis.
Essanay Film Mfg. Co., 501 Wells st., Chicago, Ill.
Fort Pitt Film & Supply Co., Inc., 808 House Office Bldg., Pittsburg, Pa.
Germ. Am. Cine. & Film Co., 109 E. 12th st., New York.
Gaumont & Co., 662 Sixth ave., New York, N. Y.
Gaumont & Co., 52 State st., Chicago, Ill.
Globe Film Service, 79 Dearborn st., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont st., Boston, Mass.
Harbach & Co., 809 Filbert st., Philadelphia, Pa.
Harstn & Co., 138 E. 14th st., New York.
Hetz, 302 E. 23d st., New York.
Improved Film Exchange, 104 Attoyney st., New York.
Indianapolis Calcium Light Co., 110 South Capital ave., Indianapolis, Ind.
E. H. Jaeger, 371 Palisade ave., W. Hoboken, N. J.
Kalem Co., Inc., 131 W. 24th st., New York.
Kinetograph Co., 41 E. 21st st., New York.
Kleine Optical Co., 52 State st., Chicago.
Kleine Optical Co., 662 Sixth ave., New York.
Laemmle Film Service, 196-198 Lake st., Chicago, Ill.
Laemmle Film Service, 407 Flatiron Bldg., New York.
S. Lubin, 19 S. 8th st., Philadelphia, Pa.
McAllister, 49 Nassau st., New York.
McIntosh Stereopticon Co., 37 Randolph st., Chicago, Ill.
Mutual Film Exchange, 95 Washington st., Chicago, Ill.
G. Melies, 204 E. 23th st., New York.
E. Meyers, 123 West 27th st., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., New York.
Miles Bros., 790 Turk st., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark st., Chicago.
N. Power, 117 Nassau st., New York.
Novelty Moving Picture, 876 Eddy st., San Francisco, Cal.
Wm. Paley, 40 W. 28th st., New York.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th st., New York.
Pathe Freres, 37 Randolph st., Chicago.
Pathe Freres, 2104 First ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph st., Chicago, Ill.
Pittsburg Calcium Light & Film Co., 515 First ave., Pittsburg, Pa.
Power's Machine and Film Exchange, 12 East Genesee st., Buffalo, N. Y.
D. W. Robertson, 407 Park Row Bldg., N. Y. City.
Selig Polyscope Co., 43 Peck court, Chicago.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
Southern Film Exchange, 146 W. 5th st., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago.
The Cinematograph Co., 65 St. Catherine East Montreal, Canada.
Urban-Eclipse, 662 Sixth Ave., New York, N. Y.
Urban-Eclipse, 52 State st., Chicago, Ill.
Vitagraph Co. of America, 116 Nassau st., N. Y.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Wonderland Film Exchange, 410 Market street, Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.
E. M. Martine, 29 Patterson st., Orange, N. J.
Chas. Beseler Co., 251 Centre st., N. Y.
Coleman & Newton, 237 East 41st st. New York.
Elite Lantern Slide, 207 W. 24th st., New York.
Ch. Dressler & Co., 143 East 23d st., New York.
20th Century Optiscope, 91 Dearborn st., Chicago.

Moving Pictures, Travels, Tours.

Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Bldg., Cleveland, O.
Hale & Gifford, 940 New York Life Bldg., Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn st., Chicago, Ill.
Mennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Harry H. Robertson, 562 Bainbridge street, Brooklyn, N. Y.
Trip to California Amusement Co. Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark st., Chicago, Ill.

Slot Machines.

Arcade Machine & Supply So., 522 Arch st., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th st., New York City.
Automatic Novelty Co., 145 E. 23d st., New York City.
Caille Bros. Co., 1300 Second ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Douglas Post Card and Machine Co., 27 N. 10th st., Philadelphia.
M. S. Kline, 45 N. Division st., Buffalo, N. Y.
Jas. McCusker Am. Sup. Co., 227 N. 8th, Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau st., New York.
Marvin & Casler, Times Bldg., New York.
Mills Novelty Co., 11 S. Jefferson st., Chicago.
National Automatic Weighing Machine Co., 60 Murray st., New York.
The National Novelty Co. (Inc.), 100 2d st., S., Minneapolis, Minn.
Rogers-Montgomery Mfg. Co., 96 Warren st., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson st., N. Y. C.
Sloan Novelty & Mfg. Co., 932 N. 9th st., Philadelphia, Pa
Up-to-Date Slot Machine Co., 60 Centre st., New York.
Union Vending Machine Co., 133-135 De Kalb ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th st., New York.

Ticket and Poster Printers.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th, Philadelphia.
Standard Roll Ticket Co., 181 Pearl st. N. Y.
Thrash-Lick Prtg. Co., Ft. Smith, Ark.
Weldon, Williams & Lick, Fort Smit Ark.

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 1. JAN. 11, 1908 WHOLE No. 90.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

TO ADVERTISERS.—The first form of the VIEWS AND FILMS INDEX goes to press Friday morning; no advertisement can be inserted and no changes shall be made in standing advertisements unless copy reaches us by noon Thursday.
Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E.C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN FRIDAY OF EACH WEEK.

EDITORIAL.

It is peculiar, to one who is familiar with the sentiments and purposes which are responsible for the New York Exhibitors' Association, to note the tenor of the remarks of the press concerning its movements. As soon as application was made for relief on the Sunday show proposition by the concentrated legal forces, glaring headlines in the daily papers announced, "Picture Shows Show Fight."

This class of news item no doubt also found its way into hundreds of papers in different sections of the country where moving pictures were thriving, and the general impression imparted by them has been very undesirable to those engaged in the business. The idea is that in associating themselves, as they have done, the exhibitors have not had in view the sole object of fighting the law; they are not a set of men who are conducting illegitimate enterprises and want to keep alive only by fight. Just the contrary. There is a place for them under the law of every State in the union; and any difficulty they are now experiencing is simply an unavoidable phase of the onward march of the business; everything finds its errors and faults during evolution, and we are speaking for others when we say that we are glad to have seen these faults, whatever they may be, so early in our development. As a matter of fact, we do not care to fight the law; the only argument is that there is something existing in the law which entitles us to exist, and we want it; if not we want to know it definitely.

This is the sentiment of organized picture exhibitors.

Going further, we have the fullest confidence in the association that with the winning of the Sunday license its existence will not end. There is still other and more important work to be done, and we sincerely hope that it will prosper, bringing with it that health and improvement in moving picture circles which is so essential.

Moving Picture News From Everywhere.

The versatile Lubin now comes before us in a new role. This time it is as a lecturer before the Franklin Institute, of Philadelphia. He delivered an interesting discourse on "How Moving Pictures Are Made," telling his interested hearers how stop photography and various other freak camera stunts are utilized in the making of a film. He was voted a success.

The New England Film Exchange has opened for business at 682 Washington street, Boston, Mass., and they announce that they are prepared for rushing business. They will sell and rent film and song slides.

Essanay's "Football Craze" film is making its mark in the trade. Coming as it does at an appropriate time of the year, its action and general tone are responsible for its scoring a hit.

The "Merry Widow," a new film which is to be put out by the Kalem Co. in the middle of January, is one which will make a success if shown with music. The company is having music specially arranged for the film. The subject in itself is a condensed version of the "Merry Widow," and the firm claims for its actors in the picture that they are of the original cast which played in the Budapest production under the direction of the composer, Franz Lehar.

The Robert Haines Amusement Company has been incorporated in New York, with a capital of $30,000, and it is said that the conduct of moving picture theatres will be within the scope of the concern's operations.

The Nickel Theatre is about to be opened at Haverhill, Mass. We are assured by the managers that it has not been built just for a little while and then after the craze of moving pictures is over shut up and abandoned; it has come to stay and will become a family resort, where parents can send their children to learn more in a few minutes of the manners, customs and scenery in foreign lands than they can learn from their school books in hours of study.

The Philharmonic Four, Mr. Chas. Davis, Mr. Roy Purinton, Mr. Leavitt and Miss Leavitt, who will present popular selections on organ chimes, have been on the Keith circuit for more than a year, and the patrons of the New Nickel have a treat in store for them, as these artists can not only sing but they can almost make banjos, mandolins and guitars talk out loud.

With these attractions the Nickel will have crowded houses at every performance. Beginning Monday there will be continuous performances from 7 to 10.30, after that continuous from 12 noon to 6, 7 to 10.30. A change of program Monday, Wednesday and Friday.

The adjourned convention of the United Film Service Protective Association, which was scheduled to meet in Buffalo on January 11, has been postponed to the twenty-fifth; it is considered that at that time a more definite plan will have been submitted by the legal advisers.

It is reported that some time in the coming spring months the management of the Dreamland theatre, of Peoria, Ill., will put in a penny arcade where the theatre is now located and move the theatre from downstairs to upstairs, as it is believed that such a venture would pay in Pekin. The present location of Dreamland is especially adapted for a change of that kind and the upstairs could be used for the theatre proper.

A new theatre at 129 East Park street, Anaconda, Mont., has started up with moving pictures and illustrated songs. The nickelodeons throughout the country are very popular, and are maintained at great expense, the pictures are of the highest production that can be procured and the songs are beautifully illustrated. The little theatre is fitted up neatly and attractively. A large attendance of ladies and children is noticeable. The pictures are entertaining and amusing and would not offend even those with the most refined tastes. The admission is 5 cents, and the place promises to become one of the prominent places of amusement in the city.

Workmen will soon be started in the building now occupied by the Davis Brothers, 106 West State street, Rockford, Ill., as a music store, in redecorating and refurnishing the rooms for the Marshall & Clarke company, which will occupy the place after the first of the year with a five-cent moving picture show.

Messrs. Marshall & Clarke are proprietors of a chain of the five-cent moving picture shows, having them located in ten cities other than Rockford.

The interior of the theatre is to be prettily arranged, the scheme to be to make it resemble a parlor, and the patrons will be reminded of sitting in their own homes and seeing the pictures. The seats to be installed will be of the latest opera style. The seating capacity will be 216, and the performances will be from 1 o'clock each afternoon to 10 o'clock in the evening, they to be 45 minutes in length, a five minute intermission between each of the shows. At each show a mile of films will be given, the films to be changed every second day. Aside from the pictures illustrated songs will be given and these also will be changed every second day. As a Saturday morning feature children will be admitted between 9 and 12 o'clock, two for five cents, and the same shows will be given as will follow in the afternoon.

The company is composed of Charles A. Marshall and Walter Clarke, the latter to come to Rockford and to be the resident manager.

A new moving picture house will be opened in the old police station on Colony street, Meriden, Conn., Saturday of next week, by Pindar & Rudolph, who have a string of these places in New Jersey. A. M. Pindar, general manager, stated Friday that attractive decorations would be made inside. Chairs are already in. A large size curtain at extreme rear end of the store will give ample space for the productions. An attractive lobby and ticket office in middle, with entrance on one side and exit on the other is to be arranged. During the first week every one attending will be given a card on which they can write their name and a good name to call the place. The most appropriate suggestion will bring a $20 gold piece to the one whose name is selected.

Illustrated songs and moving pictures only will be given. Five cents admission.

A peculiar case is that of George Opdyke, of 240 Plane street, Newark, New Jersey, who was removed to the Essex County Hospital for the Insane, a few days ago, suffering from the hallucination that he was confronted everywhere with moving pictures. Insomnia followed from this trouble, and the climax came when he left his home and dived through a plate-glass window, cutting himself badly. He was taken in charge.

John Cassidy, one of the young men arrested upon information given Prosecuting Attorney Watts by J. M. Barry, charging him, with Walter Menzie, with damaging a picture machine in the Crystal Theatre, Cheyenne, Wyoming, has filed suit for $1,000 damages against the complaining witness.

In brief, the story of the case is this: Casidy and Menzie were employed by Barry, the latter as a mechanic and the former as a singer. A week ago Friday night the young men left the Crystal and were employed by the Atlas people. Saturday follow-

NEXT!
THE
MERRY
WIDOW
(KALEM)

ng, Barry had Cassidy and Menzie rrested for maliciously damaging the icture machine. Bond was furnished y Thomas Heaney, and the boys, de- ying their guilt, were ordered to ap- ear before Justice Pagett.

At the time set the young men ap- eared, but neither the prosecuting witness nor State's Attorney Watt ap- eared. The two latter later stated hat they had never been notified that he trial was to be held. The young nen were released.

What has until now been known as Keith and Proctor's Twenty-third Street Theatre, in New York city, will soon be opened as a moving picture theatre, to be known as the "Bijou Dream."

Edward Dickinson, a candidate for mayor in Chester, Pa., is going to do his stumping with the aid of a series of lantern slides, which will be thrown on a sheet to the public of the town, and they will illustrate civic conditions.

DOING THINGS IN GALVESTON

If there is anybody of the opinion that all of the moving picture shows are confined to the "very big" cities, Galveston, Texas., wishes to be registered as a dissenting voice. This unpretentious town boasts of almost two dozen exclusively moving picture houses, and also of the further distinction that they are all making money. Main street out there looks like a pocket edition of New York's gay, white way, and the gentle rivalry is generously and impartially fostered by the public, who like the pictures well, many Galvestonians going of an evening and visiting almost all of the picture houses on the street. It is fair to presume that as long as programs do not collide with one another they will all continue to do business.

Picking up a newspaper in Galveston, one is immediately struck by the 'M. P." paragraph, where all of the shows make their announcements, as reproduced below, directly under one another:

"At the Globe to-day two new pictures will be presented to the public, 'Blacksmith's Revenge' and 'A Mechanical Statue,' both of which are good, the first being a pretty little drama and the second furnishes the material for a good hearty laugh. Leo Dale will sing 'Sweet Maid of the Sunset Sea,' handsomely illustrated.

"At the Majestic a bunch of comicalities entitled 'Uncle by Marriage' is still on the program, and as a companion piece 'Doings of a Poodle' is presented. Both are very fine pictures.

"The Lyric will repeat the picture which made such a hit yesterday, entitled 'The Burglar and Four Old Maids,' also 'An English Fourth of July,' with the pranks of two mischievous boys, will be shown.

"The Theatorium shows in Show No. 1 a high-class picture entitled 'Transformation' and the 'Clown Doctor.'

In Show No. 2 a new picture for Galveston will be 'Legless Runners,' and 'The Pillmaker's Mistake.' All these pictures are good.

"At the Parisian 'A Night in Dreamland' is strictly in keeping with the holiday spirit and is already a favorite which needs to be seen to be appreciated. 'Madame's Fancies' is also being shown at this place. Miss Bostrick will sing the illustrated song entitled 'As Long as the World Rolls On.'

"The Orpheum is showing 'Master in General' and an 'Economical Trip,' both highly amusing.

"At the Marvel they have to-day 'The Bandit' and 'The Broker's Man' appearing on the picture screen, and it is announced that the extra attraction, Baby Dot, will have a new and attractive song."

It will be noted that there seems to be no conflict whatever, none of the paragraphs being of the demonstrative kind, and all of the programs announced being different from one another.

BOSTON HOUSE.

After having served as a place of worship for upwards of half a century, the famous old church at the corner of Warren avenue and Berkeley street, Boston, Mass., known as Berkeley Temple, has been sold to an amusement company.

Monday it is expected to blossom forth with a high-class moving picture and illustrated song show which will mark the actual passing of the old edifice from the religious to the amusement world. Its next title will be "The Scenic Temple."

The new company which bought the Temple has for its president William D. Bradstreet, a man of broad experience in the handling of amusement enterprises and who is at the present time at the head of amusement houses in Providence, Tauton, Waltham and Everett and is building another in Malboro.

It is the intention of the management to conduct a high-class show that will last for two hours each afternoon and evening. The management in now negotiating for the engagement of Rita Mario, the famous woman orchestra leader, whom they hope to have conduct a large women's orchestra that they have already hired. In the temple will at least for a time remain the $14,000 organ that was formerly in use there, and with the aid of this instrument it is planned to have several of the country's best organists give brief organ recitals in connection with the daily shows.

The auditorium of the temple, which it is estimated will seat about 3,000 persons, will soon be all refitted with opera seats.

LET US CONDUCT YOUR BOOKS, If not, let us examine them.
Full attention given to all work, either large or small.
Systems Installed Thorough Revisions made.
EDWARD LEVI & CO.
777 Broadway, New York City

Latest Productions of All Film Makers.

PATHÉ.

Go, Little Cabin Boy.....803 ft.
Fatherhood and Drunkenness....508 ft.
Prince's Idea .....459 ft.
Kiri-Kis .....213 ft.
His First Cigar.....393 ft.
The Witch's Secret.....246 ft.
The Heavyweights' Race.....492 ft.
Military Tournament at Saumur..426 ft.
Lovers' Ill Luck.....295 ft.
Afraid of Microbes.....377 ft.
The Bargeman's Child.....672 ft.
The Tulips .....344 ft.
The Black Witch.....328 ft.
The Strong Man.....442 ft.
The First Row.....328 ft.
The Shrimper .....393 ft.
Thirteen at Table.....328 ft.
Dog and his Various Merits.....377 ft.
Wonderful Mirrors.....442 ft.
Doings of a Poodle.....344 ft.
Thieves Caught in Their Own Trap 295 ft.
The Talisman .....984 ft.
The Witch Kiss.....377 ft.
Elegant Paris .....606 ft.
Bluebeard .....738 ft.
Unknown Talent.....377 ft.
Madam's Fancies.....426 ft.
Daily Life of a French Sailor....688 ft.

EDISON.

Suburbanite's Ingenious Alarm...595 ft.
A Little Girl Who Did Not Believe in Santa Claus.....860 ft.
Trainer's Daughter.....800 ft.
Three American Beauties..... 85 ft.
Paul Revere.....915 ft.
Jack the Kisser.....755 ft.
Laughing Gas.....575 ft.
College Chums.....700 ft.

VITAGRAPH.

The Shaughraun .....700 ft.
The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
A Night in Dreamland.....500 ft.
A Clown's Love Story.....325 ft.
A Tale of the Sea.....750 ft.
The Need of Gold.....475 ft.
Laughing Gas .....400 ft.
The Burglar and the Baby.....375 ft.
Under False Colors.....575 ft.
The Despatch Bearer.....725 ft.
A Fish Story.....450 ft.

LUBIN.

The Silver King.....655 ft.
Through Darkness to Light....
How the Masher Was Punished
The Making of a Modern Newspaper .....650 ft.
The Parson of Hungry Gulch..720 ft.

KALEM CO.

The Days of "61".....585 ft.
The Quack Doctor.....325 ft.
Ben Hur .....1,000 ft.
School Days .....
The Lost Mine.....455 ft.
A Dramatic Rehearsal.....105 ft.

SELIG POLYSCOPE CO.

Financial Scare .....435 ft.
Newlywed's First Meal.....325 ft.
Four Footed Hero.....600 ft.
The Two Orphans.....1,025 ft.
Burglar and Old Maids.....440 ft.
The Eviction.....585 ft.
Mike, the Model.....600 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....
Cheekiest Man on Earth.....
Great Lion Hunt.....700 ft.
Once Upon a Time There Was..867 ft.

BIOGRAPH.

Under the Old Apple Tree.....378 ft.
Yale Laundry .....805 ft.
Love Microbe .....670 ft
Terrible Ted.....792 ft.
Neighbors .....135 ft.

MÉLIES.

Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.
A Forester Made King.....458 ft.
Good Glue Sticks .....311 ft.
Seek and Thou Shalt Find—Trouble .....88 ft.
Sightseeing Through Whiskey..353 ft.
Shakespeare Writing Julius Cæsar 344 ft.

GAUMONT.

The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.
Stolen Shoes .....417 ft.
Turning the Tables.....247 ft.
The Bomb.....314 ft.
Grandpa and Kittens.....227 ft.

URBAN-ECLIPSE.

The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft
Bad Boy's Joke.....487 ft.
Reedham Boys Aquatic Sports...434 ft.
French Recruit.....667 ft.

WILLIAMS, BROWN & EARLE.

Dumb Sagacity .....495 ft.
Testing a Lifeboat.....200 ft.
Tramp's Dream of Wealth.....425 ft.
Drink Cure.....395 ft.
Sticky Bicycle.....495 ft.
Rebellious School Girls.....100 ft.
Letter in the Sand.....200 ft.

ESSANAY CO.

The Football Craze.....650 ft.
Where is My Hair?.....400 ft.
Eleventh Hour .....850 ft.
Street Fakir.....600 ft.
Free Lunch.....200 ft.

ITALIAN CINE.

Where is My Head?.....153 ft.
Venetian Baker .....765 ft.
In Dreamland .....387 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.
Fra Diavolo.....617 ft.
Thirteen at Table.....484 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...
Hunting in Canadian Woods....600 ft.

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft.

LATEST FILMS OF ALL MAKERS.

"A PRINCE'S IDEA," from Pathé Frères. A pretty maid is seen leading her blind mother around a garden keeping her unfortunate parent's spirits buoyant by her amiable manner. A prince and his companion catch sight of her, and the prince falls in love with the girl. He leaves his friend abruptly and is soon following her about, dodging in and out among the bushes to avoid detection, content to only gaze upon her. But he soon tires of this, apparently, and resolves to kidnap the girl; his opportunity comes soon, when the girl goes back to the house to get a book from which to read for her mother. While she is beside her parent the prince's men gag and blindfold her and carry her away. The blind mother feeling by instinct that something is wrong, shouts for help, and the girl's lover arrives, but he is too late.

The girl is carried to the prince's palace, and here he tries to win her forcibly. Her lover, meanwhile, is out on a search, and stopping to rest by a stream, meets a stranger. In the course of conversation the stranger tells him that he saw a girl who fills the description given, in the prince's garden. The searcher goes there at once, and by dint of handy fists gains admission. Here he wanders around for a moment when suddenly he comes upon the prince in the garden with the girl; the kidnapper is giving her a flower, but she throws it back at him disdainfully. Now the rescuer, carrying only a stout stick, leaps out upon the prince, and a duel of sword against stick follows. The better wielded stick wins, and the finale is that the girl is taken back to make her grieving blind mother glad again.

"KIRI-KIS," a Pathé acrobatic, shows a number of Japanese contortionists, tumblers and acrobats in a series of evolutions, feats of balancing human forms and other gymnastic tricks. They combine in a number of clever designs made up of human forms with admirable swiftness—in fact, some of their evolutions seeming impossible of accomplishment without the aid of trick photography. They wriggle, climb and jump over one another with lightning speed, forming complete rosettes, squares, circles and a number of phantastic designs.

"HIS FIRST CIGAR" is a typical humorous Pathé film, depicting a well-grown boy in collision with a box of his father's cigars, and when his mother leaves the room pockets one. He makes his way eagerly down the stairs, and no sooner is he out of the building when he joyously sticks the cheroot into his mouth. Feeling very much like a man, he makes his way to a nearby café, orders a drink, and then lights the weed. A close range of his face is now given. He is conducting a flirtation with a girl sitting near him, but in a little while the cigar begins to act, with the result that between the smiles which he directs towards the damsel, there is interspersed a sickly expression. The sick feeling gains headway, but the young man keeps on smoking until he feels very ill; still he is unwilling to admit defeat. He loosens his collar and coat in an endeavor to be comfortable, but the waiter finally sees him and he is helped on his way home. Very ill and groggy, he goes up the stairs, finds the keyhole after much gropping, and then enters the wrong room. Here an indignant lodger seizes him and fires him down stairs. This seems to revive him somewhat, and the poor, sick boy makes his way to his own home, where his fond mother is at last seen administrating to the would-be man.

"GO, LITTLE CABIN BOY" is Pathé's headliner this week. A lad who is about to embark as a cabin boy is seen making his preparations with the help of his own grandmother. After much kissing and embracing he finally departs, going off with a stalwart mariner. He is taken down to the pier where a big fishing schooner waits; and on board this craft he is soon about his new duties. Fate is hard with him, however, for a big bully takes a dislike to him, with the result that whenever he meets the lad it means beating for the latter. Another seaman interferes for the boy, however, and there are several scuffles between the two men. He bears all patiently and even writes cheerfully to his grandma telling her that he is well and learning rapidly, hoping to be a clever sailor some day. His sailor friend sees the note and pats the boy fondly, but the big bully orders him off roughly. It is apparent that the boy's lot is a hard one, but he doesn't grumble, taking a beating stoically and sticking close to his duties. The scene now changes and shows a view of the ship, the men working in the rigging. Suddenly a huge sea comes over her and one of the sailors is carried into the ocean. He struggles about desperately and all seem to lose their presence of mind, when in an instant, the boy seizes the situation and the next moment has leaped into the water. He reaches the drowning man, and striking out desperately heads towards shore with his burden. His strength is giving out but he struggles on and is soon washed upon the beach, where he falls unconscious. The rescued man, however, has now recovered, and taking the lad up in his arms carries him on his shoulders up a huge cliff and into the town, finally laying him down at the door of his home. The grandmother comes out in hysterics, but the boy soon recovers and his aged grandparent embraces him fondly, thanking the big seaman sincerly while he in turn thanks his little rescuer.

Pathé's "THE WITCH'S SECRET" begins with the old witch in her mystic laboratory, where she is executing the wonderful feat of throwing a number of pellets on a table and they change into money. She is unconscious of two faces which appear at the window and eagerly watch her as she hoards away the coins; the two adventurers see her mount a broomstick and ride away on it, after which they enter the room. They take out the gold, and not content, begin to tinker with many jars of pellets on a shelf. One of them empties a few on the floor, and when they strike the ground a crowd of white capped figures spring out of the ground, each bearing a bat, and the adventurers are lambasted mercilessly. When they recover the apparitions are gone and they are accusing each other. Once more they drop the pellets on the ground, and again they receive a beating, this time from a gang of weird-looking ogres. This is too much, and they dash for the outside air; one of them succeeds but the other is thrown from the threshold by an unseen force; alarmed, he tries the window, but a stream of water greets him there; a dash in another direction brings him another bath, after which the entire floor of the room begins to rock, throwing the hapless fellow from wall to wall. When the room finally rights itself the old witch enters, and with the vigorous aid of her broom helps him out ungently.

"HEAVYWEIGHTS' RACE" is another Pathè film. The contestants weigh in at the starting line, the indicator registering from two to four hundred pounds. All ready, they line up and the drop of a flag starts them off. Like huge human mountains they go over hill and dale, first one and then the other leading. In the course of the run the two lady contestants come upon a cyclist; they seize the bicycle, and so vigorously do they struggle for sole possession that it comes apart and neither of them can use it. At another point a few racers pile into a cart, but it collapses under the weight; one couple of heavyweights man a boat but one-half of it leaves the other and the would-be rowers swim for it. The race goes on through many situations, until the runners each reach a bridge and it collapses, diminishing the ranks of the racers. The survivors finally reach the finishing line, where the winner, a big fat woman, is given a huge certificate. The last scene shows the ponderous contestants having their meal, and the magnitude of each one's gastronomic capabilities is astounding.

A pretty dramatic is "FATHERHOOD AND DRUNKENNESS," by Pathé Frères. The first view of this film shows the arrival of a schooner at a pier. The crew leap joyously ashore and go to their homes; the home of one of the sailors is seen, and as he arrives there he is greeted affectionately by his wife and little son. But another side of his life is seen when he enters a drinking place and makes merry with his friends; soon his eye rests upon two men gambling with dice, and with a drunken loss of control he joins them; his friends try to dissuade him, but he is obstinate and drinks more and more, at the same time losing his money at the game. His boy comes to call him home, but he throws the lad aside roughly. The child runs straight to his mother and tells her of the situation and she sets out to the barroom. In order to get there they traverse a narrow strip of land by the water when suddenly the child slips and falls headlong into a sluice, where a heavy current is running. The frantic mother runs from the spot, desperately reaches the barroom and spreads the alarm. All the men present offer her aid, and they drag with them her drunken husband. They bring him to the water side where, peering under he sees his boy battling for life in the torrent. The awful sight clears his mentality instantly; the man in him plays strongly, for he throws off his coat and the next instant is battling his way toward his son. He reaches the child, brings him back alive and loving hands lift him tenderly out of the water. The last scene shows the little family and the witnesses of the near-tragedy gathered round a table, where the now sober father smashes the liquor bottle and earnestly vows never more to drink.

In "MILITARY TOURNAMENT AT SAUMUR," a Pathé film, are shown the cavalry manoeuvres at Saumur, the French military school. On a huge parade ground the mounted men come forth and gracefully spread in one long line before the reviewing stand. With several quick evolutions they work out of this position and in two lines dash from opposite corners and at full speed diagonally over the field, crossing in the center. The riders then mass themselves in the center and put their horses through various difficult feats.

The next is hedge jumping, and they first take the barrier in single file, after which they repeat it in one long line. Several times they are seen going toward and from the jump, and at last in three long lines stretching entirely across the field they give an accurate idea of what a fierce cavalry charge looks like.

Pathé Frères show a "LOVER'S ILL LUCK," when a young man calls upon his sweetheart, but while he is welcome taken up with her there is a knock or

NEXT!
THE
MERRY
WIDOW
(KALEM)

the door and her husband enters. The scared Romeo promptly leaps into a wardrobe and a view of the interior shows him cogitating on what course to pursue. He finally hits upon the idea of disguise; the wardrobe is filled with woman's apparel, but this does not deter him. He dons skirts, bonnet, waist and coat, and makes himself look for all the world like a fashionable damsel. The husband, meanwhile, has been suspecting; and in a burst of fury throws open the wardrobe. But to his surprise he is confronted by a coquettish girl who chucks him playfully under the chin, bows politely and steps trippling out, thus saving the day for the now desperate wife. Out in the street safely, he is now approached by a masher, and then another, and before he can realize it he is being followed by a number of dudes. He outwits them by jumping into a baker's cart, in which he is wheeled away by the unsuspecting owner. When the baker opens the lid later the daring young man pops out, kisses him vigorously, gathers up his skirts and runs swiftly home.

Another Pathé comic is "AFRAID OF MICROBES." A studious looking old fogie becomes alarmed by a newspaper announcement to the effect that a deadly microbe which spreads influenza is loose in the air, and that there are already several hundred victims. He becomes terror stricken and runs straight to a chemist's, where upon his inquiry they sell him a liquid which must be administered through an atomizer. This he takes and sets forth on a crusade against influenza. He only succeeds, however, in making a universal nuisance of himself, spraying the contents of his bottle on everybody whom he meets. He comes to grief in one instance, when one of his victims dumps him into a filled water trough, giving him a thorough ducking. In another place he tries his charity upon a workman who is emerging from a man-hole, and receives a beating. All of his victims dump him into a filled water trough, giving him a thorough ducking, assisted by the police; even there he tries his atomizer, but the mob sets upon him and avenge themselves summarily.

The last scene shows him in the hands of the police, two officers placing him under a shower bath, and they add to the surety of their work by turning a strong stream upon him from a hose.

"THE SHAUGHRAUN," an Irish sory, by the Vitagraph Company, runs as follows: Con (The Shaugraun) a good-natured, good-hearted but idle fellow is in love with Moya, an Irish peasant girl. At the castle the villain is endeavoring to make love to "Claire of the Castle," but his efforts are in vain and he leaves. His associate (Danny Mann) tries to kiss Moya, but the timely arrival of Con with his club puts an end to his love-making. As Con and Moya depart Claire's lover arrives and their "spooning" is spied upon by Danny who imparts the imformation to the villain. The lover departs and is followed through the woods by Danny and his master; is set upon by the two rogues, knocked in the head and his body thrown off the cliffs into the lake. The villain dons his victim's cloak and with his follower returns to the Castle, gives the lover's signal. As Claire appears they seize her and carry her off to the cave. Meanwhile, Con calls at the cottage for Moya, they go fishing, see the lover in the water, rescue and revive him. Con runs for help but is arrested and put in prison through the scheming of Danny. Moya visits the prisoner, bringing food and concealing inside a loaf of bread a file with which Con frees himself from his chains. The spy warns the sentry of the probable escape of the prisoner, gives the signal and then visits Con, tells him that he is his friend and will help him to escape. A rope is given Con by which he can lower himself after giving the signal and then Danny departs. At the appointed time the signal is given, but the prisoner, fearing treachery, does not expose his person and thereby escapes the sentry's fire. Con then lowers himself from the tower, knocks the sentry and Danny down, and with Moya's aid makes good his escape. The guards are in close pursuit and Con climbs a tree, while Moya points the direction taken by the fugitive. The keepers run on, but Danny remains, making love to Moya. Suddenly Con jumps from the tree on his adversary's shoulders, beats him soundly, disguises himself in Danny's clothes and with his sweetheart goes to rescue Claire. At the cave the disguise is not penetrated. Moya unseen frees Claire of her bonds, just as the real Danny rushes in. Con discards his disguise, Claire's lover appears, and together they rescue the two women. Across a narrow plank over the lake they pass, removing the same when safely over. Other obstacles are encountered and overcome until finally the castle is reached. Below merriment prevails, the peasants dancing while from above, Claire, her lover and mother scatter silver upon the peasants. They scramble for it and Danny, the spy, who has been watching, slinks in to get a share. Con and the peasants recognize the intruder and proceed to deal out a well-merited punishment.

A new Gaumont film this week is "FATHER BUYS A HAND ROLLER." Passing along a busy thoroughfare an old gentleman beholds a hand roller on sale and as he has been in want of such a contrivance it requires little effort on the part of the salesman to deliver to his premises the roller. Give it to be brought to its field of usefulness, the purchaser is in a quandary.

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NEXT!

THE MERRY WIDOW

BROADWAY MUSIC

(KALEM)

Coming down the street are two of nature's less favored sons and these our friend accosts and soon induces to agree to deliver to his premises the roller. Giving the necessary directions as to the place of delivery he turns over to them his purchase and departs. The unwieldy appliance causes some considerable annoyance and their strength and patience is soon worn out so that the first opportunity to indulge in liquid refreshment is immediately taken advantage of, but while thus acquiring a new supply of vigor a cyclist is unfortunate enough to collide with the roller and totally demolish his bicycle. This soon draws a crowd and after the excitement subsides we see our friends trudging along the street with their hand roller in tow. In due time the destination is reached and the spirits of our friends are high at the thought of the reward that awaits them at the conclusion of their wearisome and difficult task. However, they are doomed to disappointment as the gateway through which they are obliged to pass with the roller is too narrow and as the weight of the roller prohibits their lifting it over the entrance they see no other way than to force one of the brick pillars. They pull the roller to the entrance but the force of the impact totally demolishes the pillar and a portion of the fence. Undismayed they tow their burden through the grounds but before they can realize it they have collided with the pedestal and cast of a sculpture which is destroyed. The sculptor, after a moment of absence, returns and views with dismay the wreck before him, seeks the owner and together they go in pursuit of the guilty culprits. They are soon joined by an irate horticulturist, whose domain have been trespassed with a vengeance. The final scene is a climax to the trying experiences of our friends, who trying to pass over the structure fording a mire on the premises, are precipitated with the ill-fated hand roller into the depths of the mire, from which they with difficulty extricate themselves. They now seek their would-be-benefactor empty-handed—this individual coming upon them about the same time is without ceremony thrown into the mire and our friends now make their escape. All hands lend aid to rescue the old man and the roller as well. The roller, however, is now again for sale at the home of its recent purchaser.

A new Carlo Rossi film is "HUNTING ABOVE THE CLOUDS." The introductory scene shows us the typical abode of the hunter in the mountain district and the affectionate leave-taking of the hunters as they start out upon their mission. We follow them as they scale the cliffs and ford the mountain torrents, carrying with them guns, ammunition, ropes and other necessary equipment. Reaching a summit they scan the mountain side with the aid of a telescope in the search of game, and sighting a mountain goat they are about to dispatch him when the animal moves out of range in the protection of a sheltering bolder all unawares of the respite to life the gods had meeted out to it. This necessitates a hurried scampering over more dangerous cliffs and down precipitious declines until they are again afforded a favorable position from which to pluck off their prey. The unerring aim of the hunter is awarded and we can see the goat, peacefully feeding on the mountain side and entirely oblivious to the danger to which it is exposed, fall and roll down from precipice to precipice. The hunters are now seen scurrying along in their anxiety not to lose sight of their prize, regardless of the dangers to which they are exposing themselves. By means of a rope one of the men is let down to the ledge on which the carcass of the goat is found resting, after properly fastening the rope to the feet of the animal he deftly climbs the rope to a place of safety and now the prize is drawn up where it is fastened to a long pole and born upon the shoulders of the men; the homeward journey is undertaken. Evening has now set in and in the moonlight they stride along with careful and steady step, proud of the success of their day's labor. Reaching home the game is conspicuously displayed to the admiring gaze of the mistress, who compliments her spouse very affectionately upon his prowess.

In a new film of that name the Warwick Company show how "LOVE WILL FIND A WAY." In this a pretty heroine has been emphatically told by her father that she must give up all idea of marrying the man she loves, but must marry the man her father wishes her to, whom she despises.

The next scene shows the father introducing the suitor, who is an undersized, over-dressed curio of a man, who endeavors to kiss the young lady directly he is left alone with her, and quickly gets his face slapped.

Distracted, she leaves the room. The father enters the room, and with the lover it is quickly agreed that the marriage shall take place at an early date.

The girl, in her bedroom, confides in her maid, and the two quickly devise a plan to defeat the father and lover.

The maid promises to take the part of her mistress, and quickly dons the bride's dress, and is driven off in this character, while the real bride quickly slips out of the house and proceeds as quickly as possible to a church in another village, where she has agreed to meet her lover and get wedded.

The next scene shows our friend being married unknowingly to the disguised servant.

We next seen them in the drawing-room, where the father and other friends congratulate the bridegroom. Overjoyed, he asks his wife to kiss him. To his astonishment, when the veil is lifted, he discovers the terrible mistake, and falls prostrate.

Unperceived, our heroine and her lover have entered the drawing-room and hidden themselves behind a screen, where they have witnessed Ikey's disappointment, which has caused them such fun that by accident they knock over the screen, which reveals their presence.

The heroine's father quickly perceives what has occurred, and, as if by magic, forgives his daughter and congratulates his new son-in-law, while Mary Ann is clinging to her new partner, much to his discomfort.

The synopsis of the Edison Company new film, "THE SUBURBANITE'S INGENIOUS ALARM," is as follows: A broker's office in the city—Mr. Early as usual arrives late and is caught by the manager and threatened with dismissal. Mr. Early buys an alarm clock which wakes him in the morning all right but refuses to stop ringing. He smothers the sound under his pillow and goes off to sleep agin. The late Mr. Early misses street cars, and trains and arrives in the office in time to get another lecture from the manager. Mr. Early hits upon a plan. He buys a rope. Ties it to his wrist. Drops it from his window and arranges with his friend to pull it in the morning as he pases by, feeling sure this ingenious alarm will get him up in the morning—which it does, but not in the manner he expected. Near the small hours of the morning a burglar espies the rope hanging from the second story window and is about to ascend when he is interrupted by a policeman who at once proceeds to investigate by climbing up the rope. Mr. Early finds himself suddenly jerked out of bed, on to the floor and up to the window. He explains to the policeman his ingenious alarm. He is again aroused by a tipsy clubman upon whom he empties a basin of water and then goes back to bed. This time tying the rope around his feet. A milk wagon appears on the scene and the tipsy clubman has his revenge. He fastens the rope to the milk wagon which drives off, pulling poor Mr. Early out of bed—out of the window and into the street. Away the milk wagon drags him—down the street—around the corners—over mud holes—until at last he is rescued by a passing policeman and sent back home in the milk wagon—but very much awake. Mr. Early arrives at the office in bandages and on crutches—But on time at 5 A. M.—Much to the amusement of the scrub woman.

"MERRY WIDOW" is a new film put out on the market by the Kalem Co. Danilo and Sonio are ordered to marry to save their country from bankruptcy. They are both too proud to speak to each other at a fete in the ambassador's garden in Paris, but they are forcibly brought together by the ambassador and other courtiers present, which results in a quarrel. During the national dance Sonio appeals to the prince with such feeling that he yields to his love and proposes.

Under the title of "JAPANESE VAUDEVILLE," the Society Italian "Cines" place on the market a new magic film, showing the height of attainment of the artistic children of "the land of the rising sun." It is a combination of transformations and color effects.

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SPORTSMAN'S FILM.

The most attractive feature of the Sportsman's Show, now in progress in New York city, are the appropriate moving pictures, showing different phases of the huntsman's sport. These pictures are thrown on the glass screens every half hour during the afternoon and evening and as soon as the operator is seen getting the lantern ready there is a rush for seats in the galleries and for positions of vantage on the main floor. Arthur Robinson is an important man at this show. First, he is the treasurer and he has supported the show liberally. Then he took many of these moving pictures himself, as he is a sportsman who loves to hunt with a camera, and last, but not least, he owns Clem the bear.

Mr. Robinson must have worked hard to get the pictures he has. There are scenes in the woods that excite even seasoned hunters. One of these shows a caribou hunt. First there is the train taking the hunters to the woods, where they are met by the guides. Their baggage is put in boats and the whole party is seen rowing across some lake to the camping ground. Then camp is seen and the cook is seen busy preparing a meal for a crowd of hungry men, and one can almost smell the coffee as it is poured out. Then a scene is shown of the caribou country and a herd darting across the screen.

They are evidently frightened at something, for they stop, sniff the air and then run back again. There are several in the herd with fine heads. The next scene shows the hunter and his guide sighting the deer and stealing under the stumps of trees to get as near as possible and finally shooting. The last scene shows them returning to camp with two fine heads and then washing for dinner. Another set of pictures shows moose swimming in the water and browsing on the lily pads. They are frightened and rush off into the woods, moving in a most ungainly way.

Another interesting set of pictures shows salmon catching. The big fish are taken in a dragnet and dumped into a flat bottomed boat. They are taken ashore and into a canning factory, where they pass through the different departments—cleaning, cutting up, boiling, placing in the can—and then the oil is extracted from the heads. The pictures are most realistic. Another set of Mr. Robinson's pictures is on tarpon fishing.

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MERRY
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(KALEM)

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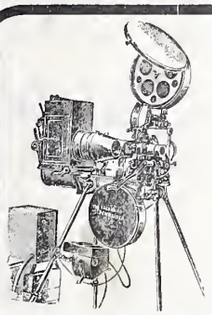

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EBERHARD SCHNEIDER 109 E. 12th Street NEW YORK

WANT AND EXCHANGE.

Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

WANTED—Experienced stage manager for making moving pictures. D. B. BAKER, 392 Bowen Avenue, Chicago, Ill.

TICKETS
in Rolls
12½ Cents per 1,000
in any quantities.
STANDARD TICKET CO.,
181 Pearl St., - New York.

Read Our WANT ADS

FILMS FOR RENT.
NEW GOODS. GOOD SERVICE.
Indianapolis Calcium Light Co.
116 So. Capitol Avenue, Indianapolis, Ind.

POWERS' CAMERAGRAPH with all fireproof attachments constantly on hand. | **FILMS TO RENT** | EDISON EXHIBITION MODEL with fireproof magazines.
All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for listz and prices.
F. J. HOWARD, 564 WASHINGTON STREET, BOSTON, Mass.
ESTABLISHED 1894. (Opposite Adams House)

A 1 FILM
$5.00 a Change.
AMERICAN FILM AND AMUSEMENT CO.
97 Main Street East, ROCHESTER, N. Y.

Just one letter,
from you to us, may mean a change from failure to success. Why not try, and let us quote you our rates for first-class, up-to-date service?
WM. H. SWANSON & CO.
77-79 Clark Street, CHICAGO, ILL.
Branch Houses: {813½ Chestnut Street, ST. LOUIS, MO. / 620 Commercial Place, NEW ORLEANS, LA.

We want to furnish your
FILM
service for 1908 and we are going to get it if the best **films** in America at the right prices will secure it.
Everything identified with the moving picture business carried in stock ready for prompt shipment.
Pathé's Life of Christ, Ben Hur and Parsifal rented reasonable.
O. T. CRAWFORD FILM EXCHANGE CO.
Gayety Theatre Building, ST. LOUIS, Mo.

The Toledo Film Exchange Co.
5 SPITZER ARCADE, TOLEDO, O.
New Films New Quarters New Methods
We furnish POSTERS FREE with each Film. Complete Equipment for Electric Theatres. Write us for Prices.

UNDERWRITER'S APPROVED MODEL

THE ONLY MACHINE

equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) **Asbestos covered Wire Connections, new improved Lamp-House, new style Fireproof Rheostate, improved Electric Lamp.** Complete with everything seen in the cut, including polished carrying Case for mechanism, **$136.**

The same with **Adjustable Bicycle-Steel Legs, $145.**

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
CITY OF PHILADELPHIA
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Dec. 3d, 1907,

Mr. S. LUBIN,
926 Market St., Philadelphia

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fire proof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,

(Signed) JOHN LATTIMER, Fire Marshal.

NEW FILM:

Such a good joke, but why don't he laugh?

A regular screamer, full of action.

Length, 375 Feet

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines, Films, Slides and Stereopticons,

21 South 8th St., Philadelphia, Pa.

KEITH, PROCTOR and POLI
Are using these chairs in their best theatres.

Automatic Folding and Revolving

OPERA CHAIRS.

Nothing Better for Nickel Theatres and General Seating

The HARDESTY MFG CO.

Canal Dover, Ohio.

PHILADELPHIA CALCIUM LIGHT CO.
MANUFACTURERS OF

OXYGEN and HYDROGEN GAS

for

Stereopticon and Moving Picture Machines

621, 623 & 625 Commerce St., Philadelphia, Pa.

Established 1876 J. H. CARELS

FILM TITLES Made To Order

Great Western Film Mfg. Co.

(NOT INCORPORATED)

4029 State Street CHICAGO, Ill.

★ **Geo. Méliès "Star" Films** ★

All our subjects are with titles and bear our

TRADE ★ MARK

JUST OUT

AN ANGELIC SERVANT

Showing that the nerve which is good for some is the undoing of others and the brazen Bridget in this case belongs to the "undone class."

LENGTH, 483 Feet. PRICE, $57.96.

12-cent "STAR" films are without a rival

GASTON MÉLIÈS
204 East 38th Street
★ **NEW YORK CITY**

JOHN B. ROCK
109 Randolph St.
CHICAGO, Ill. ★

We Are Specialists in The Optical Projection Line

and confine ourselves exclusively to

Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only **one reason why** we can furnish such

High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either **large advertising space or circus talk,** we have most of the time had all the customers we could supply and sometimes have many on our waiting list. **The quality of our service does our advertising.** We are increasing our facilities and

We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, **we want to furnish your films and slides.** You prefer a specialist in medicine or in law, so **let us show you what a specialist can do** for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 130, 85 Dearborn St., Chicago

Is the five-cent theatre to be a permanent thing?

Your five-cent theatre, Mr. Manager, will be a permanent thing if you build it upon the rock of Quality.

On the other hand—and just as certainly—it will fail if you rear it on the sands of Cheapness and Junk.

The future success of the five-cent theatre business is up to you—and you can't dodge the responsibility if you try a thousand years.

All the hard times, all the so-called panics that ever bobbed over the horizon can't touch you if you are prepared for them in the proper manner. And there's only one way you can prepare—Give your patrons such good stuff that they wont quit you.

This is such a simple thing that it seems hardly worth writing—yet at this very instant hundreds of theatre managers are beefing about "hard times" and "bum business."

I want people like that to write to me. I want to show them that their business can be made great—not by junk but by doing the right thing by their audiences.

If you went into any theatre and saw a punk bill, would you go again? Not on your daguerreotype! How, then, can you expect people to "repeat" for you when you hand them a program à la quince?

Get films of quality, Mr. Manager. Pay for them like a thoroughbred. Clean up your theatre, physically and morally, if it needs it. If you're going to stay in the theatre game, stay in with both feet, your heart, your soul, your brains and your pocketbook.

Cut out the fear of hard times. There's a remedy and if you want it, write to Doctor Laemmle—the best little five-cent theater physician that ever furnished the necessary dope.

CARL LAEMMLE, President

The Laemmle Film Service

196-198 LAKE STREET, CHICAGO
EVANSVILLE, Indiana
MEMPHIS, Tennessee, 78 S. Front St.
OMAHA, Nebraska, 800 Brandeis Bldg.
Buying Offices, NEW YORK, 407 Flatiron Building
LONDON PARIS BERLIN

FILMS FOR RENT

We supply the finest Picture Theatres in Boston.

How about YOU?

New England Film Exchange

682 Washington Street

BOSTON, Mass.

FILMS FOR RENT

Machines, Stereopticons, Slides

FILMS SOLD AND RENTED

ATLAS MOTION PICTURE CO. Tel. 4372 Wmsbg

SMITH & FILAN, Proprietors

Wmsb'g Bridge Plaza. 223 Havemeyer St., B'klyn, N.Y.

NEW ENGLISH FILMS.

We are Sole American Agents for

HEPWORTH MFG. CO.—CRICKS & SHARP
R. W. PAUL—THE GRAPHIC CINEMATOGRAPH CO.

New Subjects Every Week.

FILM WINDERS, CONDENSING LENSES, CARBONS, LIMES, LANTERN SLIDES.

SEND FOR LISTS

WILLIAMS, BROWN & EARLE,
Dept. J, 918 Chestnut Street, PHILADELPHIA, PA.

$1.75 per annum—post free

THE KINEMATOGRAPH AND LANTERN WEEKLY

The representative magazine of the English Projection Trade
Free copy on application
Publishers: E. T. HERON & CO. Tottenham Street, London, W., England

WE RENT FILMS In any part of CANADA

All makes of machines and accessories ready for immediate delivery.

L. E. OUIMET

Main Office: 626 St. Catherine East, MONTREAL, CANADA.
Branch Office: 18 Charlotte St., ST. JOHN, NEW BRUNSWICK.

FILMS FOR RENT

A NEW PROPOSITION FOR EXHIBITORS

For further particulars write to the

WONDERLAND FILM EXCHANGE

410 Market Street PITTSBURG, Pa.

FILM SERVICE

See the latest and best films

Write us for rates. Also full line of machines and supplies. Immediate shipments. POWER'S CAMERAGRAPH, EDISON'S KINETOSCOPE.

THE TALKING MACHINE CO.
ROCHESTER, N. Y.

ADMIT ONE

TICKETS Per M. 12c

In lots of 100,000

In lots of 50,000.....13c In smaller quantities.....16c

Ready for immediate shipment. 2,000 to a reel, 20,000 to a package. Consecutively numbered. Best ticket made. Engraved on both sides. Write for samples.

NEW INCANDESCENT LAMPS, each 7c.

8 C. P. EDISON BASE. 200 to a case. Made by General Electric Co. Best lamp manufactured. Never used. In case lots only. While they last. Price each.....7c COLORED INCANDESCENT LAMPS, each 7c
8 C. P. Second hand. Thoroughly tested. Colors, Green, Opal, and Amber.
New 8 C. P. AMBER LAMPS, General Electric make. Best manufactured. 200 to a case. In case lots only, each 10c. In less than case lots add 2c per lamp.
We ship C.O.D. when 25 per cent in cash is sent with order.
Hardwood Folding Chairs, Opera Chairs and Everything in the Amusement Line.
Ask for our mammoth Catalog No. 101.

CHICAGO HOUSE WRECKING CO. 35th and Iron Sts., CHICAGO.

AN

"All Pathé" Film Service

EXPLANATIONS and ARGUMENTS NOT NECESSARY

You know the quality

Imported Film & Supply Co.

708 UNION ST.
NEW ORLEANS, LA.

CALEHUFF

Headquarters for **A 1** Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for we do not maintain a waiting list of disappointed customers; We give you **VALUE**, and that **PROMPTLY.**

See the latest Song Slides
$5.00 per Set

QUAKER CITY STUDIO

Fourth *and* Green Sts.
PHILADELPHIA, Pa.

Machines, Films, Supplies
ALWAYS ON HAND

OUR SUPERIOR SYSTEM
assures the equivalent of
FIRST RUN SERVICE
at very reasonable rates.
We are adding many new subscribers
—HOW ABOUT YOU?

GLOBE FILM SERVICE CO.

Fourth Floor UNITY BUILDING CHICAGO

St. Louis Office, Century Building *Milwaukee Office, Matthews Building.*

WESTERN FILM EXCHANGE

What kind of Film Service do you wish?
Supplies and Machines for sale.

CANADA

The best service in
Moving Pictures and Illustrated Songs
Everything new and up-to-date
CINEMATOGRAPH CO.
65-67 St. Catherine Street, East
P. O. Box 232. MONTREAL, Can.

To Dealers Only
CONDENSING LENSES, OBJECTIVES, &c., &c.
KAHN & CO.
194 Broadway, New York.

FILMS FOR RENT

Latest Subjects. Reasonable Rates. Posters Free

MACHINES ALL MAKES *and* **SUPPLIES**
Ready for immediate shipment

Our reputation speaks for itself without further comment. Ask our customers. No "Hot Air" just "Plain Business"

THE HOME OF MOVING PICTURES

Southern Film Exchange

146-148 West 5th Street, CINCINNATI, Ohio

Ready Saturday, January 11th

Another Essanay Success

"JACK OF ALL TRADES"

A Tremendous Laugh for Every Audience

See the "FOOTBALL CRAZE" and then determine if we do not start the New Year right. We started them in laughing and we are going to make them keep it up, when they see our latest comedy, "JACK OF ALL TRADES," thrown upon the screen. You have all heard about the master of everything, the one who thinks he is a plumber, baker, electrician, coachman, expressman, barber and paper-hanger combined; so thought "Jack of all Trades."

DESCRIPTION.

We open showing him securing a situation as a coachman, and after trying for several minutes to attach the horse with the head toward the carriage he is readily bounced by the employer. The next scene is getting a job as an expressman, and after dropping a trunk two flights of steps, and through a ceiling and through a dining-room table, he is roughly evicted from the house; but this does not discourage him. He next tries his hand as a barber, which job he doesn't keep longer than it takes to throw him out.

Next he tries painting, and after painting everything in sight, from the bureau to a man dressing for an evening supper, he is again given his walking papers; and not yet discouraged, he next enters the employ of a paper-hanger, and the way he tries to hang paper on a wall would make even the most gloomy scream with laughter; but the lady of the house does not scream. She boils with anger, and grabbing poor Jack she shows him the quickest way to the front door and unfortunately throws him on a butcher who is talking to the servant girl in front. Quickly picking himself up he spots an ad in the paper for an electrician. Though he has never turned his hand to this trade he believes that it is simple enough for him to take a chance, not knowing that sometimes electricity gives shocks. He enters the office of a merchant to repair his 'phone, and happens to grab hold of a live wire; he makes everything lively around for a few minutes; the man of the office comes in, and seeing such commotion being raised grabs hold of Jack, but unfortunately he also receives a shock, and the two dance around for quite a while until they are parted from the live wires; and Jack is again thrown out to hunt for another situation. This he quickly does and lands a job as a baker, and he happens to know as much about baking as a cat does about Sunday. The proprietor of the baker shop finds this out when he catches Jack kneading dough all over the floor. Again he is rudely thrown out of work.

Bracing himself up for a last ordeal, he finds himself this time a plumber, another trade he knows nothing about. He is sent on a job to repair a leaking water pipe, and when he is finished it would take a dozen plumbers two weeks to get it back in order. The picture closes with the "Jack of All Trades" holding an umbrella over himself to keep off the flow of water which he has caused by his inexperience to come from the pipes.

Length about 650 Feet **Code Word: JACK**

PRICE, 12c. PER FOOT

The Best Yet Don't miss It Order Now

Send your patrons out laughing and they'll come back soon.

ESSANAY COMEDIES will always do it.

ESSANAY FILM MFG. COMPANY

501 Wells Street, CHICAGO, Ill.

PATHÉ FRÈRES

Have THREE OFFICES in America one of which is located in

BIRMINGHAM

This is one of the reasons why the Southern Clients of the BAILEY SERVICE get these imported French pictures before the "other fellow" does.

Mr. SOUTHERN MANAGER, If you have any doubts as to our ability to give you a better Film Service than you are receiving from distant points, we will give you the addresses of some of the Bailey clients. DROP THEM A LINE SEE WHAT THEY SAY—THAT'S FAIR, ISN'T IT?

BAILEY FILM SERVICE

116 Twenty-first Street, BIRMINGHAM, Ala.

SELIG FILMS

This week two new Ideal Comedy Subjects.

The Financial Scare

Length about 435 Feet — Code Word, ABACOT

The Newlyweds' First Meal

Length about 325 Feet — Code Word, ABAISER

THE FOUR FOOTED HERO

The greatest Dog and Child rescue scene ever depicted. The success of 1907.

Length about 600 Feet — Code Word, CANINE

THE TWO ORPHANS

This unparalleled reproduction of the original drama is still in as great demand as when first released.

The Selig Polyscope Co., Inc.

43-45 Peck Court, CHICAGO, ILL.

VITAGRAPH FILMS

12 CENTS PER FOOT

12 CENTS PER FOOT

LAST WEEK:

AN INDIAN LOVE STORY = = 600 ft.

THE JEALOUS WIFE = = = = 300 ft.

THIS WEEK

THE SHAUGHRAUN

AN IRISH ROMANCE

Copyright, 1907, by The Vitagraph Company of America

Con (the Shaughraun) a good-hearted but idle fellow loves Moya, an Irish peasant girl—Claire of the castle is visited by her lover who is later assaulted by the villain and his associate and the body thrown into the lake—Claire abducted and held captive in cave—Con cast in prison—Moya visits him—Brings file by means of which he gets free—Con and Moya see body in lake, rescue and revive the lover—Claire is rescued by Con and the lover and reach castle in safety—During merriment at castle Danny Mann (the villain's associate) slinks in and is given well deserved beating.

LENGTH 700 FEET

NEXT WEEK ☛ TWO BIG FEATURES

For Perfect Results use "Vitagraph" Adjustable Rheostats $20.00
"Vitagraph" Lamps $35.00

THE VITAGRAPH COMPANY OF AMERICA, { NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 10 Cecil Court
PARIS, 13, Rue Sainte Cecile.

FILM RENTERS

Here is your chance to

Save from 10 to 25 per cent.

Fill in the information requested on the Coupon below—cut it out and mail to us at once, and we will send you our special price for the same service you are now receiving.

If you want to make a saving in your film expense of from 10% to 25%, don't fail to let us hear from you at once. We have the largest film rental stock in the world.

We handle all classes of film service and can make you an attractive proposition, no matter what your requirements may be.

Mail us this coupon to-day.

PITTSBURG CALCIUM LIGHT & FILM CO.

PITTSBURG, PA. DES MOINES, IA.

MAIL US THIS COUPON TO-DAY. C

How many changes per week?

" films each time?

Cost of service per week?

Is the service satisfactory?

Your name and address?

Kindly insert below the titles of the last 6 films you have shown.

1

2

3

4

5

6

6,000,000 feet of perfect film for rent!

Just one letter,

from you to us, may mean a change from failure to success. Why not try, and let us quote you our rates for first-class, up-to-date service?

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77-79 Clark Street, CHICAGO, ILL.

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Ask for our mammoth Catalog No. 101.

CHICAGO HOUSE WRECKING CO. 35th and Iron Sts., CHICAGO.

ASK FOR LUBIN FILMS

THIS WEEK'S HEADLINERS:

The Silver King

An excellent interpretation of the well-known drama, beautiful in photography.

Length, 655 feet.

The Pay-Train Robbery

A highly sensational subject.

Length, 855 feet.

LUBIN'S UNDERWRITER'S APPROVED CINEOGRAPH combined with Stereopticon, the best Moving Picture Machine on the market, with Fire Magazines, New Automatic Fire Shutter, Automatic Fire Shield (Lubin's Patent), New fire-proof Rheostat, New Electric Lamp, Etc., $135.00.

Ask for our illustrated catalog—Free.

S. LUBIN

Largest Manufacturer of
Life Motion Picture Machines, Films, Slides and Stereopticons,
21 South 8th St., Philadelphia, Pa.

CALEHUFF

Headquarters for **A 1** Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for we do not maintain a waiting list of disappointed customers; We give you **VALUE**, and that **PROMPTLY.**

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$5.00 per Set

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PHILADELPHIA, Pa.

Machines, Films, Supplies
ALWAYS ON HAND

OUR SUPERIOR SYSTEM

assures the equivalent of

FIRST RUN SERVICE

at very reasonable rates.

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—HOW ABOUT YOU?

GLOBE FILM SERVICE CO.

Fourth Floor UNITY BUILDING **CHICAGO**

St. Louis Office, Century Building *Milwaukee Office, Matthews Building.*

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To Dealers Only

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KAHN & CO.

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LENGTH, 483 Feet. PRICE, $57.96.

12-cent "STAR" films are without a rival.

GASTON MÉLIÈS
204 East 38th Street
NEW YORK CITY

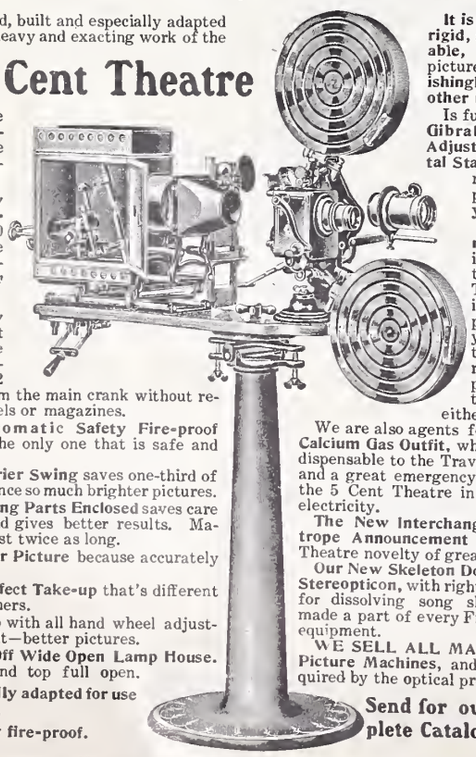
JOHN B. ROCK
109 Randolph St.
CHICAGO, Ill.

The MOTIOGRAPH No. 1
Model 1908
Motion Picture Machine
The Latest—The Best
Flickerless Pictures—Steady Pictures—Brilliant Pictures

Designed, built and especially adapted for the heavy and exacting work of the

Five Cent Theatre

as well as the requirements of the traveling exhibitor.



The New Cone Shutter saves 30 to 45% of the non-exposure. Flicker eliminated.

Has New Quick Shift Rewind. The film is rewound in 2 minutes from the main crank without removal of reels or magazines.

The Automatic Safety Fire-proof Shutter is the only one that is safe and reliable.

Slide Carrier Swing saves one-third of the light, hence so much brighter pictures.

All Working Parts Enclosed saves care and wear and gives better results. Machine will last twice as long.

A Steadier Picture because accurately made.

Has a perfect Take-up that's different from the others.

Arc Lamp with all hand wheel adjustments; result—better pictures.

Has Lid-Off Wide Open Lamp House. Both side and top full open.

Is especially adapted for use with Motor.

Is entirely fire-proof.

It is simple, strong, rigid, artistic and durable, and projects a picture that is **astonishingly better than other machines.**

Is furnished with the **Gibraltar Swiveled Adjustable Iron Pedestal Stand.** Solid as a rock—picture projected where you want it.

If you have a machine, throw it out and install the Motiograph. The investment is about 50 cents per day for one year. Equal to twelve new patrons or twelve present ones retained, figure it either or both ways.

We are also agents for the **Model B Calcium Gas Outfit,** which is almost indispensable to the Traveling Exhibitor, and a great emergency convenience to the 5 Cent Theatre in the absence of electricity.

The New Interchangeable Chromotrope Announcement is a Five Cent Theatre novelty of great value.

Our New Skeleton Double Dissolving Stereopticon, with right angle arc lamp for dissolving song slides should be made a part of every Five Cent Theatre equipment.

WE SELL ALL MAKES of Motion Picture Machines, and everything required by the optical projectionist.

Send for our Big Complete Catalog. It's Free.

Amusement Supply Co. Chemical Bank Bldg., Chicago

We want to furnish your

FILM

service for 1908 and we are going to get it if the best **films** in America at the right prices will secure it.

Everything identified with the moving picture business carried in stock ready for prompt shipment.

Pathé's Life of Christ, Ben Hur and Parsifal rented reasonable.

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Gayety Theatre Building, ST. LOUIS, Mo.

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EDISON EXHIBITION MODEL with fireproof magazines.

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F. J. HOWARD, 564 WASHINGTON STREET, BOSTON, Mass.
ESTABLISHED 1894. (Opposite Adams House)

URBAN-ECLIPSE

We will place upon the United States and Canadian Markets, during the week of December 30th, the following URBAN-ECLIPSE subjects:

"A RESTFUL RIDE" COMEDY Length about 374 ft.
Very vividly depicts the experiences of a novice horseman. Owing to his indomitable desire to become an equestrian he has a very trying apprenticeship. His experiences are very amusing as they are unique and original.

"DEAF AND DUMB" PATHETIC Length about 640 ft.
A very pathetic subject depicting the sad experience of a deaf and dumb child, her subsequent good fortune and ultimate succor rendered the heart-broken mother. Excellent photographic value.

"MR. SLEEPYHEAD" COMEDY Length about 287 ft.
This film depicts very truly the deportment of one who has acquired languid habits. He is a veritable joke to his associates in business and social companions and his custom brings him into very delicate positions from which he at best extricates himself with poor grace.

"CABMAN MYSTIFIED" COMEDY-MAGIC Length about 287 ft.
A very amusing film depicting the consternation of a cabman, who incurred the displeasure of a conjuror and is made the subject of the art in which his fare is a master. The delivery is perfect and very interesting feats are accomplished.

"THE BLIND WOMAN'S CHILD," or Ninette, The Little Model. PATHETIC Length about 587 ft.
Conditions of squalor and depravity under which some human beings exist is vividly depicted in this subject. A happy sequel is furnished in Dame Fortune's providing for the blind but deserving mother and child and meting out justice to the depraved father.

PRICE, 12 Cents PER FOOT

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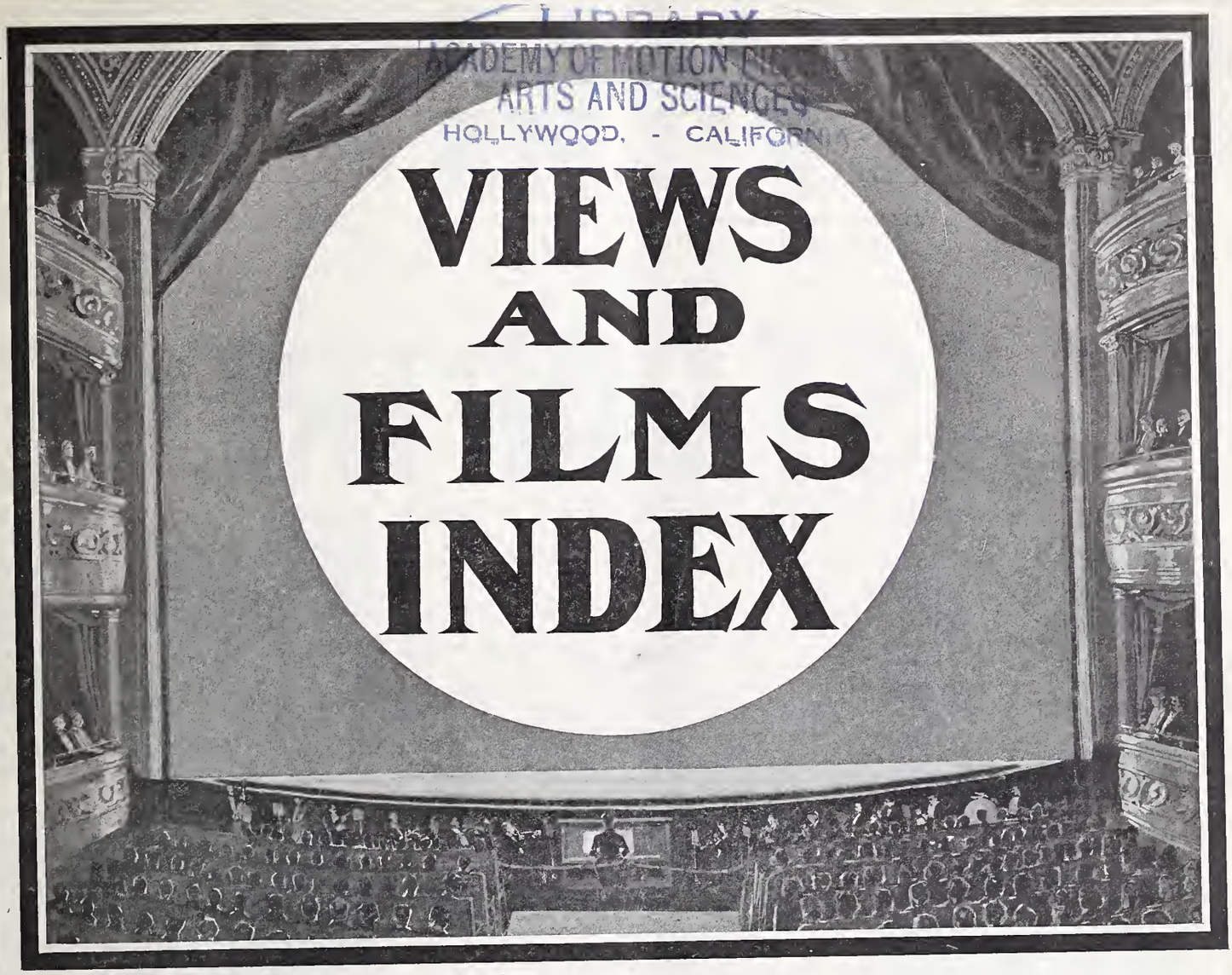

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Views and Films Index

1908 TO SEE RISE.

Buchwalter's Opinion.

H. H. Buchwalter, the widely known "picture maker," gives here his views and incidentally a little prophetic flight touching on what films will do during the coming year.

"The picture show business has developed into a most astonishing industry throughout the country," says Mr. Buchwalter. "Everywhere it is flourishing. It is the poor man's grand opera and this was recognized by Miss Jane Addams of Hull House, who put in a show to compete with a half-dozen or more located in the vicinity and which were not exactly in line with her ideas of propriety of subjects.

"There will be no more immoral or criminal pictures put out and an effort will be made to push as vigorously as possible such pictures as are elevating and instructive as well as amusing. Geographical, classical, pure comedy and similar lines will be followed with a touch of mystery and spectacular as well. It is a matter of record that the only failures of consequence in the business are the result of such subjects as the Thaw trial and the French creations, and to protect business as well as gain popular approval the new organization was planned.

"One of the most unexpected features of the picture show developed in the opposition of the saloon element. Wherever a saloon opened the neighboring saloon's receipts promptly dropped. In some towns where saloons keep back doors open on Sunday and the picture shows were closed the liquor receipts were not affected on that day, but just as soon as the shows were opened the back door hinges grew rusty. This was one of the results of the investigation of Miss Addams, although it was manifested all over the country and not alone in Chicago.

"The demand from churches for religious pictures has grown steadily during the last two years, and one firm alone spent over $150,000 in the production of a religious spectacular picture alone.

"For geographical subjects the camera has been sent to the innermost recesses of uncivilized countries. The heart of Africa and the coldest portions of the north and south have been invaded, and one of the most astonishing pictures secured was that of the Victoria Falls of the Zambesi River—falls that make Niagara seem like a leak from the lakes. For my part in the work, I have devoted my time to securing the best gems of Colorado and the Rockies, yet after several years of work I have only skimmed over the subject. The State has pictorial wonders that have scarcely been seen. In Colorado it is not a lack of subjects but a case of selection. Still, such subjects as the Royal Gorge, Ute Pass, Cripple Creek, Pike's Peak and the Loop never grow old. So many prints have been made from some of these subjects that the original negatives have actually been worn out and it will soon be necessary to make new ones.

"The advance in the art has been most remarkable during the past five years. At first any old picture that showed motion and had a reasonable amount of distinctness was eagerly admired. And most of them 'flickered to beat the band.' Now the pictures must be as clear and steady and flickerless as a stereopticon slide, and they must not only show the scene, but there must be a little story interwoven to fix the attention and burn the subject on the minds of the spectators. But the thread of the story interwoven must not be heavy enough to demand thought. People want to see pictures and understand their meaning without thinking, and the devising and writing of such 'plots' has developed into a regular profession, the pay of which is enormous compared with most others.

"And with the growth of the business the ideas have come closer and closer to up-to-date subjects. Now the exhibitors demand motion pictures of all national or other events a day or two after they occur. And, best of all, they get them. This serves to keep up and add to the interest, and nobody can imagine that signs of decline are visible on the horizon. On the contrary, the film manufacturers of the country are unable to keep up with the demand, and to my knowledge there are thousands of persons looking for locations for opening nickel shows. The moment a storeroom is vacated a dozen applicants are ready to put down the cash for a year's rental at an advance in price. And they are ready to follow this up with the expenditure of thousands of dollars to make the place attractive. I know of one place in Buffalo where $25,000 was spent in putting in an onyx front that extended up two stories, and the interior was more gorgeously fitted than any regular playhouse in the city. Chicago can show the same. And that certainly does not indicate a falling off in prospects.

"That the demand for pictures is up-to-the-minute is shown by my receipt of a telegram from Col. W. N. Selig, of Chicago, the day after Denver was selected for the Democratic convention asking me to prepare at once for a dozen or more new Colorado subjects. And that means that at least 10,000 feet of film must be exposed within the next six weeks. And the expense for actors, 'props' and facilities will be enormous.

"A year ago I made about ten pictures and within one month spent over $1,000 in Golden alone and had practically the entire bunch of actors from the Brandon Theatre working in the scenes. And the amusing part of this was that the actors had not seen real money for six or seven weeks before I began on the pictures. A trick bicycle rider from the Orpheum got more for ten minutes' work than he got for a whole week on the circuit. But the enormous number of copies sold fully justified the expense and Colorado profited vastly in the advertising secured and still to come, for these pictures are going as well now as they did when first put out."

LUMIERE DINED.

Antoine Lumiere, often referred to as "the inventor of the moving picture machine," was tendered a banquet at the Majestic, in Philadelphia. It was attended by representatives of every branch of the photographic business; and it was given by the editors of the Camera and Bulletin of Photography. Mr. Lumiere made an address, during which he spoke of the affiliations between France and this country, and he brought forth a cheer by saying that if he were not a Frenchman he would want to be an American.

J. E. Brulatour, who represents the house of Lumiere in this country, referred to the early life of Lumiere. He said that at the age of fourteen years Lumiere was thrown on his own resources and became an apprentice to a sign painter, and while in this busines he studied photography.

L. J. R. Holst responded to the toast, "The Lens and Color," and said that, owing to the slownes of the color plate, it was the business of opticians to make lenses as fast as possible.

Ryland Phillips told how in the past the photographer had only been able to portray his subject in one color, but with color photography a new field was open to him. The possibilities of color photography were vividly portrayed by C. H. Claudy, the well-known photographic writer.

One of the speakers touched upon the new Lumiere autochrome plate, which photographs color with as great ease and directness as the Marconi wireless transmits its aerial message through space, and is no less wonderful as a revelation of the only half-guessed possibilities inherent in the natural forces of the universe. Briefly stated, the composition of the plate and the general procedure of exposure and development are as follows: A glass plate is covered with an adhesive matter which receives a coating of potato-starch grains—about 5,000,000 to the square inch. These grains are impregnated with a dye. In a certain sense it is a variation of the three-color process; only the colors used are not the ordinarily considered primaries, red, yellow and blue, but light green, red-orange and blue-violet, which are distributed throughout the particles in equal proportions. After isolation with waterproof varnish, this granulated surface is coated with a panchromatic collodion emulsion. The exposure, which varies according to the intensity of light, and may roughly be said to be twenty times as long as one on a fast plate, is made in an ordinary camera without any extra apparatus, the plate having its glass side turned toward the lens. The light passes through the colored grains and then strikes the light-sensitive film. To prevent any white light from passing through the plate, at first it was found necessary to fill up the infinitesimal interstices with black. This was finally overcome by the invention of a roller that spread over the plate with great evenness the granules composing the color surface. A special yellow filter or screen is placed before or behind the lens to retard the action of blue rays. After developing, the plate, without fixing, is treated with acidified permanganate of potash, which acts as a reducer. This and the further process is undertaken in broad daylight. After reduction the plate is rinsed and redeveloped, the result being a positive transparency in natural colors, which, to be seen, must be held up to white light. At present no duplicates are possible, each plate being unique, in this respect resembling the first daguerreotypes. Nor is it possible to remedy any faults by means of retouching; all hand work is out of the question, no brush or pencil point being fine enough to match the microscopically minute particles constituting the color surface of the plate.

Other speakers were Pirie MacDonald, on "Hands Across the Sea;" C. Yarnall Abbott, on "Pictorial Photography," and Frank V. Chambers acted as toastmaster.

IMPORTANT NOTE.

It has been called to our attention that in publishing the list of delegates at the Chicago Convention we omitted, by error, two concerns. They are,

W. H. CLUNE,
727 SO. MAIN STREET,
LOS ANGELES, CAL.

J. D. WHEELAN,
339 MAIN STREET,
DALLAS, TEXAS.

We are sorry the omission occurred, and feel that we should certainly have remembered the Clune concern, in view of the pleasure it gave us to meet their genial Mr. Newman.

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EXHIBITOR'S VIEWPOINT ON THE FILM SITUATION.

[EDITOR'S NOTE.—This article is contributed by Bennett D. Straight, of Kewanee, Ill., and we accept no responsibility for the views expressed in communications from our readers.]

I believe that I am to some extent competent to judge the tell-tale winds which blow the straws, having made a fairly deep study of the business since opening my first five-cent theatre, in January, 1906.

I am amused at one paragraph in an article I saw last month by Mr. Will G. Barker; it is so good it will bear repeating:

"In this business we all depend upon one another. The puhlic depends upon the exhibitor; the exhibitor depends on the film exchange; the film exchange man depends on the manufacturer, and it is the duty of all of us to see that we get what we pay for."

Mr. Barker is evidently looking into the same mirror as most of the manufacturers, and sees—the same image. While he evidently gave vent to the above without appreciating his mistake, he nevertheless unconsciously gave up part of the ritual work of the manufacturers—"Everything depends on us! We'll whistle, and you'll dance!" that's good as far as it goes, but where does the fellow who gives up his nickel to see the show come in? The situation is the exact oposite to that which Mr. Barker sees; the exhibitor depends on the public, the film exchange depends on the exhibitor, and the manufacturer depends upon the film exchange. Without the public's nickel with which to build the foundation, the manufacturer is in the air, and so are we all, but the manufacturer plays the part of the shingles.

A great deal of the stuff turned out to-day by the manufacturers is worthless from an exhibitors standpoint; the exhibitor is the man on the firing line—the man who sees the effect. He sees the trend of the moving picture business, and the looks of disgust on the faces of his patrons, as they turn toward his exit doors, paint to his mind the picture of breakers and ship-wreck, tattered sail and broken rudder, with which to steer a leaking craft for open water. Day after day, and week after week, he has been hoping for something better, and no one knows better than I, the keen disappointment he experiences as he sees each successive shipment; hoping against hope that he will be able to keep from feeling his face for the next few days, as his patrons go filing by. I say that a great deal of the stuff is worthless—it's worse than worthless—it's rot, veritable rot; and any man who thinks he can manufacture and foist upon the public such stuff indefinately, has not enough intelligence to fall into the hypo. The exhibitor is dependant upon the public's patronage, and not only the public's patronage to-day, but upon the public's continued patronage. Who, old in the business, can see to-day the familiar faces he saw at every change of program a year ago? where are they? Why don't they come to his show any more? They do not tell him the reason when they meet him on the street, but if they did, they would say, "We ran against your bunk for weeks and months, but at last found that life was too short to sit through all of your rotten stuff for the remainder of our lives, to see one really good film before the end."

A few weeks ago, I visited one of my theatres for the first time since June. I was there a week, and during that week I did not see to exceed six people who were regular patrons a year ago. One of these had an annual pass, and he had not been to the theatre enough to miss me during the time! Fairly tough, I think, when you can't get personal friends to come on a pass! Where is there a film during the last six months to compare with those of 1906? And still they tell us that the trend is upward; that more elaborate staging is done; that better actors are employed; and that the plots are being worked out with greater detail than ever before. Perhaps it is better detail and better acting, and more rehearsal that make our Pilgrim hero shot by a near-sighted Indian, who is so much of a one himself that he unconsciously aims at a target of his kind. And when it comes to comedy, do they think the public will stand forever giving up its money to see the janitor and some cheap supers try to act funny?

In any of my new theatres,—yes, and old ones, too, I would gladly run or repeat Mephisto's son, Kathleen Mavourneen, Rarebit Fiend, Jail Bird, Terrible Kids, Aladdin, Living Flowers, My Friend the Dummy, The Effects of the Storm, Polar Regions, Rajah's Casket and twenty-five others much older than these, provided they were new films, rather than to run most of the late subjects. These negatives will, five years from now, be as valuable to the manufacturers as they were when they first came out, while those coming out the past year will go to Eastman years before the above named will be off the market.

There has been such a demand for films that the manufacturers have foolishly acquired the idea either that the public is made up of inbeciles, or that the demand is occasioned by the wonderful merit of their film subjects. Either conception is erroneous. The demand comes almost solely from the fact of five-cent theatres springing up in new communities, which before have had no such kind of cheaper amusement, and the novelty of something new. The patronage which has been accorded five-cent theatres has proven only one point: that there is a field, and that the public will generously patronize such places of amusement, provided there is furnished interesting exhibitions. But it is not proven by any means, that the public appreciates the stuff it generally sees—on the contrary, the ever changing patrons—the new faces, and inversely, the absence of the old, prove conclusively that the present and past methods cannot permanently hold patronage.

Exhibitors are entirely too prone to blame the film exchange, and heap abuse upon the exchange man, when he is entirely helpless, and at the mercy of the manufacturers. On the other hand, exchanges do not pay enough attention to the quality of their service, in the points wherein it is in their power to improve; the assembling of reels, and the relation of the different subjects on the reels. How many times we have seen Julia in the first subject as a good kind friend to some little girl, with the same Julia following on the next subject with Julia's usual jag! I remember one reel with the Life of a Convict for the last subject; the last scene is where the convict, after execution, is dumped down the cliff into the dark, murky waters beneath, the last picture showing nothing but the bubbles coming to the surface where the body had disappeared! The first subject was good comedy, but the pin-head who assembled the reel evidently wanted to leave a good taste in the mouths of my patrons, sending them home with a garnishment of bubbles for their pleasant dreams, and a yearning in their hearts for more moving pictures. Both were good subjects, but the assembling had made a disgustingly bad reel.

The film renters being customer-mad, run after anything that has sproket holes in it, in order to have enough to serve new customers instead of taking care of the old. The new customers have a boy to "turn" their machine who has turned the crank of an ice cream freezer at the candy kitchen, understands cranks, and the film comes back in a basket; the older exhibitors who really have operators, and pay them as such, stand to pay for the damage done by the candy boy. But to go back to the subject, the manufacturers, being able to sell any old thing to the film exchanges, ask themselves the necessity of going to more trouble than to take the office boy, scrub woman, the step ladder and a tomato-can to the back yard and make "one up to our usual high standard of snappy comedies, every minute a howl, and every turn a roar!"

I looked in vain through the published reports of the two meetings of the manufacturers and renters, to see something about the exhibitor; the man on the firing line—but found nothing. I found that they stuffed their waistcoats and absorbed the fizz. I found that they patted each other on the back, and that they made heap big talk about the demoralization of the rental business, and the cutting of prices. I found that they had their pictures taken after they had eaten, and the published pictures showed deep down satisfaction, but not one word about the exhibitor. No one, so far as I could discover, got up and said, "Where do we get off at in this picture business? What does the public say about this here picture business? How is the exhibitor getting along? Has he any kick? What does HE say for the future? Does he say he is keeping all of his old patrons, and getting new ones all the time? Does HE say he is satisfied with his film subjects? Does he wire us every day that everything is lovely, people tickled to death, keep up the good work?" Did any one get up in those meetings and say that he knew of ONE intelligent exhibitor who was satisfied with his film subjects? Is there a man in the whole country, not graduated from an alley fruit wagon, who IS satisfied with his films?

This dissatisfaction among the exhibitors is not directly the fault of the film exchanges. The primary fault is with the manufacturers. They are the ones who are taking the largest crack of the golden-egg goose. The renters had them cornered, all of them, at the convention, and why did they not tell them the song of the meek-eyed exhibitor? I say it is not the fault of the film exchanges directly, but it is indirectly. There is not one of the film renters who would not improve his service if he knew how to do it, and where to get better subjects. Not one of them who does not daily receive kicks from the exhibitors for things which he, the renter, feels entirely blameless. It is indirectly the fault of the renter because he takes what the manufacturer chooses to hand him. The manufacturer requires the renter to take at least one subject of everything he makes, good, bad, and indifferent. Everyone the office boy pleases to turn out—one each of the janitor's spasms. Otherwise he may not have any. What does the rental man do? Throw the worthless ones in the waste basket? He can't afford it—they cost him just as much as the good ones, and anyway, by the time the film goes out two or three times for some butcher to run through his sausage machine, it'll get to the junk pile soon enough. No, the renter must take what the manufacturer hands him, fearing the kick because he fears he will get the worst of it from the manufacturer's agent, and the chances are he would. Now, how can he help himself, and in what manner must it soak into the manufacturer's head that he is killing his own business by his own short-sightedness? It is, I believe, a well known fact that the merit has nothing to do with the first marketing of a film. How can this be changed, and how can merit, and merit alone, be the gauge by which films are sold? Only by the renter refusing to buy the stuff which is manufactured, and delivered by the manufacturer's messenger boy, planked down for a receipt, with no previous notice to the renter that the scrub woman fell off a lader the day before and lit on the policeman. If the manufacturers will not, or cannot see where their myopic methods will land the moving picture business, will the renters see it, and seeing it, will they take the necessary steps to protect themselves, the manufacturers and the exhibitors from the certain results which will follow the maintenance of present methods?

Some foreign manufacturers had to be educated to the American dividing line between humor and rank vulgarity—it took two years—and perhaps the lesson is not yet well learned. Some of the Americn manufacturers had to have their lesson as to what goes to make up a clean entertainment, such as women of the better classes would wish to patronize with their children, and without whose patronage no five-cent theatre can be permanently successful. This lesson has been learned, with perhaps one notable exception. But it was not ac-

[(*Continued on page 7.*)

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Power's Machine and Film Exchange, 13 East Genesee st., Buffalo, N. Y.
D. W. Robertson, 407 Park Row Bldg., N. Y. City.
Selig Polyscope Co., 43 Peck court, Chicago.
Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
Southern Film Exchange, 146 W. 5th st., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin st., Chicago.
L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark st., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago.
The Cinematograph Co., 65 St. Catherine East Montreal, Canada.
Urban-Eclipse, 662 Sixth Ave., New York, N. Y.
Urban-Eclipse, 52 State st., Chicago, Ill.
Vitagraph Co. of America, 116 Nassau st., N. Y.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Wonderland Film Exchange, 410 Market street, Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.
E. M. Martine, 29 Patterson st., Orange, N. J.
Chas. Beseler Co., 251 Centre st., N. Y.
Coleman & Newton, 237 East 41st st. New York.
Elite Lantern Slide, 207 W. 24th st., New York.
Ch. Dressler & Co., 143 East 23d st., New York.
20th Century Optiscope, 91 Dearborn st., Chicago.

Moving Pictures, Travels, Tours.

Chicago Transparency Co., 69 Dearborn st., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Bldg., Cleveland, O.
Hale & Gifford, 940 New York Life Bldg., Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn st., Chicago, Ill.
Mennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Harry H. Robertson, 562 Bainbridge street, Brooklyn, N. Y.
Trip to California Amusement Co. Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark st., Chicago, Ill.

Slot Machines.

Arcade Machine & Supply So., 522 Arch st., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th st., New York City.
Automatic Novelty Co., 145 E. 23d st., New York City.
Caille Bros. Co., 1300 Second ave., Detroit, Mich.
Caille Bros. Co., 82 Union Square, New York.
Clune Film Exchange, 727 South Main street, Los Angeles, Cal.
Douglas Post Card and Machine Co., 27 N. 10th st., Philadelphia.
M. S. Kline, 45 N. Division st., Buffalo, N. Y.
Jas. McCusker Am. Sup. Co., 227 N. 8th, Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau st., New York.
Marvin & Casler, Times Bldg., New York.
Mills Novelty Co., 11 S. Jefferson st., Chicago.
National Automatic Weighing Machine Co., 60 Murray st., New York.
The National Novelty Co. (Inc.), 100 2d st., S., Minneapolis, Minn.
Rogers-Montgomery Mfg. Co., 96 Warren st., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson st., N. Y. C.
Sloan Novelty & Mfg. Co., 932 N. 9th st., Philadelphia Pa.
Up-to-Date Slot Machine Co., 60 Centre st., New York.
Union Vending Machine Co., 133-135 De Kalb ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th st., New York.

Ticket and Poster Printers.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th, Philadelphia.
Standard Roll Ticket Co., 151 Pearl st. N. Y.
Thrash-Lick Prtg. Co., Ft. Smith, Ark.
Weldon, Williams & Lick, Fort Smith Ark.

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 2. JAN. 18, 1908 WHOLE No. 91.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

TO ADVERTISERS.—The first form of the VIEWS AND FILMS INDEX goes to press Friday morning; no advertisement can be inserted and no changes shall be made in standing advertisements unless copy reaches us by noon Thursday.
Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E.C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN FRIDAY OF EACH WEEK.

EDITORIAL.

It seems that in the rush and hurry to win out on the Sunday opening question, exhibitors all over the country have suddenly found themselves taking very kindly to the assoeiation idea. Sure enough, there are now at least a dozen "exhibitors' associations," seattered over the land, covering various sections. It is very evident that the horse whieh heretofore could not be dragged to the drinking trough with a six-ineh hawser has suddenly eome to the eonclusion that the "water is fine," and is now willingly and doeilely drinking it down. Why is it that they have suddenly begun to associate themselves? The answer is a simple one: They want to keep open on Sunday, and on looking around for help they found comfort in the knowledge that "in unity there is power—" henee, mushroom organizations.

It is indeed a manifestation of the influenee of the money-grabbing tendeney to an exaggerated degree. Only because the danger is already upon them have they beeome conscious of the neeessity of a move whieh, had they exeeuted it long ago, would have saved the discomfiture of sueh close contaet with a great danger. It is safe to suppose that showmen have now learned their lesson. Now that the assoeiations actually exist, we hope that they will be dedicated to a loftier purpose than the mere testing of a law. Dangers which may now be on our horizon can only be met by assoeiated effort, and the time to do it is not to-morrow, nor the next day—NOW.

Moving Picture News From Everywhere.

A report from Cineinnati tells of troubles in the affairs of the Nolan Film Exehange. A telegraphed report reads as follows:

"Thaddeus A. Nolan, president of the Nolan Film Exchange Company, 11 East Fifth street, a eoncern devoted to the exhibition and sale of moving pietures, applied Monday for a reeeiver for the eompany and also asked for a eomplete aeeounting. He alleges in his petition that Willard D. Stier, Ed. R. Shaw, W. H. Gazley and Charles A. Lowe formed the company with him and that on account of his experience he was given $2,500 of the eapital stock, whieh amounts to $25,000, was elected president and allowed a salary of $40 a week. He says the business was eonducted at a profit, but that no dividends were deelared and alleges that the books show no distribution of the stoek. Deeember 7, he alleges, the other direetors eaused a radieal shake-up in the eompany by diseharging all the employes. They put new locks on the store rooms and lockers. He was not furnished with a key that would allow him to inspect the stoek and property, and says he thinks he is not getting a square deal."

Having recovered completely from the havoc of a reeent burn-out at their quarters, the Improved Film and Supply Company, of New York City, now announce that they are again ready for their patrons with even better faeilities, at 148 Delaneey Street.

We learn that the live rooster presented to Pathé Frères was given by William Steiner. He vouehes that he is a home-trained fowl, and will shake hands upon request. Pathé's boy, Harry, tried it. "That rooster is a bird," he says, nursing a sore finger.

Carl T. Goldenberg, of Pathé Frères' New York office has returned from a little holiday trip South. He had a genuinely excellent time, he says, having taken part in the sport of drag-hunting, following a huge paek over some pretty "exeiting country." He's just the one for it, too.

The Goodfellow Film Manufaeturing Co., of Detroit, Michigan, has filed artieles of ineorporation, with a capital of $50,000. The principal stoekholders are Willard H. Goodfellow and Benjamin Jaeobson.

Here's another note suitable for pasting in the hats of travelling exhibitors, and also any who might eontemplate opening a show in Alabama. It is this: Keep away from Bessemer; "moving pictorially" speaking, it is a good town to keep away from, for here is its history—

Within the past year three moving picture shows tried their fortunes in Bessemer—first one, then two and finally three. Each had a varied experience and then surrendered to the inevitable and quit. Bessemer to-day has no place of amusement whatever, and the evenings ean be spent quietly at home reading or sleeping.

Regarding the film and machine situation in Asia Minor, a Consular report says: "In the summer of 1907 the first einematograph was established in this eity. It is under the management of an Italian eompany. The enterprise is proving so profitable that several business men are eontemplating the installation of a eompetitive cinematograph. Unquestionably Asia Minor offers a great field for cinematograph, as there are a great many cities and towns in the interior where this sort of enterprise would meet with as mueh success as in Smyrna. All maehinery directly eonneeted with the moving pictures is loaned by a Paris firm without charge, but the firm shares in the profits. The films are also supplied by the same firm for a nominal rent.

Contrary to the prophecies of the skeptics, Maxwell H. Hite, of Harrisburg, Pa., has gotten out his book, "Lessons in How to Beeome an Operator." It is a 140-page, paper-covered book, well gotten up. It treats of every phase of the operator's duties, together with advice which may be useful in an emergeney. It eovers every part and aeeessory of the various makes of maehines, and also explains eleetric eurrents. It is dedieated "to the operator who is not conceited enough to think he knows it all."

To operate places of amusement, the Jaeobson Amusement Co. has been ineorporated in Chicago, Illinois, with a capital of $12,000.00. The incorporators are William Jaeobson, C. W. Shaeffer, J. H. Jaffe.

With a professional machine temporarily installed in the library and the other accessories of screen and equipment in the drawing room, a moving pieture show was given last evenii g by Mr. and Mrs. William Caner Wiederseim, at their home, 2023 De Lanee; place, Phila., Pa.

As far as it is known, this is the first time a kinetoscope entertainmen has been given in a private house i Philadelphia. The pictures shown were sueh as would interest ehildren—auto mobile raees, steepleehases and kindre seenes—as the guests were all of the school set, assembled in honor of Mrs Wiederseim's daughter.

Too Good To Miss Publication!

The new "Palace" five-cent theatre recently opened in the Schutz building Aurora, Ill., by Robella Brothers, o Coal City, seems destined to be a shor lived venture, the eity eouncil, at a speeial meeting called for the purpos having failed to reaeh an agreement re garding the licensing of the amusemen project and before adjournment, voting down a motion by Alderman A. E. Mc Intosh that a license be granted Robell Brothers to operate a theatre in Geneva

NEW STEEPLECHASE
PLANS GIVEN OUT.

Steeplechase, in Coney Island, is t be rebuilt on a magnifieent scale. Plan have been eompleted, some contracts le and already foundation work has begu for the building of steel and eonerete o a million dollar eombination amusemen palaee and pavillion of fun on the site o the old steeplechase. It is believed tha this enterprise marks the beginning o a new Era in Coney Island for it i probable that subsequent construction i other parts of the island will be o fireproof matcrials. The great fire i Steeplechase Park last July set its ba upon all combustible amusement struc tures.

Eleven years ago Mr. Tilyou starte the Concy Island Steeplechase on an in vestment of but $1,000 and from this in vestment he now owns equities in othe Steeplechases and lands and invest ments of approximately $5,000,000. Th seeret of his suceess, he claims to b in the reduction to a minimum of th eost of the operation. It requires bu few people to run Steeplechase Park and visitors there are largely, thoug uneonseiously, their own entertainers Automatic eontraptions and mechanica deviees do the rest. Steeplechase busi ness poliey has, therefore, proven enor mously profitable, and from the mothe plant at Coney Island has grown th Steeplechase at Rockaway Beach, Bridge port, Conn., and Atlantic City.

A contract was let by Mr. Tilyou few days ago to the P. J. Carlin Con struction Company for the constructio of the pavillion of Fun. This will b 700 feet long and 300 feet wide, and con structed of steel and glass. It is de signed to contain the greatest aggrega tion of fun making deviees ever gath ered in a similar area. The building o this pavillion will take precedence ove the Pleasure Palace fronting on Sur avenue so as to facilitate the restoratio

LATEST FILMS OF ALL MAKERS.

"DIABOLICAL ITCHING," a Pathé film. A small boy steals a bellows and buys a powder which when administered through it causes a terrible itching. He tries it first on the storekeeper, approves its efficiency, and then blows it all over an sleeping in a park; the lad watches from a distance as the sleeper awakens, and beginning mildly at first is soon scratching himself frantically. Now the boy lets a lady cyclist have it in a tender spot when she stops to rest, so that when awheel, the powder begins its work she is made very uncomfortable. After this he tries his trick on a gentleman on a park bench, and when a lady seats herself near him with a canine pet, the man throws the animal off the bench, thinking that his itch is due o fleas. The next victim is a sentinel, who, instead of saluting his colonel, falls to vigorous scratching. From here the boy goes upon a lawn wedding party, all of the guests at which stand upon a bench to be photographed; but the boy gets after them, and soon ankles and knees are being vigorously scratched. The photographer gets angry and tries to keep his subjects still, but soon he, too, begins to scratch, unable to stand still. They finally see the boy and a riot ensues. The last stunt of the boy is when he blows his powder on the ankle of a lady whose escort is tying her shoe. The stuff itches fiercely, and she persists on raising her skirts to scratch. This attracts some mashers, and the escort, excited, is in a quandary, for they follow her persistently, struggling with one another for a view. They finally run into an officer, who, while listening to the complaint of the escort, also begins to scratch. They finally catch the boy at it, and the policeman blows all of the itchpowder down the little fellow's neck. In the last picture the boy is laughing, crying and scratching.

"LADY DOCTOR'S HUSBAND," is a Pathé film. A gentleman stops in the street to pet a parrot and in doing so is severely bitten on the finger. It just happens that a female doctor comes along and administers first aid to the injured digit. She is so pretty and captivating that the man submits willingly to the pain of treatment, and finds himself completely in love with her. When she is finished she accepts his thanks in a business-like way and walks ahead, but he follows her and discovers where she lives. Later, with his bandaged finger, he is ringing her door bell and is ushered into the torture chamber. Here the pretty doctor again administers to him, but while she does so he persists in telling her about another ailment troubling him, pointing it out to be in the vicinity of his heart. Before she can realize it he has proposed, and he is so handsome and dashing that she finds herself accepting him.

The next scene breaches the courtship and she is seen in a bride's veil, he the groom. As he is alone with her thus, about to indulge in some of those privileges of the heart, her maid enters and tells her of waiting patients. Without ceremony she leaves him abruptly and goes to attend to her business. He does not exactly like the idea of this but must submit. Now is shown how he has been "handed a lemon in the garden of love," for his young wife has not time enough to love him. Whenever he begins to bother her for attention she turns upon him severely and he can say naught. He sees her occupied with sick people, dabbling with wounds, etc., as if he does not exist. At dinner she eats quickly, denics him his wine and leave him without any kiss.

In one instant he sees a man enter her office and he suspects. Watching through the keyhole, he witnesses how she places her hands on his person, but he does not understand that it is only in a professional capacity, and in a fit of jealous rage he bursts into the room. She promptly ejects him, however, and proceeds with her patient.

In the last scene she is at study and he is bothering her for some evidence of attention. Again and again she puts him off, and finally seats him in a chair and places in his lap a basket full of socks for darning. She puts a needle in his hand and orders him to darn and then resumes her studies. A close range view shows him diligently at work plying the needle.

"GOING TO SWITZERLAND," a Pathé picturesque. A trip to the land of good clocks is taken on one of the cars, the view being unobstructed because of a low car between the spectator and the locomotive. Soon after the start a tunnel is traversed, and the next stretch leads through picturesque canyons in the mountain ranges, over rude bridges, and then through another tunnel. The next views are given through the lenses of a traveler's field glass, and show first a quarter of hardy mountaineers scaling the snow-capped precipices; the glass is trained in different directions and through it is seen a mountain waterfall, Swiss sports (tobogganing and ski-ing with horses), a snow fight between two armies of children and a view of the workings of a huge railroad snow-plow. The rest of the trip is finished without the glasses.

"FUNNY-FACE COMPETITION," a Pathé comic. The mayor, police and fire chiefs of the town take their places on a decorated platform, official judges in a competition for the funniest faces. The first entry, a staggy-looking individual, begins proceedings by twisting his physiognomy into a series of weird contortions, after which he retires, the strongest candidate, with applause. The next is a stout fellow, who first bows right and left and then puts his face through various stunts, calling into play a tremendous double chin and a pair of tiny eyes. He, too, is applauded, and the next competitor starts off. His is an old, boneless face, and he beats his predecessors beyond doubt; among the stunts he does are such as covering up his nose with his lower lip, and without the aid of his hands he places a lump of sugar on his nose with his mouth; then, just as easily, he takes it down again. After a few more weird stunts of this character, all of which are seen at close range, he stops. The judges joyously hail him as the victor, and place a wreath on his brow and a medal on his breast.

"THE SHIP OWNER'S DAUGHTER," a Pathé dramatic. It is pay day at the ship owner's and as he is giving his men their money his pretty young daughter sits beside him at the table. The last one of these men is her sweetheart, and he slips into her hand a note asking her to meet him on the dike. She agrees and the couple are soon seen together at the water front, where after a little embrace they pledge their love to one another in a sort of secret engagement. The scene now shifts back to the girl's home, where her father asks her to give her hand to a certain young naval officer whom he had picked for her. The proposal is sudden, but she spurns her father's request and goes angrily back into the house. After the young officer has also departed the father resolves to avenge himself on the undesirable lover of his daughter. He pens a note to him telling him that if he will go out on a certain one of his ships and bring back a good catch he may have his daughter's hand in marriage. The young man greets this with joy and prepares for the cruise. Meanwhile the vengeful father, in the dead of night, climbs aboard the ship unobserved and succeeds in sawing away some of the timber in vital portions of the ship. This done, he succeeds in getting away unobserved.

Bidding his sweethert good-bye, the jubilant lover is now seen embarking on the ill-fated vessel. She gains the broad sea and is soon cutting her away through huge breakers. Apparently the shipmaster's mean work has been effective, for the next scene shows three oil-skinned seamen battling their way through the water toward the rock in midsea. They gain this and begin frantic efforts to attract attention. No vessel is in sight and again and again they are washed into the sea, but they manage to climb back on the rock each time. Finally, in desperation, they place a note in a bottle and throw this into the water. The scene now changes to the home coast, where some of the wreckage is washed into the sea, but they manage and identify the lettering on a piece of timber as belonging to the ill-fated schooner. They bear the mute evidence to the shipmaster's home, where as soon as she sees it the girl faints, while her father accepts it as a proof that his work has been effective; but remorse apparently seizes him, for he is seen at the seashore alone, when suddenly there rise before him the ghosts of the men whose death he thinks he had caused; but the bottle which they had thrown overboard is found by a woman and the message read. Help promptly comes to them and the starved and fatigued men are taken into a boat.

The last scene shows them at the door of the shipmaster, where they are greeted by the remorseful man himself. He is somewhat pleased to see the lover among the survivors and he takes the trio to a garden where his daughter is sleeping very ill. She awakens, and upon seeing the man of her heart alive she falls into his arms and the father's blessing is bestowed upon them.

"ADVENTURES OF AN OVERCOAT," is another Pathé film. A slick young gentleman takes unto himself, without paying for it, an overcoat that is hanging in front of a clothier's shop. Walking along the street he asks another man for light for his cigar, and while taking the light also takes the man's watch. He then proceeds to a cafe, hangs up his coat and is soon intently reading. Another patron takes the coat by accident and departs with it. He is soon run into by the man who lost his watch, but the latter, thinking it curious that he should have the wrong man, nevertheless lets him go. The new owner of the coat, tired and warm, now places it beside him on a park bench and falls asleep. Another man, seeing it unguarded, comes along, dons it and walks away. It happens that he comes to the same cafe where our first friend is seated, hangs it on a peg and orders a drink. The first wearer, about to depart, takes the coat down from its place, not knowing that it had traveled a bit in the meanwhile and dons it. As he is about to depart the man who lost the watch, accompanied by police officers, rush up breathlessly, points out the guilty man and he is searched. The watch is found on him and the slick young gentleman is marched off to the lockup.

Pathé also shows "RED TAPEISM," showing official indifference. After carrying a load of bottles very carelessly a boy drops his entire burden to the ground, and of course must leave the broken glass there. A pedestrian crosses the street and a piece of glass cuts his foot; in pain, he appeals to the policeman and the officer goes to the street cleaning department to report it, so that the dangerous glass may be taken up. But the official is slow, and before he finally promises to have it attended to a few more people have suffered. The policeman, however, has been referred to another bureau, and here there is some more red tape to be gone through, during which time the glass is finding lodging in people, dogs and horses' lower extremities. Again and again the zealous officer of the law appeals to the

NEXT!
THE
MERRY
WIDOW
(KALEM)

of Steeplechase in all its essential parts and attractions for the opening of the next season.

Though the Pavillion of Fun completed and equipped will cost $450,000 it will be the lesser part of the new Steeplechase scheme. The Palace of Pleasure, skirting the front of the pavilion from the Bowery to Surf avenue, is designed to be the greatest creation ever introduced into an amusement resort. It is to be constructed of steel, concrete and glass in French renaissance style, all the exterior surfaces being faced with cream glazed terra cotta and the roofs with a moss green Spanish tile. Over the main entrance, which will be wide enough to permit three Mardi Grass processions to enter abreast, will be a central dome 135 feet high with a rotunda 65 by 65 feet. It is estimated that this palace without equipment will cost nearly $600,000.

According to the plans, the main floor is to be about four feet above the street level, so as to permit an easy observation from Surf avenue of the merry life within. On the left looking from Surf avenue, will be the great ball room, having a floor area of 40,000 square feet, surrounded by a 15-foot promenade. In the center of the ball room is to be an Italian garden, surrounding a bronze canopied bandstand, whence the music of the orchestra will be distributed in all directions. The cast wall is to be of mirror glass, and a 15-foot balcony, extending around the entire wall space, will seat thousands of spectators.

A great improvement which Mr. Tilyou has planned is a new race course for the Steeplechase horses. The course will be 3,100 feet long, against the 1,100 feet of the old course.

The best of the old attractions and the fun-making devices will be kept, but all these will be greatly improved. Many new "screamers" will be added. Among these are the Shoe Fly, the Pit, the Jungle, Human Niagara, Rope Bridge, the Neptune Archimedes' Wonder, Job's Educator, etc. Patents have been secured or applied for by Mr. Tilyou on most of these new devices.

One of the finest features of the new Steeplechase will be a decorated garden, 500 feet long and 30 feet wide, between Tilyou's walk and the Pavilion.

Other improvements to be carried out before next season opens are the building of 1,000 more bath houses (making 3,000 in all) adjacent the swimming pools and the conversion of the great airship tower into a water tower, containing 100,000 gallons of water. In addition to the great board walk there will be many new attractions along the beach.

From the western end of the front elevation will be the arcade entrance to the park. This is specially designed for the accomodation of automobile and carriage parties entering the park. Over the roof of the arcade from Surf avenue to the pier, thence to the landing dock, trolley cars will be run according to the plan operated last year.

Steeplechase Park has an area of nearly forty acres, which will be almost entirely occupied this coming season by amusemnt or recreative feature of one sort or another.

LET US CONDUCT YOUR BOOKS, If not, let us examine them.
Full attention given to all work, either large or small.
Systems Installed Thorough Revisions made.
EDWARD LEVI & CO.
777 Broadway, New York City

EXHIBITOR'S VIEWPOINT ON THE FILM SITUATION.

(Continued from page 4.)

complished, mind you, by the action of the manufacturers themselves, nor from the film exchanges, nor, I am sorry to say, from the exhibitors; this was left to the press of the country—the newspapers of the better class—the protection of the business of the manufacturers, film exchanges, and five-cent theatres, from their own idiotic onslaughts against themselves!

Now, with vulgarity at least partly eliminated, and a change for the better by the stand taken against the bad, bad villian and shallow sensationalism, are we not as badly off with threadbare, rehashed knockabouts and slap-stick comedy? I have in mind one late film in which each and every scene has the old banana cart, the window cleaner, the man asleep on the bench, and the love-making policeman throughout its entire length, like pins set up in a bowling alley waiting to be knocked over by the boys. If this stuff is to continue, the manufacturers will awake to their own shortsightedness only after they have killed the business. People are not going to flock back to a place wherein they have been stung time after time, even though the manufactures put ten times the present effort into their work, and really do make good, snappy comedy and well-acted drama.

Is there some other solution, or will the exhibitors be forced to form an association, appointing a censoring committee, who will report on each film, marking them "Class A," "Class B," "Class C," and "WORTHLESS—to be returned to the film exchange, should it be sent you for exhibition?" This would be stiff medicine, but the situation demands some such immediate relief. It would then back up the film exchanges in something which they sorely need, save many grey hairs in the film renter's head, and force the manufacturers into giving value received, and in the end make a permanent and profitable business for all concerned.

In conclusion, I wish to say that I have no connection whatever with any film exchange, other than to rent and exhibit their film, and I have no other axe to grind but the one with which I hope to be able to cut some more chunks of wealth in the moving picture business. A good many will read this article and pass it by the remark that another "Knocker" has been heard from. The article is not intended to permeate such brains, and they may do their ostrich act as long as they please, but when they do get their heads out of the sand, it will be back to the apple wagon for them, to dream of the days of the golden past.

Latest Productions of All Film Makers.

PATHÉ

Ship Owner's Daughter.....984 ft.
Lady Doctor's Husband.....541 ft.
Diabolical Itching .....508 ft.
Going to Switzerland.....738 ft.
Funny Face Competition.....311 ft.
Adventures of an Overcoat.....311 ft.
That Squally Beach.....164 ft.
Red Tapeism.....311 ft.
Man Who Walks on the Water...196 ft.
Bewitched Son-in-Law.....295 ft.
Go, Little Cabin Boy.....803 ft.
Fatherhood and Drunkenness....508 ft.
Prince's Idea .....459 ft.
Kiri-Kis .....213 ft.
His First Cigar.....393 ft.
The Witch's Secret.....246 ft.
The Heavyweights' Race.....492 ft.
Military Tournament at Saumur..426 ft.
Lovers' Ill Luck.....295 ft.
Afraid of Microbes.....377 ft.
The Bargeman's Child.....672 ft.
The Tulips .....344 ft.
The Black Witch.....328 ft.
The Strong Man.....442 ft.
The First Row.....328 ft.
The Shrimper .....393 ft.
Thirteen at Table.....328 ft.
Dog and his Various Merits.....377 ft.
Wonderful Mirrors.....442 ft.

EDISON.

Suburbanite's Ingenious Alarm...595 ft.
A Little Girl Who Did Not Believe in Santa Claus.....860 ft.
Trainer's Daughter.....800 ft.
Three American Beauties..... 85 ft.
Paul Revere.....915 ft.
Jack the Kisser.....755 ft
Laughing Gas.....575 ft.
College Chums.....700 ft.

VITAGRAPH

The Last Cartridge.....600 ft.
Lost, Strayed, or Stolen.....375 ft.
The Shaughraun .....700 ft.
The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
A Night in Dreamland.....500 ft.
A Clown's Love Story.....325 ft.
A Tale of the Sea.....750 ft.
The Need of Gold.....475 ft.
Laughing Gas .....400 ft.
The Burglar and the Baby.....375 ft.
Under False Colors.....575 ft.

LUBIN.

The Silver King.....655 ft.
Through Darkness to Light....
How the Masher Was Punished
The Making of a Modern Newspaper .....650 ft.
The Parson of Hungry Gulch..720 ft.

KALEM CO.

The Days of "61".....585 ft.
The Quack Doctor.....325 ft.
Ben Hur .....1,000 ft.
School Days .....
The Lost Mine.....455 ft.
A Dramatic Rehearsal.....105 ft.

SELIG POLYSCOPE CO.

Financial Scare .....435 ft.
Newlywed's First Meal.....325 ft.
Four Footed Hero.....600 ft.
The Two Orphans.....1,025 ft.
Burglar and Old Maids.....440 ft.
The Eviction.....585 ft.
Mike, the Model.....600 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....
Cheekiest Man on Earth.....
Great Lion Hunt.....700 ft.
Once Upon a Time There Was..867 ft.

BIOGRAPH.

Under the Old Apple Tree.....378 ft.
Yale Laundry .....805 ft
Love Microbe .....670 ft
Terrible Ted.....792 ft.
Neighbors .....135 ft.

MÉLIES.

The Knight of Black Art.....371 ft.
Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.
A Forester Made King.....458 ft.
Good Glue Sticks .....311 ft.
Seek and Thou Shalt Find—Trouble .....88 ft.
Shakespeare Writing Julius Cæsar 344 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.
Stolen Shoes .....417 ft.
Turning the Tables.....247 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft
Bad Boy's Joke.....487 ft.
Reedham Boys Aquatic Sports...434 ft.

WILLIAMS, BROWN & EARLE.

Dumb Sagacity .....495 ft.
Testing a Lifeboat..... .....200 ft.
Tramp's Dream of Wealth.....425 ft.
Drink Cure.....395 ft.
Sticky Bicycle.....495 ft.
Rebellious School Girls.....100 ft.
Letter in the Sand.....200 ft.

ESSANAY CO.

The Football Craze.....650 ft.
Where is My Hair?.....400 ft.
Eleventh Hour .....850 ft.
Street Fakir.....600 ft.
Free Lunch.....200 ft.

ITALIAN CINE.

Where is My Head?.....153 ft.
Venetian Baker .....765 ft.
In Dreamland .....387 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.
Fra Diavolo.....617 ft.
Thirteen at Table.....484 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...
Hunting in Canadian Woods....600 ft.

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft

in the excitement the horseman passes out in safety. Through a desert pass, the Sepoys are hidden, the horseman, leaning low, gallops through the lines unhurt. The mutineers are furious, cluster around their chief and plot treachery. One of their number leaves with a flag of truce, others stealthily follow. The Sepoys creep up on each side of the gate; when in position the one carrying the white flag approaches and waves it. Inside the fort the approach has been observed and viewed with suspicion. A soldier climbs the battlements and sees the trap. The soldiers that are left line up and at a given signal the gate is quickly thrown open, a fierce volley fired into the mutineers, then as quickly closed.

Two days later: the only survivors are the General, his daughter and two privates—begrimed, wounded and emaciated. There is no more water and the ammunition is about gone. The fort is in ruins—cannon dismantled—the walls partly broken. A bursting shell kills the two privates. The General and his daughter are alone with no ammunition and apparently no means of escape. Outside the Sepoys dance and yell like mad. The old General holds his child in his arms, invoking God's blessing. A terrific explosion, the gate falls in, the Sepoys rush in and at the same moment the Subaltern staggers in, torn and ragged and covered with dust, followed by a detachment of "Highlanders."

The closing scene shows the daughter in the young officer's arms, the General saying, "God Bless You, My Children."

"LOST, STRAYED OR STOLEN," by the Vitagraph Co. The opening scene of this very beautiful child picture shows a mother bringing her two little children from the house outside and into a rustic summer house where she leaves them to play while she attends to her household duties. For a while the babes are content and pass the time happily with their playthings. Then they emerge from the summer house, walk hand in hand down the driveway to the sidewalk, wander aimlessly down the street until at last they come to a woods. By this time both are tired and exhausted from the long walk; they sit down and play.

Leaving the tots in the woods we return to the house, where the mother, finished with her work, comes to the rustic house for her babes. Not finding them the poor mother is frantic with grief. She searches around in every conceivable place but no trace of the children can be found. A huge St. Bernard dog is loosened, takes the scent and starts off. We follow the dog through the different streets and byways taken by the two little wanderers until they are at last located in the woods. Having found the children the dog returns towards home. On the way the grief-stricken mother comes up and the intelligent animal retraces its steps and leads her back where the babes are playing all unconscious of the worriment they have caused. The finale shows a clear view of the two children and their protector.

"THE SILVER KING," the story of a new Lubin film, is depicted as follows: Wilfred Denver is ruined at the races. While telling of his loss his wife comes and tries to induce him to return home. She is insulted by Geoffrey Ware, a former sweetheart of hers. Wilfred Denver swears revenge and starts in pursuit of Ware. Spider, the gentlemanly cracksman, has gone to the Wares' home to commit a robbery, and while in the act of doing so, Wilfred Denver appears with revolver in hand. He is over-powered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol. When Denver comes to and discovers Ware is shot, finding his pistol with one barrel fired, he thinks he commited a murder. He rushes home to tell his wife what he had done, and she and her faithful old servant Jakes help him to escape.

Denver goes to the silver fields of South America where he eventually becomes a millionaire. During this time he has lost trace of his family. A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily re-united. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide. After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence but Denver refuses. Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

The novel idea of the resurrection of a historical character is embodied in Lubin's "IF WILLIAM PENN CAME TO LIFE." The film opens with a panorama of the City Hall Tower showing the statue of William Penn. Suddenly the statue comes to life. Turning around, William Penn looks with great surprise at the big city at his feet. Climbing down the fire-escape, he sees an air-ship circling around the tower. He is invited to take a ride and sees Philadelphia through a telescope. Coming down to earth, he rides in an electric 'bus. He inspects the State-House wherein the Declaration of Independence was signed. He goes to the water-front and sees steamships; he rides on the eleveted railroad and in an automobile. He admires the phonograph and the telephone; he even sees a moving-picture show. Two policemen are very much surprised to see the old Quaker in town instead at his lofty pedestal. They bring him back to his place where he still stands to watch over the city of Philadelphia.

Rossi depicts the doings of "THE GAY VAGABONDS." The subject opens with an enlarged view of our heroes discussing the probability of their dinner. One of them hits upon a plan which he imparts to the other and together they proceed to the market. Cautiously advancing and with furtive glances in all directions one passes some vegetables to the other and when both have their pockets full they hurry on. Coming to another stand in the market we see a lady place a well filled market basket on a counter and go farther on to discuss the purchase of other supplies. Our heroes come into view and they see several fowl suspended at one end of the counter and near it the filled market basket. Taking in the situation they cautiously advance backwards and as one throws the fowl over his shoulder the other takes the basket on his arm. To avoid suspicion they are still very cautious in their proceedure and they successfully make their departure. The ladies conclude their discourse and returning to the basket its absence is perceived and scanning all directions they discover the vagabonds in the distance, making away with their spoils. Sounding the alarm they give chase. The next scene is in a street car and our heroes enter from the rear end look out of the side windows and then pass on to the front of the car. Just as their pursuers are getting on the back end of the car the former leave by the front door and the car starts off. The ruse is soon detected and we see them hurrying along with their pursuers close behind. Arriving at the base of a hill the vagabonds build a little barricade and linger around long enough to annoy their pursuers when they pick up their spoils and depart. The final scene is the entrance to the militray barracks, two officers are in the foreground and divesting themselves of their capecoats and hats which they hang on the pillars of the gates they pass in. The vagabonds draw near and brought to bay with their pursuers close behind they appropriate the officers' garments and execute a little dance, then assuming the dignity of the law they prepare to meet the foremost of their foe. Accosted by the women, whose supplies they have standing before them on the ground, they sternly refer them inside the barracks and then with much gusto proceed on their way. The ladies soon return with the officers to whom they administer a trouncing at the expense of the two gay vagabonds.

"MR. SLEEPY HEAD," is the subject of a new Urban film. The scene illustrates a comfortable home and the subject of our story in a drowsy and lascivious mood falling back upon a bed and going sound asleep. The wife comes in upon him and he is aroused, assisted into his coat and started off to the office. On the train our hero goes to sleep and discommodes other passengers considerably. Finally he reaches the office and after making a half hearted effort to do his work he relapses into the arms of Morpheus. A violent shock brings him to with a start, upsetting his desk. He is awkward and a drawback to himself in every undertaking. As a guest he is the cause of unmistakable anxiety to his host and in disgrace departs.

Another new picture entitled "A RESTFUL RIDE" (Gaumont), opens with a livery yard; several grooms are standing together. A timid looking man enters with the purpose of hiring a mount. The grooms glance at the amateur equestrian and exchange knowing glances. A fine looking animal is led from the stable, very quiet and docile looking. It is easy to imagine the conversation. "Is he quiet?" "Quiet sir! Lor' bless yer! quiet as a lamb. sir." A leg up and he is off. Then the fun begins. The quiet lamb turns out to be a thorough jibber and buck jumper.

The first experience is as he nears a rag picker's cart, he is thrown into this and his weight causes the front end to tip up bringing the woman who is trying to draw it up into the air and back over the cart. She gives the man a few handicuffs and he remounts and rides on when he is thrown over one of a team of van horses and manages to keep from under their feet only by clinging to the pole from which he is rescued by a pedestrian. Next he is thrown into the display stock of a crockery store and after settling for the damage is allowed to depart. A paper picker with large bags tied to his back is the next obstacle, then follows a painter's scaffold where the latter is precipitated to the ground and a can of paint spilled for which the unfortunate receives a severe pommelling. Thrown through the window of a passing bus he meets a like reception. At the fruit market the horse gets balky and knocks over various stalls and supports before the rider is dislodged. He is unmercifully pelted with fruit. A batch of mortar being prepared is scattered in all directions as he falls flat in the center of it. Finally he is thrown to the ground and rolls down the side of a hill into the river from which he is rescued, but when he again tries to mount the horse shies and he is obliged to desist from further efforts. The poor victim of his caprice with clothes torn and tattered, face begrimed, with haggard nervous expression, is a strinking figure indeed as he trudges back to the stables leading the horse.

"THE GAMEKEEPER'S DOG" (Gaumont), shows how, returning from a hunt with his faithful dog the gamekeeper is seated in front of his tavern when an automobile stops, the occupant alights, takes his place at one of the tables and endeavors to engage in conversation with the keeper's wife. This the keeper resents and in requesting his wife to stand to one side unfortunately exposes his back to the motorist who takes advantage of this and striking him a terrific blow jumps into his auto and is soon speeding away. With difficulty the keeper is restrained from using his rifle to avenge himself, but offered a cart standing close by he follows the auto in a vain endeavor to over-

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street cleaning people, but the red tape is slow to unwind. By this time a bicycle has been put out of commission by the glass and a party of automobilists have been forced to push their machine because the tires were punctured. Now there comes upon the scene the highway commissioner, a horse-drawn cart and a horde of broom bearers, headed by the indignant officer. But when they reach the spot they find the glass gone, having been carried away in paws, hoofs, feet and rubber tires. The officer, unhappy fellow, is then put to ridicule by the entire crowd.

"A MAN WHO WALKS ON WATER," a Pathé mystic, shows a small boy coming on a pond sees a man walking on the surface of the water. In terror, he runs from the scene and quickly tells his story to a number of villagers. They accompany him to the spot to see for themselves. Sure enough, there is an ordinary looking man, and he is walking on the pond without sinking. Back they all go and spread the alarm. Everybody in their path takes up the cry, and soon there is a tremendous mob scurrying through the town. They summon the fire force, the police and finally they arouse the august mayor himself, who goes with them. A mighty crowd, they go to the road and creep cautiously toward the pond. Suddenly, as they gaze on from points of vantage in the bushes, they see the man walk toward the bank, bearing a basket of fish he had caught on his arm. But what is their surprise when they see that adjusted to his feet are a pair of stilts, on which he had been moving about in the shallow pond. As he stalks unconcernedly away they all faint.

"THAT SQUALLY BEACH," a Pathé comic. A man sleeping on a bench on a boardwalk above a beach has his hat blown off by the wind and he chases down after it. The wind also blows a lady's parasol from her hand, and they both give chase after their property. As the parasol skims along the beach its curved handle hooks on to the leg of an easel on which an artist is painting, upsetting the entire outfit. Likewise, some people reading on the beach have their books blown out of their hands, and the entire crowd goes scurrying after the flying articles. They chase along the beach, slipping, falling and tripping, their flying belongings almost within reach. They are led down a steep flight of stairs and over many obstacles until all of the things finally blow into the sea. A few of the more daring ones essay into the breakers, but the huge waves upset them and they are obliged to give it up.

Pathé's "BEWITCHED SON-IN-LAW," who, in this case, is by no means a docile individual, as is seen when he storms about in a violent temper at breakfast, while even his mother-in-law is powerless. But when he bursts out of the room an imp appears and tells her that he will essay to cure the young man. The imp gets in his fine work thus: when the son-in-law tries to put on his collar it flies from his hands into space; again and again this occurs, and then a shower of collars come down upon him. He rushes from the house in a rage and collides at the door with a passing woman; on looking around for her he finds that she has vanished. He soon meets a cyclist friend, but when he reaches out his hand to greet him the friend vanishes. The same happens to a cab just as he is about to enter it, and when he places his foot on the running board of a train it, too, vanishes. In rage, he makes his way home, but no sooner does he place the key in the door when he is confronted by only a vacant lot, the house having vanished from sight. Astounded, he stands there when suddenly he sees his mother-in-law before him. Apparently considering her a blessing as compared to his present plight, he grasps her lovingly and thus they embrace, the imp waving his arms above them in approval.

"THE LAST CARTRIDGE," by the Vitagraph, shows a lawn fete in progress at a bungalow. British officers in uniform, ladies in evening dress, coolie servants in attendance. A dance is on, at the conclusion the General's daughter and a young subaltern sit beneath a tree breathing words of affection. The stern old General reprimands his daughter, the young officer asks for her hand which is refused. The girl is sent indoors, the subaltern to the barracks. The dance continues. Suddenly an aide de camp rushes in and informs the General that the Sepoys have mutinied. Great excitement prevails, several of the ladies become hysterical while others remain calm. A detachment of soldiers march up, receive orders and depart. The coolies run wildly around; guests leave hurriedly. The young officer with a body of soldiers covers the retreat of the General and his daughter. A second later the frenzied mutineers rush in, set fire to the house after looting it.

At the entrance of the fortification the officers and their wives hastily enter; preparations for defense are made, a last volley is fired and the huge gate is rolled shut. Inside, the soldiers are firing from loopholes, cannons are booming, shells from outside fall and explode on all sides. The Sepoys attempt to climb over the gateway but are repulsed. The besieged force is being slowly but surely reduced; the General calls for volunteers to go for help. The soldiers line up and as the request is made all step willingly forward. At this juncture a lighted shell falls into their midst. Our young hero quickly grabs it and throws it in a pail of water. He is complimented for his bravery and his request to be allowed to go for help is granted. His comrades muster around the gate which is quickly opened, an unexpected volley is poured into the enemy and

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one's duty is ONE THING

Performing

it is another

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VIEWS & FILM INDEX

Published weekly, $2.00 per year

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(KALEM)

ake it. As he gains upon the latter the notorist draws a gun and shoots, striking the keeper a number of times, who falls to the bottom of the cart exhausted. The horse soon halts and the keeper's dog surmises that all is not right with his master, jumps at the horse and soon has him headed back for home where they arrive shortly and the keeper is removed and taken into his home and properly cared for. Smarting under the injustice and insult he was unwitttingly obliged to submit to, the keeper and wife lay a plan by which the former is able to meet his foe and avenge himself honorably. Accordingly we see the keeper's wife in the road at a given point when the auto comes along, the occupant alights and instructs the chaffeur to go on. The man and woman are soon engaged in conversation when the keeper appears, removes his hat and coat, coming forward taps his foe upon the back and demands satisfaction. The motorist draws a gun but is prevented from using it effectively by the timely action of the keeper. In the fight that follows our hero is very considerate and deports himself a thorough gentleman but administers to his cowardly antagonist a well deserved thrashing. The keeper and wife now return home and the entire audience, no doubt, join them in the feeling that their honor has been vindicated.

A decided novelty in magic films is a new one placed on the market this week by Méliès entitled "THE KNIGHT OF BLACK ART." Much resembling His Satanic Majesty the knight appears on the scene with two body guards. Giving them his coat he begins a series of tricks embodying some new ideas in trick photography. Feats of substitution follow one another in rapid succession, after which the manipulator places one of his assistants on a table. He now passes over him a plain hoop from head to feet, those portions of the body through which the hoop passes disappearing as it moves slowly downward. The film winds up with a few more odd stunts in which figure a good brand of comedy by the assistants.

NEWSPAPER FILM.

In its query department, the Newspaper Owner, of London, recently wondered what British journal would take the lead in advertising itself and informing the public by means of a show illustrating newspaper production. The editor learned in time for the next issue that two or three years ago the Liverpool Post and Mercury gave a series of lectures in which the work of the several departments of a daily newspaper was shown by cinematographic films.

This is a capital idea. Sitting in a well ventilated hall and watching presses at work on a screen is certainly more comfortable than going into the torrid air of a pressroom, dodging out of the way of hurrying, grimy men at work there, and hoping all the while that you will get out with raiment unspotted.

Some newspaper processes lend themselves readily to pictorial treatment; others do not. It is easy to exhibit effectively the pressmen, linotype operators, stereotypers and mailing room employes in action, and there is good material in the editorial rooms during the feverish hour just before going to press.

Also the line of people handing in classified ads on Saturday night might suggest some good pictures that incidentally would be themselves good ads for the paper. But what refinement of cinematographic art could show the wrestling of the publisher with the problem of keeping circulation up and expenses down? A worried man at a big roll-top desk, staring at ghosts of trouble through thickening clouds of cigar smoke, is a common and suggestive sight in a newspaper office, but it is not a picturesque one. Neither is the vision of a managing editor learning by long distance telephone that the man he had counted on for the leading first-page feature has deplorably fallen down.

But it is the privilege, and indeed the duty, of art to pick and choose its material, rejecting what is unfit for its purposes. A newspaper office affords ample material for pictures that would be more novel and entertaining than most which appear on the screens.

PICTURE EFFECTS.

Manipulating the "Sound Makers."

"Few people who patronize moving picture shows appreciate the task of the orchestra or musicians, who by wierd or joyous music, such as the occasion may require, add so much life and effect to a picture. To the trap drummer should be given the credit of having the greatest task, for upon him falls the work of making the grunt of the pig, the splashing of water, the whistling of a bird, the click of a door, the trot, gallop or walk of a horse, the clang of fire bells and a thousand and one other noises which are occasioned by the running through of a picture film," said Fred P. Lindsay, drummer in a Worcester orchestra.

"There are so many different noises required and so many things to handle that a drummer must be pretty well acquainted with a picture and also the music. With moving pictures in its infancy, there are great opportunities open to a man who can handle the trap drum and the many instruments which go with it. The theatre in which I play is one of the few in the state which has a full orchestra. Most of them have one or two pieces.

For imitation of thunder, the bass drum come in. In horse racing, trotting or walking, cocoanut shells or cups on a marble slab are used for a distinct sound. Where horses are walking on common or what is supposed to be soft road, then flat sticks on a soft cushion are used.

A tin pail with a lot of broken crockery is used to make the noise of a crash. For bird imitations, whistles, especially made are used.

"Duck quacks and rooster crows are made by special reeds. Bells are used in fire scenes. The regular automobile horns are used for automobiles. For water scenes a wire cylinder full of many pebbles or shot is used.

"The pig grunt is made by a tube with a brass reed in it. I have invented an instrument to make the click of the opening or shutting of a door.

"The effects are gotten from a thousand and one various instruments and but few of those are instruments which can be bought, most of them being made by the drummer or someone else in the orchestra. I have several instruments work.

"A man in the business must have his wits about him and must always be on the lookout for chances to make effects in a picture. All doesn't lie in the playing of the instruments, but much study of a piece is required and it takes much time and work to prepare a piece for a picture."

As another instance, there is Leroy Carleton, who does the "effect" work for Lyman Hove. He is, indeed a genius of sound, and a visit behind the sheet as he works is interesting in the extreme. For the two hours that the exhibition is on he is not idle a minute. Now he is engaged in a conversation, taking both sides of the dialog which is going on between the picture personages; again he is whining for the dog that has lost his master; again firing revolvers, playing the bugle, or what not.

Probably the most interesting part of his work, and the simplest (when seen from behind), is making the wave effects. A large sand paper pad, on which are rubbed two smaller pads, suffices for this, yet the effect is realistic in extreme.

In the big battle scene Mr. Carleton is assisted only by several boys, who beat a tattoo on canvas drawn taut from the wall, representing a rapid rifle fire by the infantrymen. Carleton does the rest. A revolver fired inside a barrel tells the audience that one of the field guns has been discharged, and immediately they are sure of it, for they see the smoke issuing from the mouth of the weapon. So well is the man behind acquainted with the pictures. One beats on the bass drum and one of the battleship's twelve-inch guns is belching smoke. Now the bugle sounds the retreat and the soldiers immediately turn. Never a slip does Carleton make, though pieces of steel, half cocoanuts, sand paper pads, revolvers, and a hundred and one other things are piled about in apparent confusion.

Carleton in the course of one performance is called upon to make 115 changes of voice in his vocal mimicry of both human and animals. He has been with Hove for the past eight years and was previous to that time a vaudeville actor.

Beware

Of the junk Film Exchanges recently started in this and other cities, who offer you first run films at prices that are ridiculous.

Moving picture theatre proprietors by this time have become intelligent enough on film rental to know it cannot be done.

The "Destroyers" of the moving picture industry know they cannot give you the service they tell you, and prove it by the list they send you, as the newest film on which is six months old.

They do not buy new films, but gather all the cast-off junk of other exchanges, and offer them for $10.00 per week six changes. All they expect and get is one week's film rental from you in advance, as they know they can only fool you for the money you advanced them.

Remember: Everything finds its worth, and so it does in the film business. Don't be hoodwinked by these "Fakirs" any longer, but get your service from some reliable house (as there are plenty of them), whom you know will not deceive you.

The old saying: that the best is the cheapest is proven more in this business than in any other known of.

Remember—If you look for something you will be "stung."

Pittsburg Calcium Light & Film Co.

Pittsburg, Pa. **Des Moines, Ia.**

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(KALEM)

NEW HIPPODROME.

A dispatch from Cleveland, Ohio, informs us that the Hippodrome, said to be the largest playhouse in the United States outside of New York City, will be opened to-morrow. It cost $2,000,000. Its seating capacity is 4,500. Beneath the stage is a tank for aquatic sports, which has a capacity of 455,000 gallons. The stage is 100 feet wide, 104 feet deep, and has an area of 13,528 square feet. No posts or pillars obstruct the view of the stage from any seat in the house. The playhouse has sixty-three exits. Twenty girls in uniform will act as ushers.

The Hippodrome was built by Cleveland capital, promoted by Max Faetkenheuer, the manager, and exMayor Robert E. McKisson. It will be run as an independent house, playing all sorts of attractions from a circus to grand opera.

WANT AND EXCHANGE.

Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

FOR SALE. — Moving Picture Show in Connecticut city; population 15,000; only amusement in city; selling because cannot attend, having other places.
M. R., New Haven, Conn.

$1.00 ANGRY OPERATORS $1.00

Having trouble with your Edison Burner? Does it drop down? *STOP IT!* Our attachment guaranteed to remedy it forever.—*PRICE $1.00, by mail.* You attach in a minute. What have you to sell, or want anything?

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Are using these chairs in their best theatres.

Automatic Folding and Revolving
OPERA CHAIRS.
Nothing Better for Nickel Theatres and General Seating
The HARDESTY MFG CO.
Canal Dover, Ohio.

Is the five-cent theatre to be a permanent thing?

Your five-cent theatre, Mr. Manager, will be a permanent thing if you build it upon the rock of Quality.

On the other hand—and just as certainly—it will fail if you rear it on the sands of Cheapness and Junk.

The future success of the five-cent theatre bnsiness is up to you—and you can't dodge the responsibility if you try a thousand years.

All the hard times, all the so-called panics that ever bobbed over the horizon can't touch you if you are prepared for them in the proper manner. And there's only one way you can prepare—Give your patrons such good stuff that they wont quit you.

This is such a simple thing that it seems hardly worth writing—yet at this very instant hundreds of theatre managers are beefing about "hard times" and "bum business."

I want people like that to write to me. I want to show them that their business can be made great—not by junk but by doing the right thing by their audiences.

If you went into any theatre and saw a punk bill, would you go again? Not on your daguerreotypo! How, then, can you expect people to "repeat" for you when you hand them a program à la quince?

Get films of quality, Mr. Manager. Pay for them like a thoroughbred. Clean up your theatre, physically and morally, if it needs it. If you're going to stay in the theatre game, stay in with both feet, your heart, your soul, your brains and your pocketbook.

Cut out the fear of hard times. There's a remedy and if you want it, write to Doctor Laemmle—the best little five-cent theater physician that ever furnished the necessary dope.

CARL LAEMMLE, President
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DESCRIPTION.

We open showing him securing a situation as a coachman, and after trying for several minutes to attach the horse with the head toward the carriage he is readily bounced by the employer. The next scene is getting a job as an expressman, and after dropping a trunk two flights of steps, and through a ceiling and through a dining-room table, he is roughly evicted from the house; but this does not discourage him. He next tries his hand as a barber, which job he doesn't keep longer than it takes to throw him out.

Next he tries painting, and after painting everything in sight, from the bureau to a man dressing for an evening supper, he is again given his walking papers; and not yet discouraged, he next enters the employ of a paper-hanger, and the way he tries to hang paper on a wall would make even the most gloomy scream with laughter; but the lady of the house does not scream. She boils with anger, and grabbing poor Jack she shows him the quickest way to the front door and unfortunately throws him on a butcher who is talking to the servant girl in front. Quickly picking himself up he spots an ad in the paper for an electrician. Though he has never turned his hand to this trade he believes that it is simple enough for him to take a chance, not knowing that sometimes electricity gives shocks. He enters the office of a merchant to repair his 'phone, and happens to grab hold of a live wire; he makes everything lively around for a few minutes; the man of the office comes in, and seeing such commotion being raised grabs hold of Jack, but unfortunately he also receives a shock, and the two dance around for quite a while until they are parted from the live wires; and Jack is again thrown out to hunt for another situation. This he quickly does and lands a job as a baker, and he happens to know as much about baking as a cat does about Sunday. The proprietor of the baker shop finds this out when he catches Jack kneading dough all over the floor. Again he is rudely thrown out of work.

Bracing himself up for a last ordeal, he finds himself this time a plumber, another trade he knows nothing about. He is sent on a job to repair a leaking water pipe, and when he is finished it would take a dozen plumbers two weeks to get it back in order. The picture closes with the "Jack of All Trades" holding an umbrella over himself to keep off the flow of water which he has caused by his inexperience to come from the pipes.

Length about 650 Feet **Code Word: JACK**

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VIEWS AND FILMS INDEX

"THE CHEERY WAY in which you continually preach sunshine in your columns is a pleasant relief from the wailings of the knocker and howler,"

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Diabolical Itching	508	Ft.	$60.96
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Views and Films Index

THE PUBLIC AND THE FILM MAKER.

During a recent discussion of the comparative merits of American and foreign films, in which Mr. W. L. Larned and myself participated, my attention was so keenly attracted by the sound common-sense views expressed by Mr. Larned, that, at my request, he has since put his opinions into tangible form; and I have asked the Editor of VIEWS AND FILMS to publish them because I believe Mr. Larned to be thoroughly accurate in his premises. He is a young man who, by the merest accident, became interested in the originating of "scenarios" for play-pictures; and the marked ability he has since developed has resulted in a very considerable number of current "hits." For this, as well as for the patriotic spirit in which he writes, he deserves credit. Let us hope, for the general good of the moving picture industry, that other bright young men may follow his example. Many a famous dramatist may yet grow from the novices who begin by evolving "plots" for "picture plays."

J. AUSTIN FYNES.

The eternal question concerning Films WILL arise:—"Which please the Public the most?" and it has been answered in so many conflicting ways that, as a problem, the matter remains "up in the air." To the management that must see profit in the exhibition of moving picture films, this problem has grown to be a necessary study. Perhaps no single element is better able to pass judgment upon films and their ideas than that which watches its daily development in New York, throughout the breadth of the country; wherever, in fact, moving pictures have proven their popularity by the eager crowds that seek out each fresh, ingenious subjects.

Only the other day, as an experiment, the writer visited several of the Moving Picture shows and watched the varying moods of the audiences with respect to their expressed opinion, and the experience was a most valuable one.

Comedy by no means takes the lead. Pathos and tragedy find approbation, according to the merits of their representation; but always this fact appears paramount:—EVEN THE UNINTELLIGENT, TO SAY NOTHING OF HUNDREDS OF THOUSANDS OF CHILDREN, HAVE A MARVELOUS INTUITION AS TO WHAT IS FUNNY AND WHAT IS NOT; WHAT IS PATHOS AND WHAT IS THE IMITATION; WHAT IS REAL TRAGEDY, AND WHAT IS THE COUNTERFEIT. It appears to be one of those inherent qualities born and bred in the heart, rather than bruised into the bone. They will detect a false note in a picture scheme when the man who supervises it, directs it and studies it, forgets. This is the little stumbling block that many picture makers overlook.

Why are the foreign films so eminently successful? Why is there such a demand for them? Why do the announced titles of these films hold a strange, magnetic fascination? Why is it that "just a little something" is missing from the American products? Many of our American films are good, many excellent in conception and idea, many superior from very logical standpoints, but a flutter of interest an excitement goes through the darkened hall when the foreign stamp promises sure returns.

Perhaps commercialism has crept into art. Perhaps we pay too little attention to detail, when detail is all important. As an example, let me cite even the most ordinary of foreign films. While the requisites and demands of photography force painted interiors, in the majority of cases the foreign scene painters elaborate until a room on a film becomes a REAL room, from moldings to picture frames. The effect is not of a canvas-painted room, but the genuine article. An extra moment's care places the figures in splendid harmony with their environments, and it *is* discouraging to see a husky sailor trying to unshackle himself from a mast that flutters with the breeze, or a careless model leaning against a canvas wall that is still sticky with paint and inclined to move to her dictation. It robs the scene of the one prime essential, Truth to Life, without which no film can have complete success. Abroad, the scenery for productions is *built*, not battered into shape. If Madame is dining with her better half, the table is not a kitchen table with a dirty cloth, but a mahogany gem; the accessories are cut glass and china, silver and candelabra, not trifles pilfered from a decrepit property room.

This is not said in a nagging, fretful, unfair way, but legitimately. We can produce films that will rival any ever produced, and we are getting around to it. Experienced stage managers will swear the necessary vitality into them before another year is out.

Little things count. The eye of the great American public, or of ANY public, is keen and anxious to detect flaws That eye will twinkle where it should be damp with tears if the flaw creeps in, and the dime or five-cent piece is paid for REALITY, which makes or unmakes a film.

It has been discovered, through experience, that the nearest approach to human nature is the shortest cut to the favor of the small buyer in amusement. Anything that smacks of 'his' or 'her' actual experiences will stir only drowsy interest. Elephants in India are all very well in their way, and so is ice cutting in Sweden; but it takes the rapid adventures of the Baker's boy or the man who loses his wig to make the audience sit back in its chair and chuckle contentedly.

"Pshaw, that's only a stuffed baby!" cried a woman, not long ago, as she watched a moving picture infantile creation. There you have it! The film that shows the *genuine* baby, in all its pink reality, is the film that wins every time.

As ill-fated as the amateur musician who pounds his drum when a couple kiss on the film, is the substitution of the confessedly unreal for the real. You can't fool 'em! THEY KNOW and understand. To slight a single detail behind or around the actors in the swiftly speeding panorama of life is to slight the actors themselves, and to mock their every effort. Again this is shown in the unqualifiedly admirable effects of those pictures photographed with Nature as the studio.

After witnessing one of the longest of the films (a very pretentious affair), a spectator was asked how he liked it.

This was the response:—"Oh, fairly good; but did you notice that parlor scene? I saw it several weeks ago in another picture."

As to ideas for pictures, again not enough attention is paid. Anything to fill out a hundred feet! Anything to make a new subject on the weekly list! A little delving into the great depths of sentiment, and this rough old world of incident and grief and wisdom and stupidity will insure the life of moving pictures to a period far remote from the present. To evolve an idea for this work is not as easy as it might appear. Many lively, spirited plots would never, and could never, be reproduced on canvas or films.

In the first place, the story *must* be connected, obvious, self-evident. Small complications drive the stage manager frantic. One spoken word might make it clear, but there is no word. Through the eye alone must come every heartache, every laugh, every gasp of admiration or amazement. As in the case of any great theatrical production, staged by experts with color and riot of book and lyrics, the little picture play must reach out for the sympathy of the audience. Just as a painstaking Broadway comedy or drama may close in a night, so will the early death of a film come to pass if it misses fire.

Human nature, human nature! Get near and next to the souls and the hearts of the people! Rich and poor, alike, know any infringement upon this mystic law of Life.

As one who makes it a business of originating scenes and plots for play pictures, I find that I must often strike out many ideas, although it is my wish to sketch them out. Something lacking—what is it? If I search a while, I trace the reason: I have driven away from the mark. I am depending upon imagination, intuition, and understanding when it does not exist—when, at least, it will not make itself felt beyond that square of sickly white cloth.

Bigger, better, broader and more pretentious are the American films becoming. Competent men are in charge—men who live the short, brisk scenes and KNOW with double emphasis, pounded into them by something more than commercialism.

W. LIVINGSTON LARNED.

BOYERTOWN DISASTER.

An investigation of the disastrous fire in the Boyertown, Pa., opera house was made while the embers still glowed by a representative of the VIEWS AND FILMS INDEX. Persistent and diligent inquiry revealed the fact that there was not a *film* in the house. It was a *stereopticon* which was in use, and a hissing sound from the gas tube, mistaken by some foolish persons, was all the part that this apparatus played in what occurred. The cylinder tanks were found intact, except for open valves, the upsetting of the oil footlight being directly responsible for the conflagration. This is verified by Henry W. Fisher, the operator, who stated that the report of his having turned the wrong valve of the tube is erroneous. He says that there was no explosion whatsoever.

PICTURE TRAGEDY.

George Prescott, an electrician employed temporarily to operate a moving picture machine in the "Theatorium" on Magazine, between St. Andrew and Josephine streets, New Orleans, La., met death last week under rather unusual circumstances.

Prescott had been employed to take the place of the regular operator of the machine for the night, and was alone in the gallery preparing the electrical connections of the machine when he died. One or two other employes of the place suddenly noticed the machine stop and hear a sound as if some one had fallen in the gallery. When they reached the place occupied by the electrical operator the employes found Prescott lying unconscious on the floor. He was thought to be suffering with a fainting spell, but when Corporal Johnston of the police force examined the poor fellow he found that he was dead.

On the left arm and side of Prescott's body burns were found that indicated that he had been electrocuted, but as the machine did not receive a sufficient current to cause death Assistant Coroner Mioton held an autopsy on the corpse. He found that death had been caused by heart failure. Prescott had been a sufferer from heart failure and was in an advanced state of consumption. It is believed that he came in contact with a live portion of the machine and was killed by the shock.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

NEW YORK OPERATORS TAKEN IN HAND.

Frank E. Brown's Important Action.

The activity shown by the New York City officials during the past week with regard to the regulation of moving picture exhibitions was remarkable and it has caused no end of discussion and speculation among those affected by the sudden appliance of the screws. To those outside official circles it came as a complete surprise, but everything points to careful preparation on the part of those in authority, who gave no notice of what they intended doing until the formal summonses to appear before the Electrical Bureau of the Department of Gas, Water and Electricity were issued. Many who had been called to appear before the board thought the whole affair was a mere formality and that the usual certificates would be issued upon the filing of the form of applications used in the past. Such, however, was not the case.

Heretofore applications for permits to install and operate moving picture outfits have been made out, signed and filed by the companies or firms furnishing the outfits. Such applications are no longer accepted and all that were filed the past week were turned down. The Electrical Board required the manager of each theatre, hall, nickelodeon or other place using a picture machine to make out and file the applications, and only the applications of managers will be received hereafter. Upon the filing of the necessary papers the board then required the operators of the respective machines to appear before it and undergo examination as to qualifications. While this regulation has been in force in Massachusetts and other states for some time it was never enforced in New York until the past week, and with the two new rules above referred to are several others that are sweeping in their effect.

When the managers and operators appeared before the board they were met by Mr. Frank E. Brown, the Electrical Engineer of the Bureau. He personally conducted all the preliminaries and in a manner that was unmistakable announced that the board had outlined a plan of action that would be rigidly adhered to. He said that, while the launching of the new rules had not been preceded by the blowing of horns and a cry of reform, they did not partake of a spasmodic or temporary nature. The regulations have been prepared after much deliberation and careful attention to the past, and strict compliance with them will be expected and enforced. Strictly speaking the new rules went into effect on the 15th inst. and all managers and operators come within the scope of them from the date of issuance of certificates and licenses. The board first took up the regular theatres making use of picture machines and then took up the other places as fast as they could be given attention.

While the Bureau of Electricity has not yet put its regulations in printed form, enough has been gleaned to give a very good idea of some of the requirements decided upon. Here are some of them:

When a manager files an application for permission to install, or renew a license for the installation of a moving picture machine, such application must state the name and number of the machine. No other can be used in the place, and but one machine will be allowed there, provided that arrangements can be made wherever necessary to have an emergency machine at hand. This can be done by filing with the board an application stating the name and number of the emergency mechanism, the procedure being the same as in an original application. No machine, or machines, other than those specified in the application and permit can be used, even temporarily, and no operator will be permitted to repair his machine in case of a break down. He must return it to the mechanical department from whence it came for any needed repairs. If no provision has been made for an emergency machine the show must remain shut down until the licensed machine is repaired. No unlicensed substitution will be allowed.

The rule on rheostats is that they must not be over 25 amperes without special authority by the board, granted upon a special application.

Films must be encased in substantial metal boxes when not in use, as well as when on the machines, and no rewinding of films will be allowed in the 'coops" or booths. No "patching" or make-shift joining of broken films will be allowed. The board has a record of cases where some operators have actually run a film with the broken ends pinned together. If a film breaks it must be properly repaired before it is run again. For instance, if a film breaks at the matinee it must be properly repaired before it is put on the machine for the night show. In the case of a store show, or nickelodeon, the film must not be placed on the machine until it is properly repaired.

For the proper enforcement of the regulations there is a distinct understanding between the Department of Electricity, the Board of Fire Underwriters and the police and fire departments. It is announced that all are working together.

Heretofore the inspectors of the Electrical Department have practically had the entire supervision of picture machines in the theatres, but now it is understood that much of this work will devolve upon the firemen detailed to the respective theatres, so that there will always be somebody in authority at hand to detect violations of the board's rules. These firemen are empowered to inspect films, as well as machines. While there are few of these men who are qualified for this, the board maintains that they will learn in time and it does not require an expert to tell when the ends of films are pinned together, or when the sprocket holes are torn.

The regulations cover all forms of entertainment in which a moving picture machine is used and license must be procured where a machine is used even only for one afternoon or evening in a private residence, club or like entertainment. Applications for such events must be filed before 10 A. M. on the day the entertainment is to be given. The apparatus must be set up ready for inspection by that time and the bureau undertakes to see that the inspection is made between 10 A. M. and 6 P. M. on that day. Failure to comply with this rule will mean a stoppage of the exhibition and a revoking of the operator's license.

The board states that both managers and operators will be held responsible for violations. The penalty is a revocation of the licenses. In the case of operators the first violation will mean a revocation of license for three months and for the second violation one year.

The board is busy preparing the formal licenses for the operators and it is said they will be issued to all qualified applicants within the next 60 days. No changing of operators will be allowed without consulting the board. In other words, an operator is licensed for a certain place and in case of illness, accident, dismissal from, or leaving employment only a licensed operator can be substituted or installed. No one who has not passed examination before the board can act as an assistant operator.

Mr. Brown, of the Electrical Bureau, personally received all operators that responded to his summons. He questioned them briefly as to experience and then gave them a card for presentation to one of his several assistants, when the real examination took place. The following is a brief summary of this stage of the proceedings:

The operator was put into a room and found a moving picture outfit lying upon the floor. He was required to set up the apparatus ready for operation. Following this, the applicant for a license was questioned as to his knowledge of the law applying to resistance, direct and alternating currents, and also put to the test as to what he would do in case of various emergencies. These were some of the questions also asked: "If your film should break, what would you do?" "What action would you take if the star wheel should break?" "How would you act if the machine became bound?" "If you blew a fuse, what would you do?" "What is the difference between alternating and direct current?" "What carbons would you use for direct current?" "What kind for alternating current?"

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CORRESPONDENCE.

Editor VIEWS AND FILMS INDEX.

Dear Sir:—

In response to your question, viz, my views on the Sunday closing of moving pictures and illustrated lectures, I will say that in my opinion the whole affair is a flagrant error of justice.

To prohibit a moral illustrated lecture on Sunday is nothing more or less than religious tyranny, supported by the iron hand of the law which reverts back to the middle ages or before democracy became a factor in liberty and justice. It is as much a slap in the face to a community in search of practical education as it would be to a preacher "on religion" and his congregation if told the law prohibited the lighting of their church building by artificial light on the Sabbath; and yet in a sense according to sacred law the servant of a church has no more right to work illuminating a building for a religious congregation than the lecturer who illuminates his subject. One is as comprehensible as the other and both are at a disadvantage without it.

When a preacher makes a complaint to the municipal authorities, he is supposed to represent his whole church—whereas, it is a well-known fact that seventy-five per cent. of church congregations do not interest themselves sufficiently to think until after the mischief is done. Very few members of a church care to question the pastor's acts, and so the complaint, whatever it may be, is permitted to go unchallenged.

To prohibit an illustrated lecture which is intellectual in its character, is depriving a community willing to pay of an opportunity to embrace a cheap and comprehensive education.

Preachers, as a rule, make these complaints not because of the immorality of the attraction or their love for the majesty of law, but because the attraction is more entertaining to the senses of the majority than that provided in the local churches which are free to all; consequently, the clergy and a few disgruntled apostles become jealous of the more successful rival and try to invoke the law in their favor.

Let the public and our law defenders, who are the people's servants, look at this question in any way they please—yet in the bottom of their hearts, they must confess to the truths of the above statement.

I am, Sir,

The people's obedient servant,

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OF THE

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February 8th, 1908

MEET US AT BUFFALO

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 3. JAN. 25, 1908 WHOLE No. 92.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1¾ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

TO ADVERTISERS.—The first form of the VIEWS AND FILMS INDEX goes to press Friday morning; no advertisement can be inserted and no changes shall be made in standing advertisements unless copy reaches us by noon Thursday.
Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

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EDITORIAL.

In these days when the elergy is making such strenuous attempts to manage municipal governments as regards various situations, the aetion of Justice Marean, of Brooklyn, N. Y., in finding Canon Chase guilty of contempt of court is interesting.

Various clergymen have been found from time to time going entirely out of the sphere of duties prescribed for them just to gobble up whatever glory they might think awaits them in denouneing moving picture entertainment. Unmolested, they have stormed, condemned and denouneed without restraint. Yet, not one of them ever gave us the benefit of his thoughts as to what would be a practical course to pursue in order to eradicate the alleged evils. With no maliee toward the reverend gentleman, we feel that it was high time that the public be given some idea of exactly how far these muck rakers (and others) can go.

While Canon Chase is by no means the first clergyman to criticize a legal decision, it happens that Justice Marean is a victim who is in a position to help himself. But what can others do who eannot handle their own cases as the Justice did?

We think that the oeeurrence in this Brooklyn court is a sign of the times; and we hope that it will serve to curtail the present supply of indiseriminate critieism and condemnation of moving picture shows. Every man in the business agrees with us when we say that we are willing to correct any evils when they are sanely pointed out to us. But merely to storm and arraign without offering any remedy betokens undesirable mob spirit which promotes an unhealthy atmosphere in a community.

Moving Picture News From Everywhere.

The Royal Film Exchange of Chicago eannot be kept down even by fire, it seems. Flames having eleaned them out of their quarters, they have "rigged up" in still better fashion at 186-188 East Madison Street, where they are now well at work keeping their many customers satisfied.

Pathé Frères are conduеting an inventory sale at present, selling some recent good subjeets at a law figure. We are told that they are in perfectly new eondition, right off the Pathé stoek shelves, and a list published by the eoneern shows that there are several hundred thousand feet of film in all.

Likewise, Williams, Browne and Earle, the Philadelphia importers, are publishing a list of some reeent good films whieh they desire to dispose of at a low figure. From a perusal of the list it seems as if somebody ought to profit by this being inventory time.

It is whispered from Gloversville, N. Y., that F. N. Barhydt of Schenectady has purehased the Happyland theatorium in the Furbeek block and will conduct it in the future in an up-to-date manner. A complete change of bill will be introduced tri-weekly, all the latest views and popular illustrated songs being presented. Mr. Barhydt is well known loeally, having been manager of Rensselaer park at Troy and was for some time connected with the Sehenectady Street Railway eompany. He is a prominent member of the Masonic fraternity, the Elks and is also a Shriner. During his short residence in this city he has already rendered himself very popular locally. He is a young man of progressive ideas and is bound to succeed.

Do you hear that distant sound of dashing waves and dashed rocks? Also, do you know why "The World is Mine!" is ringing through the air lately? Sh-h! Selig, he with the Polyscope adjunet to eomplete his commercial cognomen, is drilling the antics of the venturesome Count of Monte Cristo into filmy shape, and soon we shall see him in moving pictures. Moved by the same spirit that gave us "Two Orphans," Mr. Selig?

With the Passion Play as its first feature, the Bijou Theatre has opened at Greenfield, Mass., in the Davenport Block. The show will open daily at 2 and continue until 11 in the evening, the program being started at intervals of about 1 hour and 20 minutes. The present series is elaborately explained as it progresses on the screen, the lecturer pointing out the figures of Biblieal importanee. Saered songs are sung by James C. Laing, a bass soloist of more than the ordinary ability.

Utica, N. Y., Jan. 18—The Alhambra, the new motion picture theatre on Bleecker Street, was opened yesterday with a fine programme of motion pictures and was visited by thousands during the day and evening. The theatre is well arranged, partieular attention having been paid to lighting, seating and ventilation. The theatre has been leased by the Alhambra Company and will be managed by Henry G. Lux, jr. Continuous performances will be given from 2 p. m. until midnight eaeh week day. A large sign bearing the name of the theatre oecupies a conspicuous place. Inmates of the orphan asylums and other institutions have generously been invited to attend the new theatre. The interior of the theatre is decorated in old rose, white and gold. The work was done by Carl Dabelstein. The seats are constructed of wood and metal and are so arranged as to elose automatieally and to be moved like swivel chairs. Moving pictures will be presented exclusively and the new theatre opens with every promise of sueeess.

A report of the last meeting of the Shenandoah (Pa.) Council says that an ordinance fixing the fee for all theatres at the rate of $100 per year, was read, and on motion was adopted. The ordinance eovers moving picture shows, concert halls, etc. It was directed to be advertised aecording to law.

Asked whether the ordinance would apply to a moving picture show for a night or two weeks in Gorman's or any other hall, it was said the ordinance is designed to cover permanent moving pieture shows, as the owners of the New O'Hara theatre must pay $100 a year and other theatrieal attraetions should pay the same rate.

Solicior J. D. Creary then explained the provisions of the ordinance. In Mahanoy City transient shows in halls must pay at least a $3 a day fee to the Borough.

The "Cleveland News" tells us that in diseharging William Hines, proprietor of the American moving pieture theatre in Superior Avenue N. E., and Hoyt Burnett, manager of the Lyric theatre charged in police court with exhibiting pietures inciting to crime, Judge Fiedler threw out of court a case that was full of possibilities.

The prosecutor argued in recommending the discharge that a decision of guilty would make liable to prosecutions under the statutes all newspapers printing stories of crime; the stage where melodramatic plots are aeted; magazines, museums, every institution where works of art or pictures or stories of criminal acts are shown, not in the interest of science.

The statute under which the arrests were made includes the printing, publishing, writing as well as exhibiting pictures or stories of crime. The deeision will serve as a guide for the poliee in future proseeutions. The pictures, says the press, shown at the Lyric portrayed events not a whit more harrowing than those shown in "Salomy Jane" at the Opera House a few weel ago.

J. Ullman, general of the forces whic take eare of the Ameriean interests c the Soeiety Italian Cines is now abroa in the interest of the eoncern; incide tally, we note that the concern is ge ting out some films of "elass."

While on the subjeet of films c quality, looking over the list of late produets we note that Méliès is gettir out some good subjects. Their "Knigl of Black Art" is one of these, and novel subjeet following is "The Bog Man," which will no doubt delight th juvenile speetators.

On looking over a eatalogue of th Clarence E. Runey Poster Printir Company, of Cineinnati, Ohio, we no a large stock of speeial moving pietu paper. The reading matter in them of the attractive kind, and is worth i vestigation.

"Quite some" moving picture new comes from Perth Amboy, N. J. Witl in a week a number of changes w probably be made in the ownership c loeal moving pieture parlors. J. M Herr, reeently of Philadelphia, who h opened offiees as a civil engineer in th Scheuer building, has purchased th Olympia parlors at 159 Smith stree from the Lyric Amusement Compan who in turn, it is expeeted, will pu chase the Nicilet, just across the stree

The Lyric Amusement Compan whieh is composed of the followir officers: John Clark, president; Wi liam P. O'Hara, secretary; John V Kelly, treasurer, and James H. McCab manager, was formed several montl ago to purchase the Olympia, which w then called the Mutograph Moving Pi ture Parlor.

The Lyric Company secured an optic on the Nicilet parlors and it is pra tieally understood that the deal for th change in the ownership will be co sumated this week. The Nieilet is th oldest of the motion picture parlor and was opened two years ago und the mangement of Thomas Brown, wit John Duke as his assistant.

The Daro Company, of Ohio, whic owns and operates a chain of suc amusement parlors, is preparing t open several parlors in the South ar Manager Brown has been notifie that he will probably be transferre to the South to take charge of ther

When the Lyric Company tak eharge, they are planning a numbe of improvements for the Nicilet. stage is to be erected in the rear c the screen to allow for vaudeville ac and the seating capaeity of the parl is to be increased to 350 by movir the front partition closer to the entranc

Mr. Herr expects to open the ne parlor on Thursday night. Followir the opening of the parlors, the wor

f renovating the interior of the place ill be started. The alterations will nclude a new and larger entrance, and rovisions will also be made for better entilation. The new parlors when ompleted, will be of the finest in the ity.

We learn that the George J. Knaak Company has been incorporated in Madson, Wis., "for the manufacture of noving picture machines and supplies." Capital stock, $10,000. The incorporaors are Charles R. Heisinger, Thomas M. Keefe and George Karaak.

"Patience is a Virtue," but nobody has patience with the man who doesn't know what he should know about his own business. How about you, Mr. Moving Picture or Slot Machine Man? Do you read this page weekly? Write now and order it for a year. The price is Two Dollars.

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MARVEL PHOTOS.

A rumor has it that an invention which promises to work a revolution in the moving picture business and make a fortune for the inventor, is completed by a Wichita man who has applied for a patent on the device. This man is H. E. Andrews, and while this is not his first invention, he believes that it is by odds his greatest.

Mr. Andrews is a practical photographer and his device has to do with the taking of pictures that may be reproduced on moving picture machines. It is said that he can take pictures of moving objects covering a space of two miles in width and make them as distinct as if one witnessed the actual occurrence. By this means it is said to be possible to photograph two opposing armies and catch upon the highly sensitized film every motion of every individual within the focus of the machine.

The average camera at a distance of a few feet is only able to reproduce the things that come within a radius of 25 to 50 feet. Hence it will be seen that a machine which will photograph objects two miles apart is a great improvement. Mr. Andrews declares that he has given the matter a sufficient test to warrant him in claiming for his machine that it is the greatest thing of the kind ever invented. He is now in the east having a working model built. A Chicago man, with whom Mr. Andrews has talked, promises to give him $200,000 for his invention just as soon as he is able to demonstrate that he can do with it what he says he can do, and Mr. Andrews feels sure of the money.

A few years ago Mr. Andrews invented a process of photographing in colors, but when he applied for a patent he found that another man had applied for a patent on the same device. After spending several hundred dollars in a contest the patent office informed him that it found the eastern man was just thirteen days ahead of him in the invention. It is considered remarkable that after experts had searched for years for such a process, two men in different parts of the country, working independently, should hit upon the same device within the space of two weeks.

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Pretty Typist	508 ft.
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For a Flower	344 ft.
Animated Portraits	344 ft
Good Luck for the Coming Year	410 ft.
Kindhearted Gentleman	246 ft.
Charmed Sword	295 ft.
A Slave's Hate	410 ft.
Skillful Policemen	180 ft.
Picturesque Smyrna	459 ft.
Ship Owner's Daughter	984 ft.
Lady Doctor's Husband	541 ft.
Diabolical Itching	508 ft.
Going to Switzerland	738 ft.
Funny Face Competition	311 ft.
Adventures of an Overcoat	311 ft.
That Squally Beach	164 ft.
Red Tapeism	311 ft.
Man Who Walks on the Water	196 ft.
Bewitched Son-in-Law	295 ft.
Go, Little Cabin Boy	803 ft.
Fatherhood and Drunkenness	508 ft.
Prince's Idea	459 ft.
Kiri-Kis	213 ft.
His First Cigar	393 ft.
The Witch's Secret	246 ft.
The Heavyweights' Race	492 ft.
Military Tournament at Saumur	426 ft.
Lovers' Ill Luck	295 ft.
Afraid of Microbes	377 ft.

EDISON.

Rescued from an Eagle's Nest	515 ft.
Suburbanite's Ingenious Alarm	595 ft.
A Little Girl Who Did Not Believe in Santa Claus	860 ft.
Trainer's Daughter	800 ft.

VITAGRAPH

Caught	560 ft.
The Intermittent Alarm Clock	350 ft.
The Last Cartridge	600 ft.
Lost, Strayed, or Stolen	375 ft.
The Shaughraun	700 ft.
The Jealous Wife	300 ft.
An Indian Love Story	600 ft.
Work Made Easy	500 ft.
The Miser's Hoard	350 ft.
A Night in Dreamland	500 ft.
A Clown's Love Story	325 ft.
A Tale of the Sea	750 ft.
The Need of Gold	475 ft.
Laughing Gas	400 ft.

LUBIN.

Bachelor's Wedding Bells	485 ft.
Have You Seen My Wife?	———
The Silver King	655 ft.
Through Darkness to Light	
How the Masher Was Punished	
The Making of a Modern Newspaper	650 ft.

KALEM CO.

Merry Widow	1,000 ft.
The Days of "61"	585 ft.
The Quack Doctor	325 ft.
Ben Hur	1,000 ft.
School Days	———
The Lost Mine	455 ft.

SELIG POLYSCOPE CO.

The Miser's Fate	400 ft.
The Tramp Hypnotist	380 ft.
The Irish Blacksmith	———
Financial Scare	435 ft.
Newlywed's First Meal	325 ft.
Four Footed Hero	600 ft.
The Two Orphans	1,025 ft.

MILES BROS.

Wife Wanted	848 ft.
Petticoat Regiment	785 ft.
Babes in Woods	378 ft.
His First "Topper"	255 ft.
Arrival of Lusitania	
Cheekiest Man on Earth	
Great Lion Hunt	700 ft.
Once Upon a Time There Was	867 ft.

BIOGRAPH.

Energizer	789 ft.
Professional Jealousy	609 ft.
Mr. Gay and Mrs.	762 ft.
Under the Old Apple Tree	378 ft.

MÉLIES.

The Knight of Black Art	371 ft.
Bakers in Trouble	365 ft.
Shipping Cheeses	280 ft.
New Death Penalty	400 ft.
Macaire and Bertrand	1,060 ft.
A Forester Made King	458 ft.
Good Glue Sticks	311 ft.
Seek and Thou Shalt Find—Trouble	88 ft.
Shakespeare Writing Julius Cæsar	344 ft.

GAUMONT.

A Restful Ride	
The Gamekeeper's Dog	467 ft.
The Romance of a Fsherman's Daughter	437 ft.
Colonial Soldier	650 ft.
Stolen Shoes	417 ft.
Turning the Tables	247 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head	287 ft.
The Tattler	394 ft.
Misadventures of a Street Singer	307 ft.
Unlucky Trousers	280 ft
Bad Boy's Joke	487 ft.
Reedham Boys Aquatic Sports	434 ft.

WILLIAMS, BROWN & EARLE.

Viking's Bride	400 ft.
Artful Lovers	300 ft.
Saved from Burning Wreck	480 ft.
Professor and Wax Works	650 ft.
Dumb Sagacity	495 ft.

ESSANAY CO.

Novice on Stilts	400 ft.
A Home At Last	250 ft.
The Hoosier Fighter	800 ft.
The Football Craze	650 ft.
Where is My Hair?	400 ft.
Eleventh Hour	850 ft.
Street Fakir	600 ft.

ITALIAN CINE.

The Rivals	574 ft.
Adventures of Countryman	306 ft.
A Brief Story	82 ft.
Magistrate's Crime	448 ft.

THEO. PATHE

Ferryman's Daughter	667 ft.
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O. T. CRAWFORD

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Country Girl	330 ft.

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Pathé Frères. "THE HOSTAGE." A frontiersman and his daughter start out in a little donkey cart from their home to bring the cowboys, working on the plains, their lunch. They ride across the wild country and reach their destination unmolested. But it happens that a member of the band of marauders has seen the girl and goes back to his comrades with the proposition that they capture her for ransom. They all agree and mounting their spirited horses are seen lying in ambush. The girl and her father, meanwhile, have fed the cowboys and have started back to their little home in the wilderness.

As they come to a lonely road the outlaws suddenly issue from their place of concealment, hold them up and carry them off. Arriving at their camp they hold the girl and dispatch the father to the cowboys with a note asking ransom for the girl.

Breathlessly the old man comes in with the awful news. Not having the funds, the cowboys are at a loss as to what to do, until a small boy—one of their number—begs for leave to attempt a rescue. This they deny, but so persistently does he beg that at last they send him off armed with a huge bowie knife in case of need. He leaves his horse a little distance from the enemies' tent and comes upon them as they lie sleeping on the ground—the girl among them. Cautiously he steps over the prostrate forms and singling out the leader of the band he awakens him and quickly renders him helpless with one thrust of the knife. He then arouses the girl and together they make their way to where her cart and his horse are awaiting and in a twinkling are well on their way.

The wounded outlaw, meanwhile, has awakened his comrades and telling them what has passed—dies. The angry men lose no time in mounting their steeds to give chase. The fugitives, however, ride straight for the cowboy's camp, where their friends await them. An ambuscade is quickly planned, into which the pursuing kidnappers ride and a number of them are shot out of their saddles. A few of them escape, but these are rounded up and the last of the band is seen being dragged from his horse with a lasso and his body is being riddled with bullets.

The last scene shows the cowboys and the girl with her rescuers as they return joyfully to the farm.

Pathé Frères. "WILL HE OVERTAKE THEM?" On the departure of her husband a young woman receives her lover. They are busy showing each other how much they love one another when the husband unexpectedly returns. Promptly they both dive through a window, but hubby follows. Up over a fence they go, rolling up hills and jumping over buildings, hubby following them persistently. Trick photography aids them over many curious situations, until the pursued couple dash into a building, where they enter the elevator and begin to ascend. The husband, late, grabs the bottom of the elevator and thus he, too, ascends. When the couple reach the top they let the elevator fall. It falls on top of the man under it, and he is taken out of the wreckage about half his natural size. Now a very little man, he runs out to the street and complains to two officers. They take hold of him by the head and feet and stretch him back to his normal size. Regaining his feet, he shakes himself together and starts off on a run again. No, he does not overtake them.

Pathé Frères. "FOR A FLOWER." A pretty young woman is seen seated in the garden of her home with a young suitor. The latter's rival, an older man, now comes upon the scene, and almost ignoring the other lover, proposes a walk, which proposition is readily taken up by the girl. Thus they start out, the older lover holding her parasol and coat and the younger man getting along as best as he can. Both men vie with each other in accommodating her, the first lover taking the lead by plucking a pretty flower, which she accepts. Thus they walk on—first one and then the other doing something to gain an advantage over his rival. They finally reach the top of a hill, where a steep rocky precipice yawns below them. This seems to both of them to be the time and place, and the girl also being there, they both propose. For a moment she is nonplussed, but finally decides upon a novel test. She throws the flower far down the cliff, and saying that the man who brings it back to her will be the winner, leaves them there together.

The anxious lovers now scramble down the rock in eager search for the flower, but as it happens the younger one in jumping among the bowlders has a severe fall and is seen lying on the ground disabled.

The other one keeps on searching among the rocks and finally finds the coveted flower, but as he is ascending he comes upon the wounded man lying helpless before him. He loses no time in giving his assistance, and nursing him tenderly soon brings him back to consciousness, and binding up the aching limb, manages to carry him up to level ground.

Here the injured man is about to collapse, but the other bears him up bravely and finally in an effort to keep him active, presents him with the hard-earned flower. This seems to give the sufferer new strength and he struggles along, finally reaching the garden from which they started, he leaning on the arm of his generous rival. As they are thus seen the girl comes out and is duly alarmed at what she sees, but on noting that the disabled man has the flower, she buries her head on his breast, and he thus wins by the grace of the generosity of his competitor, who now comes forward and takes the hand which is feebly though earnestly proffered.

Pathé Frères. "ANIMATED PORTRAITS." An artist is selling a customer pictures. The subject of each picture is a living person, and he wraps the differently costumed people in their respective canvases. These, rolled up, the customer takes out with him. But as soon as he is gone the living pictures, escaped from the canvases, so to speak, come flocking back to the studio. The artist, jubilant, invites them all to drink and make merry. But they are all alarmed by approaching footsteps and they quickly conceal themselves. The art connoisseur now returns and explains angrily that on arriving home he found the canvases blank, and he now brings them back. The artist confidently views the rolled up sheets, then brings forward an easel. On this he places the first canvas, and as he unrolls it a living, bowing, smiling figure is disclosed; then he rolls it up again. Thus he shows his bewildered patron each sheet, the figures or groups on each being living ones. Satisfied the connoisseur takes up the canvases again and departs.

Pathé Frères. "GOOD LUCK FOR THE COMING YEAR." Leaving his wife and servant at home, a gentleman goes out. The letter carrier now brings his wife a letter and on opening it she reads, from a friend, that if she would be lucky for the coming year she must kiss a soldier. Joyful, she dons her street costume and is soon looking for her soldier.

Meanwhile, down in the kitchen, the cook is entertaining her soldier sweetheart with madam's bounty; he is a funny, unmilitary looking fellow, and he caresses his portly Juliet in a comical manner, both forgetful of madam, who is out trying to kiss a soldier. She comes upon a group of hussars, but they brush her aside, curiously enough. Her firm belief in the advice causes her to make love to a lone sentinel, but she cannot kiss him. Several times she tries, but finally disgusted, she starts home. She comes into the house, but her domestic is not about the hall. She calls for her in the hall but receives no response; again and again, and she finally goes down to the kitchen, where of course she finds the couple spooning. But instead of upbraiding them madam takes joyously to the soldier; to the surprise of the cook she escorts him to the parlor, where she waits upon him in grand style; he submits to the fine treatment, but she has been biding her time, when suddenly she throws her arms around him and kisses him joyously. But her husband returns just in time to see this, and he takes vengeance on the soldier; he slams him all over the room, and when he finally pulls his victim out o the fireplace for another session th wife stops the proceedings by show ing her angry hubby the letter con cerning the effect of the soldier' kiss. He promptly tells the soldier t go ahead kissing, taking a few luck ones for himself, also.

Pathé Frères. "THE PRETTY TYPIST." The new stenographer i a bewitching pretty Miss and on he arrival at her new place of employ ment the head of the concern take her through the offices. As they pas through the various departments th clerks and bookkeepers gaze at her i admiration—not attempting to conce the decidedly favorable impressio she has made upon them.

She is finally given her desk nea the head bookkeeper, who is a littl short fellow with an apparently stron liking for the opposite sex, for a soon as he sees her at work on the type writer he begins to smile in her direc tion from his high stool—showing plain ly that first sight is enough for him. Hi arms now begin to fly about his hear like flails and in his enthusiasm h falls from his chair to the floor, an excited and abashed he walks ou while the janitor of the offices enters

This individual ogles the girl, an the bookkeeper returning, sees wha is going on and a scrimmage ensues The boss becomes aware of the dis turbance and moves the stenographe and her machine to another depart ment. Here, too, there are man clerks at work and they, too, seen to take to the girl to such a degre that they neglect their duties and be come demoralized and, of course, th business suffers. Again the head o the concern becomes aware of condi tions and again shifts the stenogra pher to a different office.

Wearing the crown of beauty, he head must needs rest uneasy, whic holds good with regard to her nex position in the office, for here a num ber of cashiers and bookkeepers, no at all invulnerable to female charms also neglect their work, and al through no fault of the pretty typist who is forced to make another shift

Finally her employer decides t take her in his own private room where she is now seen doing he work amiably; but even in this posi tion she is not unmolested, for he employer himself becomes infatuate with her as he watches her from hi desk; and before either of them real ize it he has proposed to her. O course she considers this a goo

MERRY WIDOW
(KALEM)
this week exclusively, a
KEITH-PROCTOR'S 23r
Street Theatre, New York
Released January 25th—
season's biggest novelty

natch and allows him to place a ring upon her finger.

They now open the door leading from the office, incidentally knocking down a number of clerks who have been peeking through the keyhole, and their employer announces that the little stenographer who had made such havoc with their hearts is now to be Mrs. ——

Mid the tears of the little bookkeeper and wailings of the janitor—to say nothing of the envy of the other clerks—he leads her off as his own.

Pathé Frères. "A KINDHEARTED GENTLEMAN." An elderly man who is apparently benevolently disposed toward humanity starts out on a walk, and wherever he finds distressed, handicapped or needy, he promptly lends his aid. He first comes upon a governess in a park who, holding a baby with one hand, is trying to manage a newspaper with the other. This is a clumsy undertaking, as is observed by the old gentleman, who kindly takes the baby from her. She soon settles herself to read comfortably, while the old gentleman holds the child on his lap; while he is thus occupied the girl's soldier lover comes along and they begin spooning. Of this the old gentleman is unaware until the baby makes it uncomfortable for him, and throwing the child to her, he goes off in disgust. What appears to be a girl, and a pretty one, next attracts him, as she is carrying a rather heavy basket. He obligingly takes it from her and escorts her to her destination; she happens to be bound for a meeting with her husband, however, and when they arrive at the spot she is greeted affectionately by her hubby, while her companion is handed a beating. After dragging himself out of reach he adjusts himself and is soon helping a mason lift his mortar to a ladder; result, a mortar bath. He comes to his finish, however, when he helps two men who are placing some furniture in a wagon. They are burglars, and a citizen who sees the trio hails a policeman. By the time the officer arrives the two burglars have gone and only the unsuspecting old man is left. He is pointed out, the cop grabs him ungently and he is marched off.

Pathé Frères "CHARMED SWORD." In a tavern a number of young men are seated, playing a game of dice. They gamble and drink, until one of them loses all of his money. The others depart and he is left alone at the table. Suddenly, in a blaze of fire, the devil appears to him, and he begins to tantalize him. The adventurer draws his sword, but the Evil One goads him onward and soon they are outside of the tavern. Here the adventurer attempts to smite Satan, but his lunges are of no avail, for he disappears. A kind angel now appears to the man and escorts him to a cave, wondrous, mystic. From a fountain of fire there issue a number of dwarfs, and they dance around an anvil in the centre of the cave, beating it with sledge hammers as they circle around it. Soon they have made a large steel sword, and this the fairy gives to the devil's victim. Again the devil appears, but the adventurer is now ready for him, and he strikes him three times. The charmed sword has its effect and the devil is vanquished. Now girls in butterfly costume go flying through the air and the adventurer is bewildered by mystifying mazes of dancing girls when suddenly he awakens at the table in the tavern. It had all been a dream. He chuckles the tavern-maid playfully under the chin, gives her a coin and departs.

Pathé Frères. "SLAVE'S HATE." A negro working on a field is ordered by his cruel master to get down on his knees and tie his master's shoe lace. The negro resents this unwonted humiliation, and the master, after giving him a few cuffs, promises to make him smart for it later; at this time the slave driver's daughter comes on the scene and he goes off with her.

The next picture shows the negro being led to the top of a hill, where his breast is bared and he is tied to a stake driven in the ground; then, at the command of the master, an overseer lays a stout rawhide lash over the bound man's body. He writhes in agony, and the punishment only ceases when he falls to the ground in a faint. The overseer unbinds him, and thus he is left to nurse his wounds and desire for vengeance.

The opportunity for revenge soon comes, when the slave owner's little girl is seated alone, reading at a table near the gate of her home. The crouching black form of the negro slave comes stealthily toward her, and suddenly springing out, he takes her up roughly. The child struggles, but the negro overpowers her and carries her off. The entire houseld is aroused, however, and headed by the father a posse starts out in pursuit of the negro kidnapper. The chase leads them over hills and through swamps and marshes, but the wary negro is always ahead of them. When the posse are almost on him the negro takes refuge in a deserted house with his victim, and after the pursuers have gone he forces the child, by threatening to throw her into a sluice, to tie his shoe as her father had ordered him to do on the farm. On and on he goes with the child; but the pursuers make a detour of the country land and are soon near the fugitive, who conceals himself beside a boulder. The father comes very close to them, but passes by; intuition seems to call him back, however, and

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VIEWS & FILMS INDEX

THE ONLY PAPER FOR YOU

36 E. 23d ST., NEW YORK CITY

MERRY WIDOW

(KALEM)

this week exclusively, at KEITH-PROCTOR'S 23rd Street Theatre, New York. Released January 25th—season's biggest novelty.

just as he turns he faces the negro with the child. In a twinkling he covers the fugitive with a revolver, but the little girl jumps in between. The slave owner softens, seems to see at once that it is all his fault and takes both negro and daughter home again.

Pathé Frères. "SKILLFUL POLICEMEN." Two footpads in need of cash hold up a prosperous looking passer-by and after relieving him of the valuables on his person throttle him and leave him floundering in the street.

Their victim on recovering somewhat goes in search of a policeman and finally finding two of them he tells them what has occurred and they, on hearing his story, hurry promptly after the thieves; but realizing that their chase is useless, decide upon strategy.

They now visit the shop of an old clothes dealer, and after a little choosing one of them assumes the guise of a prosperous citizen. Followed by his fellow officer the policeman thus attired ventures out to the scene of the hold-up. As they expected, the footpads are there awaiting him and one of them steps up behind him; but the officer has been expecting just such a move, and taking a long scarf from his neck he hastily throws it about the throat of the man behind him and bending over he soon has the man struggling on his back securely held down. The other officer and the first victim now run to his aid, and seeing that the footpad has also an accomplice, both burglars are marched off prisoners.

Pathé Frères. "PICTURESQUE SMYRNA." This film shows various industries and customs in this land of the Far East. Natives are seen smoking their peculiar pipes, deftly making canvas sacks, caning chairs and fashioning brooms. The native barbers who work in the open street are also shown at their labor over two customers. After which is given a view of the start of a caravan of camels. The huge beasts—some twenty in number—file by in a line and are soon seen out on the highway carrying their ponderous burdens.

This film finishes with a view of the different types of natives, including many children who eat greedily from curious pans placed on the ground.

Williams, Brown & Earle show this week, "THE PROFESSOR AND HIS WAX WORKS," a film which depicts the strange antics of wax figures which come to life. "SAVED FROM A BURNING WRECK" is a spectacular offering by the same concern, while in their comic the story of a blind man who wasn't blind is told in "PITY THE POOR BLIND." The various tricks employed by an ingenious lover who wants a few lone moments with his sweetie are shown in "THE ARTFUL LOVERS." Another one by Williams, Brown & Earle is "THE VIKING'S BRIDE," the first scene of which shows the marriage of one of a band of Vikings in their picturesque costumes. The commander of a neighboring tribe claims the bride, without success. The bride and groom are ambushed, however, in a desperate attack and the bride is captured, but is again recovered and the bridegroom, surrounded by his men, leaves shouting their victory.

The Essanay Company put out this week "A NOVICE ON STILTS." A young chap who hitherto did not know the difference between a pair of stilts and a pair of shoes, happens to pass by where a couple of expert stilt walkers are doing stunts. This chap thinks he can do the same and he hies himself off to buy a pair of stilts. Of course the moment he gets on he gets off quicker; he tries again, and again he takes a nice fall, but he is bound to master them no matter what it costs. He now starts on his fearless way. His first victims are a young lady and gentleman, whom he immediately falls over, smashing the gentleman's nice new hat. He next encounters a fruit stand, which he immediately falls into, scattering the apples, oranges, bananas, etc. A crockery stand he falls into next, and of course all the dishes are broken into a thousand pieces. He next happens to walk in front of the window of a butcher who is exhibiting spring chickens, and the stilt walker stumbles and falls through the glass. Of course the chickens escape, with the two butchers running after them. He next tries to look into a window and a couple of boys pull the stilts from under him, and he shoots through the window into a tub of water, which the scrub lady in the kitchen is using for the purpose of scrubbing the floor. The scrub woman grabs him from the tub and throws him out of the window again, and he resumes his journey on his stilts. After causing several other mishaps of a comical nature, we find him peacefully walking in front of a show window full of dogs. He falls into this window, and you can imagine what happens. One bulldog, not liking the idea of being disturbed, immediately seeks revenge by grabbing hold of his trousers. The picture closes with the bulldog swinging on the pants of the now exhausted stilt walker.

"A HOME AT LAST" is a short picture by the Essanay Company, showing the human intelligence of a poor canine, who is living on the streets and receives nothing but the rebuffs of different people who chance to come his way. The picture opens with the dog Star being taken home by a passer-by, but the moment he is taken into the house he is quickly evicted by the lady, who refuses to have a dog in her home. The next scene shows a policeman giving the poor dog a vicious kick and sending him on his homeless way. He next encounters two boys who try the old trick of tying a can to his tail, and the dog narrowly escapes serious injury from the hands of the two youngsters, who begin to throw stones at him. The poor animal next tries to find rest on the back porch of a house, but again he is ill-treated by the servant, who sends him on his way. However, this cannot last forever, and he has an opportunity to gain a home at last.

An elegantly dressed lady, while entering an automobile, accidentally drops her purse, which escapes her notice, little knowing that she would have sustained a big loss had not the dog quickly taken the purse in his mouth and followed the machine to its destination. As the machine arrives at the lady's home, she enters the house and the dog awaits his opportunity to enter, which comes when the servant of the house opens the door and lets him in. The next scene shows the lady discovering her loss. She is very much agitated, as the pocketbook contained valuable jewelry. She is just about to report her loss to the police when the dog enters with the purse in his mouth. He now has found a home for the remainder of his life, he and the child of the house becoming fast friends.

A new film embodying circus life is "THE RINGMASTER'S WIFE," a Lubin subject. A young doctor pays marked attention to the daughter of a country minister. He has a rival, a sinister character. The doctor is loved by another girl. When repudiating the undesired attention of his rival, a fight ensues. The doctor punishes his rival severely. The latter vows vengeance. Under the Christmas tree. Engagement of the doctor with the minister's daughter. The rival lover together with the girl who loves the doctor plot to ruin the doctor. They tell the minister a story which the father believes and orders the doctor from the house. Six months later. The rival lover elopes with the minister's daughter. Ten years later. Two children have been born to the couple, who have been driven into the poorest tenements. A circus manager engages the family, husband as ringmaster, wife and children as performers. Weak from lack of nourishment and maltreatment by her husband, the wife looses her balance on the high trapeze and falls to the ground. A doctor is summoned. He appears to be the former lover of the unhappy wife. Husband enters, orders the doctor to leave, which the latter refuses to do. The husband tries to punish the doctor but is punished in return. Wild with rage, he starts to whip his wife, when the oldest child takes a pistol and kills her father. The doctor brings the luckless wife and her children to her parents, where she is forgiven. Her rival tells of the plot between her and the ringmaster to ruin the doctor. The minister recognizes the wrong he did the doctor and not long after the lovers are reunited.

Following is a brief synopsis of a new Edison subject, entitled, "RESCUED FROM AN EAGLE'S NEST." A lumberman's cabin in the mountains. Early morning. The lumberman off for his day of toil. Bidding wife and child good-bye. In the forest. Felling trees. The baby at play in front of the cabin. The eagle seen hovering above. He sights his prey. The downward flight. The eagle picks up the child and carries his victim skyward. The flight of the eagle with the child towards the eagle's crag in the distant mountains.

The mother discovers her child is gone. She sees her baby in the eagle's claws a thousand feet above. A mother's anguish. She at last reaches her husband and fainting in his arms, tells him of the child's fate. The lumbermen gather around. They start in pursuit. The chase through a rocky gorge. Along the mountain side. At last they discover the eagle's nest down the chasm below, where the eagle has placed the child. Slowly the father is lowered down the cliff by means of a rope, and reaches the eagle's nest. The child is safe, but the father now has the eagle to contend with who is furious at losing his prey. A battle royal begins on the edge of the rocky ledge between man and bird. The man at last vanquishes the "King of the Air." He dashes the bird to the rocks below, then with his unharmed baby is pulled up the cliff, and the child restored to its anxious mother.

"BACHELOR'S WEDDING BELLS" (Lubin), explains that Mr. Barker, a confirmed bachelor, club man, all around good fellow, has an antipathy to the female sex. He likes them at arm's length—"but no wedding bells for him." Several married men invite him to their homes, and after seeing the stormy side of matrimony he congratulates himself on a life of single blessedness. One evening at his club, some of the members and their wives concoct a plan to have some fun at his expense, they insert an "ad" in a paper for "A charming lady, object matrimony," giving Barker's address as the meeting place. The consequence is Barker finds himself besieged by ardent females who make his life a pandemonium for a few hours. One lady of more determination than the rest succeeds in capturing him. Barker confesses himself conquered and yields to his captor who smothers him with kisses.

Lubin's latest film, "HAVE YOU SEEN MY WIFE?" shows a young couple, just married, enjoying their wedding breakfast surrounded by their friend. The time comes for their departure and the bride is entering the carriage, but to her consternation the driver drives away not waiting for the groom. The groom then gets in another carriage. The two carriages are racing through the streets, the groom trying to overtake the bride. Finally the groom gets out and starts on a run.

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In his unsuecessful effort to find his wife he is victim of unkind fate, meeting fresh difficulties at every turn. Husband and wife eventually land in the police station. The sergeant, a very unsentimental person, thinking there must be insanity in the air, dismisses both as lunatics. They finally eome back home completely wrecked by the morning's occurrences and tearfully resolve to spend their honeymoon at home.

"THE IRISH BLACKSMITH" is a romantic Irish drama for which the Selig Polyscope Company claim more than ordinary merit. Costumes and scenery of time and place are accurately reproduced. The pretty sister of the local blacksmith is met and accosted by an unscrupulous gentleman, who attracted by her good looks forces a kiss from her in spite of her remonstranees. The scene changes to the blacksmith's forge where the brother of the insulted girl is at work at his trade. The girl enters excitedly and tells her brother of the slight whieh has been put upon her. The story is hardly finished when the "ne'er do well' gentleman rides into the forge to have his horse shod. The girl recognizes and accuses him to her brother who in his rage knocks him down. The gentleman goes off swearing vengeance for the blow and is next seen consorting with a number of ruffians in a mountain cave where the ruin of the blacksmith is plotted, and the tools hired to carry out the revengeful purpose. The possession of fire arms was a penal offensc in Ireland at this time and accordingly thc myrmidons hide a number of rifles under the blacksmith's forge and accuse him before the magistrate of having placed them there. Perjured testimony prevails and the unfortunate blacksmith is ultimately sentenced to death.

A plan is formed by the mother and sister of the blacksmith hero by which his escape from prison is successfully aceomplished, the details of which form a very interesting part of the picture. Once escaped the blacksmith devotes himself to unearthing his accusers and finally brings home the guilt of them, placing the crime in the right place and securing his own free pardon, and amid general rejoicing and applause the film ends.

"THE FINANCIAL SCARE," by the Selig Polyscope Company, is a clever skit on the prevailing financial troubles. The "scare" is started by a full page announeement of a "Big Bank Failure" in one of the yellow journals of the day, and this brought to the attention of a business man who is working at his desk, sends him home on the run to inform his family, all of whom have deposits in one of the big Savings Banks, of the supposed danger.

Very much rattled the frightened man disturbs the quiet of his home by urging each and all of the depositors, his father, mother, wife, children, eook and hired man to immediately draw their money out of the bank, and first placing such money as they have on hand in what they consider secure hiding places, they all start off for the bank on the run, ineluding the cook, who being too fat to make as good time as the other members of thc family is soon left ignominiously in the rear.

Arrived at their destination a genuinc family run on the bank takes place to see who will get their money first, but finally all are paid and return home satisfied to dispose of their wealth in some way they consider safer than the bank from which they have drawn it. In the search for seeure hiding places each vies with the other, but the hired man prides himself on his idea and placing his money in a tin can, buries it deep in the ground, while the others each selcct a hiding place of their own, which, in their opinion, will defy detection. But, unfortunately, the commotion has attraeted the attention of an unscrupulous Knight of the Road who stealthily follows the party and carefully notes the hiding place in which each has secreted his money, then waiting until all have retired he commences operations by digging up and appropriating the hoard of the luckless hired man, and follows this up by entering the house and uncovering, one by one, the different hiding places and adding what he finds to his already ample roll swelling his ill-gotten gains very considerably. While the burglar is making his haul the old gentleman enters the room and seeing what he is doing makes a frantic effort to arrest him, but the thief proves too strong, and after a desperate struggle succeeds in finally escaping with his plunder, leaving behind him a practical illustration of the old proverb that it is sometimes better to endure the ills we wot of than to fly to others that we know not of.

"THE NEWLY-WEDS' FIRST MEAL," is a new Selig film, in which comedy has once more been made out of the trial and tribulations experienced by a newly married couple trying to keep house for the first time. The newlyweds arrive at their own home for the first time and indulge in a billing and cooing match natural under the circumstanccs accompanied by much osculation. Afcr a time even this amusement requires a change and nature asserting itself they feel the pangs of hunger and proceed to satisfy same as quickly as possible. A brand new cook book is produeed and together they explore its mysteries and try to carry its directions into effect.

Next we see hubby and his wife in the kitchen. Mr. Man is arrayed in a very ample cook's apron and is evidently a very busy gentleman. Such scenes as follow must be seen to be understood. Literally the fat is on the fire and smoke, flames and confusion are predominant. The grease from the cooking operations spreads slowly from the stove to the floor and makes a very successful slide on which everybody who encounters it euts up many comical capers.

In the way of culinary operations things meantime go from bad to worse, notwithstanding frequent intervals for billing and cooing, perhaps because of such being the casc, clothes and countenances suffer from smoke and soot, and in their attempt to set matters right the young couple burn their hands so badly as to prevent their going any further with the experiment. And now back to the boarding house with bandaged hands and lugubrious faces the poor newly-weds are repenting at leisure of their attempt to break into the housekeeping game, and exchange affectionate condolences over their mutually battered condition.

The Essanay Company's offering this week is a film entitled "THE HOOSIER FIGHTER." It opens up with a home of a farmer showing his son who is busily exercising to develop his muscles. The father shows by his attitude that he is very proud of his boy, but something happens to disturb his pleasure as the loan shark who holds a mortgage on the farmer's home comes and demands payment. At the time the farmer did not have the ready money to meet the mortgage, and tells the miser this. The mortgagee goes away with the threat that if the mortgage is not paid up at a ccrtain time he will throw them out of their home. The boy overhears this conversation and goes to the Shark's office to try and have the time extended, but the man will not listen to it. The boy gocs away, and next we find him in front of a theatre where an announcement is displayed, reading "Spider-Duffy, Champion Pugilist of the World, will forfeit $2,000.00 to anyone who can remain in the ring with him three rounds." The farmer boy sees his opportunity. Summoning up his courage he tells the manager of the prize fighter that he thinks that he can withstand being knocked out until three rounds are over. They look over this uncouth youth and see an easy mark for the champion. The country lad however, knows that everything is at stake, for if he can remain the three rounds he will get the $2,000.00, and thereby pay off the morgage and save the home. The seconds, referee and the champion enter the ring, and the Hoosicr fighter is brought forth to face the champion prize fighter of the World. We next see thrce rounds of a cleverly executed prize fight (as the participants in this affray are boxers of the highest order) and at the second round the champion lands on the jaw of the Hoosier fighter and he goes down. The referee starts to count and he gets up to six. The country lad in his delirium from the effects of the blow imagines he sees the farm being sold and his father turned into the streets a pauper in the World. He gathers himself together, and as the referee counts nine he is again ready to continue the contest. The third round is fast and furious and as the country lad blocks a vicious right hand blow he sidesteps and whips over a left hand swing which lands on the jaw of the champion. He goes down likc a log, and though the referee tries to prolong the count by stalling, it does no good, as the man is completely knocked out and would not have been able to get up in five minutes. The forfeit money is then turned over to the boy and he leaves amid the cheers of the spectators, but is not to get away so easily with the spoils, as the seconds of the champion are seen to plot to rob him of the money. We next see him coming down a dark street with the three toughs following him; they pounce on him, but they have reckoned without their host, as the country boy is no longer a rube and the fight has made a man of steel of him. The way he tumbles the three seconds is a pleasure to an honest man's eyes. After putting away his spoils he quickly speeds on his journey, so as to get home in time to meet the man who intends to throw his father out of their home. He sees three men moving the furniture from the house and quickly pays off the mortgage, grabs the constables by the neck and roughly throws them into the street.

"THE INTERMITTENT ALARM CLOCK," another Vitagraph film. A boy blessed with a goodly share of mischief winds up an alarm clock, and laughs with glee as it goes off. Entering the sitting-room, he sets the clock, places it in the center table drawer and sits down studiously perusing a book. The father enters; the alarm rings; the parent starts, as does Bridget in the kitchen. She hastily dries her hands and runs to the front door; looks out, but finds nobody there. Reports to the master to the extreme delight of the mischief maker. Again the alarm rings and Bridget is dispatched to the front door. She returns and reports nobody there. The ringing is heard once more (with each alarm we get a close view of the clock). The parent jumps up, goes to the telephone and listens; central replies that nobody has called for his number. Meantime the boy is convulsed with laughter at the success of his joke. Once more the bell rings, Bridget and the man jump for the front door, then towards the phone, stop bewildered and angry, look suspiciously at the boy, who innocently shakes his head.

Father prepares to go away and while donning his overcoat the boy places the clock in his father's pocket. Crossing the street the bell rings and the nervous man makes a wild jump to escape a bicycle or trolley, he supposes. His destination: church, is finally reached; the minister is preaching; a sanctimonious deacon ushers the persecuted man to a seat. His coat is put on the back of the seat, he settles back—the alarm goes off, the congregation look toward him, the minister glares. The alarm stops, the sermon proceeds and is almost immediately interrupted by the ringing. Great excitement prevails, search is made for the cause of the disturbance, and father, much embarrassed, leaves. In the vestibule the deacon starts an argument, during which the alarm sounds again, the coat drops to the floor, making a noise which reveals the clock. The poor man, vowing vengeance, starts on a run, the deacon closely following. Down the street like mad they rush, meeting and overcoming different ob-

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stacles until by the time home is reached a howling mob is behind. At home the boy is telling one of his chums about the joke on "pop;" the door bursts open, the "old gent" rushes in and—watch "pop" take his revenge.

"CAUGHT," by the Vitagraph Co., a detective story. A number of thieves are congregated in their rendezvous. Three of them go out; walking down the street a sign "man wanted" is prominently displayed in a pawnbroker's window. As this building is situated next to a bank the robbers conceive a plan whereby they can gain access to and rob the bank through the aid of an accomplice. At their den the scheme is thoroughly discussed. One of the men, disguised as a cripple, applies for the open position. His references prove satisfactory and he is put to work. His companion on the outside observes the successful beginning of their plan and reports to the other thieves. A bogus telegram "Come home at once, wife very ill" is written and another member of the gang delivers it to the unsuspecting money lender, who packs a few things in a grip and leaves. As soon as the coast is clear the cripple locks the door, rushes down stairs into the cellar. He measures about the wall and starts to work. In the mean time his pals arrive, are admitted, one is left behind on watch; the others descend to the cellar and commence to dig a tunnel to the bank building.

In a short time the pawnbroker returns, the watcher gives the alarm and work is temporarily suspended. After thinking over the telegram the proprietor decides to consult the police. At the station house the story is told, the fake message displayed. The Captain listens, shows the man pictures of criminals and the cripple is immediately recognized. A detective is summoned and departs with the pawnbroker. The shadow walks past the bank and pawn shop, sizes things up, then both enter the bank. The bank officials are interviewed, and an examination is made, after which the two men return to the police station. A squad is detached to capture the thieves. Back to the bank the officers go; place men in position outside to intercept any way of escape; the others and the detective enter the bank vault.

Changing to another scene we see the robbers working very hard tunneling undearneath the building. Inside the vault the officials and police officers are in hiding behind chests, etc.. awaiting developments. Slowly the slab is thrown back, a head appears, the man climbs out, turns and helps the others. When all but the cripple are out the police close in and capture the entire band, except the cripple, who in the excitement escapes down the hole, and, as he emerges from the pawnbroker's shop, he also is captured.

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SEVERAL weeks ago, our Mr. H. E. SMITH, presiding genius and originator of many new Moving Picture "Stunts" which this company from time to time offers the Moving Picture world, observed that song slides when projected upon the screen, did not produce results requisite as a fit companion to the moving pictures,—there was that "flatness,"—"that awful stillness,"—"something missing"—now what? Why, Smith got that "noodle" of his working "overtime" and after a few experiments, success crowned his efforts with a preparation he chooses to name "IRRIDESCO," quite appropriate, you'll admit. This preparation when applied to your screen produces most marvelous and amazing results. It brings forth exclamations of OH! and AH! It holds your audience spellbound. It is a myriad of prismatic hues. Little dancing nymphs, reproducing a naturalness heretofore unseen through a Stereopticon. Now, Mr. Man, if you want to "Hunch" a little on your competitor, just fire that "Rush" order in for full instructions and one box of "IRRIDESCO."

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8 C. P. Second hand. Thoroughly tested. Colors, Green, Opal, and Amber.
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THE ONLY MACHINE

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The same with Adjustable Bicycle-Steel Legs, $145.

HENRY CLAY Director — JOHN LATTIMER Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
CITY OF PHILADELPHIA
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Dec. 3d, 1907,

Mr. S. LUBIN,
926 Market St., Philadelphia

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fireproof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

NEW FILM:

THROUGH DARKNESS TO LIGHT

A most beautiful dramatic subject, exceedingly well told.

LENGTH, 890 FEET

S. LUBIN

Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

21 S. 8th Street Philadelphia, Pa.

Save Your Bacon, Mr. Manager!

If the box office receipts are beginning to slump, don't jolly yourself along by saying: "Well, it's on account of the business conditions. Trade is falling off all over the country." You're wrong. The moving picture theaters that are operating the right way are not showing a slump by a long shot. They're gaining, just as your receipts will gain, if you do a little managing. Save your bacon **now!** Act before you have to regret to report. If business is falling off, it's because you're not giving your patrons what they want. **I've** got it. **You** can have it at **my** price. And that price is based on a standard of quality in both films and service that will **boost** your business. This is no time for a nap. Be up and doing. Come out of your rut. Get hitched to me and find out what it means to be leading instead of following the procession.

Write to my Chicago headquarters, or—
Write to my Omaha office, or—
Write to my Memphis office, or—
Write to my Evansville office, but—
WRITE TODAY!

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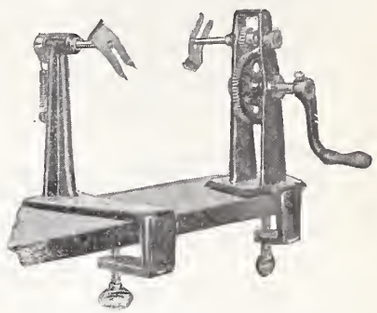

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In Rolls

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A dramatic sensation of intense interest without an objectionable feature.

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A merry comedy conceit primarily for laughing purposes.

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Ready January 30th, 1908 — A grand dramatic reproduction

MONTE CRISTO

The Selig Polyscope Co., Inc.

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BIRMINGHAM

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The art of using your fists comes in very handy at times, as this picture will show. A country boy who happens to be gifted in the science of pugilism and an abundance of nerve, finds a time when this stands him in great need. An actual three-round encounter in the "squared circle."

LENGTH, about 800 FEET — CODE: HOOSIER

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A Real Box-Office Winner

A Film they will all talk about

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12 CENTS PER FOOT

12 CENTS PER FOOT

Last Week: THE LAST CARTRIDGE, 600 feet. - - LOST, STRAYED OR STOLEN, 375 feet.

THIS WEEK

CAUGHT!

A DETECTIVE STORY.

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A member of a band of thieves secures position with a pawnbroker whose place of business adjoins a bank; the band plans to tunnel from pawnbroker's cellar into bank and rob it. The money lender is lured away by a bogus telegram, the thieves gaining entrance during his absence. The deception is discovered and reported to police, who hide in bank and capture the robbers.

LENGTH, 560 FEET.

The Intermittent Alarm Clock

Copyright, 1907, by The Vitagraph Company of America

A mischievous boy winds up alarm clock; locks it in a drawer. The bell rings and mystifies "Pa" and the cook. The boy puts it in father's coat pocket and the persecuted man goes to church. The alarm goes off and breaks up the sermon. The old gent leaves hurriedly– finds clock in his coat. Rushes home and gives his young hopeful a sound spanking.

LENGTH 350 FEET.

NEXT WEEK

"3 OF A KIND"—ALL WINNERS

A SENSATION—A NOVELTY—A COMEDY

For Perfect Results use "Vitagraph" Adjustable Rheostats $20.00
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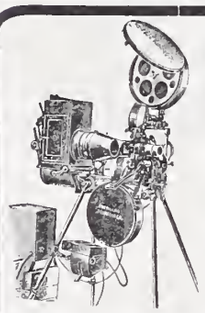

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We can furnish you with newer subjects for $5.00 and $6.00 per week. All that we require is a deposit of $25.00, which will be refunded when service is discontinued and films returned. ☞ This offer holds good only within 1,000 miles of N. Y. City.

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Automatic Folding and Revolving
OPERA CHAIRS.

Nothing Better for Nickel Theatres and General Seating

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Suppose that when others are condemning, accusing and shouting against the Moving Picture business, **WE, the recognized and leading organ of the trade,** were to join the ranks of the kickers! Who would be left to defend you?

Verily, 'tis true that

"A FRIEND IN NEED IS A FRIEND INDEED"

Mr. Picture Man, YOU owe YOUR support to the

VIEWS AND FILMS INDEX

THE ONLY PAPER FOR YOU

36 EAST 23d STREET NEW YORK CITY

VITAGRAPH FILMS

12 CENTS PER FOOT

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CAUGHT - - - - 560 Feet

LAST WEEK: The Intermittent Alarm Clock, 350 Feet

THIS WEEK

A COWBOY ELOPEMENT

Copyright, 1908, by The Vitagraph Company of America

A miner's daughter wants to marry a young cowboy —Her father objects, wishes to marry her to another man—She and cowboy elope—Are pursued by father and rival, who arrive just as minister is about to marry the young couple—Minister holds them up and goes right ahead with the marriage ceremony—Reconciliations with father follow.

Length, 365 Feet

Copyright, 1908, by The Vitagraph Company of America

The Thieving Hand

A rather mystical or imaginary conception dealing with the adventures of an artificial hand and arm which is supposed to be imbued with dishonest instincts. This hand and arm is presented to an honest beggar and it immediately commences to steal everything it can reach and gets him into all kinds of trouble. The arm finally lands him in jail where it detaches itself from him and joins on to a one-armed convict to whom it formerly belonged, thus showing the reason for its predatory habits.

Length, 325 Feet

Copyright, 1908, by The Vitagraph Company of America

SOLD AGAIN

Two mischievous boys hang a dummy to a tree—Then summon people from different directions telling them that a man has committed suicide—The different groups of people rush excitedly to the tree, give one glance at the apparent suicide, then rush away again to get other help—All kinds arrive: policemen, tradesmen and pedestrians, both men and women, the boys meanwhile enjoying the joke—Finally the policemen procure a ladder, climb up and cut down the "corpse" when they find it to be a dummy.

Length, 250 Feet

NEXT WEEK: AN ELABORATE SPECTACULAR PRODUCTION

For Perfect Results use "Vitagraph" Adjustable Rheostats $20.00
"Vitagraph" Lamps $35.00

THE VITAGRAPH COMPANY OF AMERICA, NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 10 Cecil Court
PARIS, 15, Rue Sainte Cecile.

THE NEW YORK OPERATORS.

The moving picture people of the City of New York have not yet got thoroughly in touch with the new requirements and rules of the officials of the city having the supervision of moving picture exhibitions. The second week of the new order of things has just closed with many exhibitors left ignorant of the true import of the new order of things. Many claim that it is all talk, but they are people who have not been reached as yet with official notices. In due time every exhibitor concerned will have an unmistakable demonstration that "something is doing," as one of the electrical bureau men remarked the other day. During the past week almost the entire time of the bureau was devoted to considering applications of managers for permission to install, or re-install, machines, examining apparatus submitted and quizzing operators.

One of the surprising developments was the activity displayed by the electrical board in regard to what the official term "one night stands," referring to exhibitions given in club halls, churches and private residences. Heretofore these places have almost entirely escaped supervision. Now formal applications for permission to install the machines in all such places must be filed. If for a club, the manager of the organization must sign the application and present it in person to the electrical board so that there may be a verbal examination of the applicant if deemed necessary as to the suitability of the place for such an exhibition. Applications in behalf of churches must be made by the clergyman or superintendent in charge, and in the case of a private residence the head of the household must make the application. In all such cases the apparatus to be used must be presented to the board for inspection, the operator to be in charge must appear to show he is licensed, or be examined, and all other details must be followed in exactly the same manner as if an installation is sought for an indefinite period. It was explained to Mr. Frank E. Brown, the head of the bureau, that this rule tended to bring about a great deal of seemingly uncalled for inconvenience; that in a great many instances calls for evening entertainments are received as late as the afternoon of the same day, making it impossible to get the applications prepared, signed and presented, and to get the apparatus and operator before the board in time. This gave the electrical engineer an opening for quite an animated address. He said, in substance, "people desiring such entertainments must not wait until the eleventh hour to decide upon having them. This board is not arbitrary and does not wish to appear so. It is acting in conjunction with the fire department, police and Board of Underwriters. Now, it has been agreed that this board shall examine and license moving picture outfits and operators. After the board does this and issues the permits or licenses its work is done. The fire department, police and Board of Underwriters do the rest, and in doing this they follow three primary rules: First, see that the installation is authorized by this Board; Second, that the outfit is identical with the one that has been passed by this board and that there has been no substitution or evasion; third, that the operator is duly licensed. To enable these people to do their part of the work it is absolutely essential that something must have first been done by the electrical board."

An applicant present stated that he was booked for an exhibition that night and also one for the following night. "I suppose," said he, "that as you have passed my operator and outfit for tonight, and as the same man and outfit are to be used to-morrow night, they need not be presented before you again."

"Oh, yes, they must," said the engineer. "You must bring that apparatus here to-morrow. We want to make sure that we are issuing a proper permit in each case."

Continuing, Mr. Brown said: "The fact is it has been the custom in the past to put any kind of an old machine in any kind of an old place with any kind of an operator upon the presumption that it made little difference how careful the exhibitor should be because the show was only for one night. The authorities have decided that the phase of the case is the same whether the installation is for one night, a week, month, or season, and no exception to the rule will be made."

During all these discussions one of the chiefs of the fire department was seated with the Electrical Engineer and they frequently consulted together on the various points raised by applicants.

Among the announcements made by the board in addition to those stated in last week's issue of the VIEWS AND FILMS INDEX are the following:

Only set rheostats of enclosed type can be used. They must be mounted on steel or marble, as previously stated, they must not draw more than 25 amperes.

All terminals to cut-outs, rheostats and lamps must be equipped with clamped lugs. The lugs must not be soldered.

All portable lights in projecting machine booths must be provided with armour-covered wire.

Oils, cement, waste, or anything of an inflammable nature, when not in actual use, must be kept in a metal box with a metal cover. No solder must be used in the making of this box.

Booths, or "coops" in which the apparatus and operator are located must be lined throughout with substantial metal. This applies to floors, ceilings and all sides. Furthermore, the booth must have a practical door for the ingress and exit of the operator. This door must be provided with a strong spring that will hold it securely closed during the time pictures are being exhibited. It must open outward, and not into the booth.

The front openings of booths, through which the projecting of the pictures is made, must be equipped with a metal slide, or door, that will work automatically and close in case of an accident, so that no flash of flames can be seen by the audience.

Some of the operators who appeared before the board and thought a mere formality would precede their endorsement were somewhat taken by surprise when the examiner said, "There is a machine, let me see you set it up and put on the light."

"Where do you connect here?" asked one operator.

"I don't know," retorted the examiner, "that is for you to find out. Go out in the hall, or any place. I want to see where you would connect, and how you would do it."

One store show man appeared before the board and introduced his operator for examination. The latter proved to be a boy about fifteen years of age. Before the introduction was finished the presiding official interrupted with the remark, "no use wasting time. We cannot license boys for this work."

Another applicant for an operator's license was told he would have to call the following day for examination as the time for closing the session had arrived. The operator replied with some display of confidence that he had been operating moving picture machines of various kinds for about ten years and that he did not think it would take the board more than a couple of minutes to determine that he was competent. "It may take much longer, perhaps you have forgotten some things you ought to know now," was the official retort.

SLOT AND EVOLUTION.

Macon, Georgia, is to have one of these (or perhaps several) new-fangled slot machines which feed out postage stamps. What a blessing such a contrivance is to a community is one matter; but we are asked by a Macon scribe to ponder and meditate on what this means to civilization! "After the age of monkeys," he says, "when man's simian forbears leaped from limb to limb in prehistoric jungles, came the stone age; countless generations sped, and the age of iron marked another cycle in human progress; unthinkable aeons wrought still more wondrous changes, and finally came the age of steam and electricity; but that period is following its predecessors over the ceaseless cataract of time that whirls all things into the bottomless abyss of things that were—and now behold the age of slot machines.

"In the larger cities, and to a certain extent in Macon, the public is rapidly becoming used to dropping a penny or a nickle or a dime, as the case might be, into a narrow slot and receiving therefor chewing gum, matches, collar buttons, candy, salted peanuts, "and a lot of other little things." To illustrate the evil use to which a noble invention may be put, it will be recalled that Columbia, S. C., vended Sunday cigars by this method some months ago, and thus strove to evade the blue laws that had been imposed upon it.

"But the climax comes in a communication bearing no less a signature than that of the Postmaster General, received by Mr. Harry Stilwell Edwards, postmaster of Macon. This document announces the intention of the department to adopt the slot machine as a means of dispensing stamps and stamp books to belated purchasers who are unable to reach postoffice or sub-stations before closing hour.

"Before long, it is believed, Macon will be supplied with these machines, placed on posts at convenient places along the edge of the sidewalk, much in the manner of mail boxes, but, of course, not nearly so numerous.

"Thus great convenience will be gained by simply shortening the distance one has to walk to make the purchase—but this is an insignificant feature. The real value of the innovation lies in the blessed fact that the slot machine is subject to no labor regulation law, no eight-hour day, it works twenty-four hours with every revolution of this mundane sphere, including Sundays.

"Few have not exclaimed at some time in their life, usually after rising from a writing desk or typewriter in the wee sma' hours:

"'My kingdom for a stamp!'

"Or, in the more classic words of Shakespeare:

"'Where am I goin' to get a stamp at this blankety-blank hour?'

"For such unfortunates the problem is solved. Simply stroll to the nearest street corner, drop a coin in the slot, and the machine does the rest.

"But it is also a humane invention; it means not only convenience for the procrastinating or lazy ones; it means rest, rest for the weary, for the weary souls this side of Lethe—the all-night clerk and he of the midnight hotel register. How many times have they been ruthlessly torn from the arms of Morpheus by the sickening, oft-recurring accents, 'please gimme a stamp,' only they know; how many times they have committed bloody murder in their hearts, their contemplated victims will never imagine; how many suppliants have been too much for the self-control of the sleepy clerks and have been actually done to death in the dark hours, only the recording angel knows.

"So it may be that the slot machine will indirectly add to its other functions even that of a life-saving device."

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Films for 1c. per foot

IT WOULD LOOK SUSPICIOUS

But we have several hundred thousand feet of subjects used only by our own road companies and which we are selling at four to six cents per foot

THEY ARE SELECTED SUBJECTS IN GOOD CONDITION GOING FAST

WRITE QUICK

LYMAN H. HOWE

WILKES-BARRE, PENNA.

Moving Picture Shows, Theatres, Photo-Engraving Establishments, Searchlight, Spotlight and Projector Operators!

You cannot afford to be without

HALLBERG'S

Automatic Electric Economizer

For ARC LAMPS

It is suitable for any make of Open Arc Lamp, any voltage, any amperage, any frequency—Direct or Alternating current

Guaranteed to Save 50 to 80%

Depending upon the line voltage and kind of current

NO NOISE NO SMELL NO HEAT

Built for any number of lamps

This system will materially reduce the cost of wiring for new installations, or will double the capacity of your present wiring.

WRITE TODAY

STATE THE FOLLOWING: Line voltage, amperage of lamp, kind of current (direct or alternating, if alternating give frequency of alternations). If for more than one lamp, specify number, whether system is 2 or 3 wire, and location of lamps or pockets and ampere capacity of each pocket or outlet.

J. H. HALLBERG

CONSULTING ELECTRICAL ENGINEER

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Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Excbange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Cbicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
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Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
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Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Cbicago, Ill.
Fort Pitt Film & Supply Co., Inc., 808 House Office Building, Pittsburg, Pa.
German-American Cinematograph & Film Co., 109 E. 12th St., New York
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
Hetz, 302 E. 23d St., New York.
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
E. H. Jaeger, 371 Palisade Ave., W. Hoboken, N. J.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograpb Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
E. Meyers, 123 West 27th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 876 Eddy St., San Francisco, Cal.
Wm. Paley, 40 W. 28th St., New York.
Ouimet, L. E., 624 St. Catharine East, Montreal Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala
Peerless Exchange, 112 E. Randolph St., Chicago
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
D. W. Robertson, 407 Park Row Bldg., N. Y. City
Selig Polyscope Co., 43 Peck court, Cbicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
The Cinematograph Co., 65 St. Catberine East Montreal, Canada.
Urban-Eclipse, 662 Sixth Ave., New York, N. Y.
Urban-Eclipse, 52 State St., Cbicago, Ill.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
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E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
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Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Cbicago.

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Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Mennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Harry H. Robertson, 562 Bainbridge St., Brooklyn, N. Y.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

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American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Clune Film Excbange, 727 South Main St., Los Angeles, Cal.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
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Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

NICKELODEON HISTORY.

A Journalist Account of the Upward March of the Film.

By Frederic J. Haskin.

The efforts of merchants in Philadelphia and other cities to put a stop to the moving picture shows may find hearty response among business men, but the great majority is on the side of the nickelodeon. Philadelphia uses law processes, Louisville uses the regulations, other cities employ other means to end the existence of the 5-cent theatre, but it still lives and prospers, financial panics notwithstanding.

The nickelodeon came to answer a demand for short, cheap, wholesome entertainment, and passed quickly from the list of novelties into that of standard amusements. Its home is a small hall that will seat a few hundred people, for if too great a crowd is admitted the amusement transcends its privileges and is raised to the rank of a theatre and must pay a theatre license instead of an amusement license.

The hall is fitted with a small stage that supports a screen for the pictures, while a piano or performerless musical apparatus beats out an accompaniment to the comedy or tragedy being portrayed by the moving pictures. A 5-cent admission invites a patronage that would not be given anywhere else, and one may leave as early as one wishes, or stay through the entire performance.

The nickelodeon was born in a little Southern town and was the inspiration of a soda fountain man. This man had bought an expensive soda fountain and installed it in an old drug store, and soon found he was losing money. Just in the midst of the financial straits his landlord came and offered him the next door building also at a bargain figure.

The building he already had did not seem to be paying, but as nothing could be worse than that one, he concluded he would take two. He cast about in his mind for some means of making it a paying thing, and just then when a maker of moving pictures came by he found his solution. The picture maker had not been so successful himself. They decided to open a small theatre that would seat a hundred people, and entertain them by throwing moving pictures on a screen and have a graphophone make music at the same time. They at first charged 10 cents admission, then they saw that half as much would be more popular and profitable.

The nickelodeon was a success from the start. At the end of eight or nine months the soda fountain man and the moving picture maker had $35,000 in the bank of the small town and were well on the highway to success. Their idea was soon flying far and wide over the country. Big cities and little ones took it up until there are five thousand or over in full swing throughout the country, with many hundreds in New York alone.

Some have even gone so far as to enlarge their houses, and take out regular theatre licenses at $500 a year, so they can accommodate the 800 or 1,000 people that their gatemen have showed would be possible if the auditoriums were large enough. Philadelphia, alone, has one that clears upwards of $30,000 a year, and this, after one considers the fact that the average attendance of the smallest ones must average 4,000 a week, at least, to meet the running expenses.

New York's great trouble has been that the noise of the "barkers," megaphones and phonographs at the entrances cause annoyance, and formal complaints have beed filed against the nickelodeons by merchants of their neighborhoods. As a result the barker may go, and the megaphone man my follow, but the phonograph under one of its many guises may remain, for, in this age of machinery that must soon minimize man's services in many ways, even as a mechanism throws the figures of the actors and actresses on the canvas in the darkened rooms where owl-eyed ushers skilfully find you a seat, so it must eventually furnish the entrance calls, the urgent invitations to come and see what is inside, and all the gay music that sets you to wondering what lies beyond the doors.

Children are the best patrons of the nickelodeon. The five-cent piece is easily begged from the parental purse, and thousands of tots go to the tiny moving picture show who never see any other. To meet their demands real fairy tales are often enacted and bits of travel and history shown. In large cities where a new foreign population helps swell the census rolls an astonishingly large percentage of the audience in the nickelodeon is drawn from the Latin races who cannot speak English, who could not understand a word of an English play, but who can understand and enjoy a picture pantomime.

Romance finds its adherents the world over, whether one understands the language of a country or not, and the tragedies of a Watteau shepherdess, posed, perhaps, in some modern wood just outside Paris, where real sheep are available, are quite real to the audience of a New York East Side nickelodeon, whether they are mentally interpreted in Yiddish, Italian, Bohemian, Syrian or Polish.

The blunders of the tipsy man with the accommodating latch-key are understandable in any language, when only a picture portrays them, and the tragic story of the forsaken wife and the dying child are as real as real can be, and sympathetic sniffles and visible applications of handkerchiefs bear flattering tribute to the far-away actors in some moving-picture studio, who acted out the touching little drama before the powerful camera.

The nickelodeon in its demand for

(Continued on page 14.)

THAT MERRY WIDOW.

The production on a film of several of the best scenes from the popular operetta "MERRY WIDOW," by the Kalem Company, opens a new road in the possibilities of exhibition films. It shows clearly to what advantage the film can be employed, not only as a money maker but as an article of artistic merit.

The film was in use during the past week in a New York theatre, and we took a trip over to see it. First of all, it was "put on" very badly. The drummer of the two-piece orchestra read a tedious, unintelligible summary of the story of the play, and when he finished, his performance seemed to be more a waste of time than anything else. Then the strains of the famous waltz floated off a badly played piano and we were looking at the "filmization" of the "MERRY WIDOW," the play which had set New York agog.

Probably the view of the writer is somewhat influenced by the fact that he saw the play itself. To such, the impression it conveys is more the return of the pleasant memory of an enjoyable evening. The septette singing "Women, women, women," brings real mirth and the funny steps of the dancers are also funny, of course, even to those who did not see the play. Compared to the play, the picture showing the Ambassador's discovery of his wife's antics with De Jolidon is a very good representation, and it only requires a careful, clear explanation of the attendant circumstances to make this scene a strong one with spectators. The same may be said of the scene in which the attache weeps on the Ambassador's shirt front. The entrance of the Prince is a faithful bit of acting, and the attempt to illustrate Misch's tendencies is a happy thought. Thus far, all's well, titles throughout the film being very helpful.

The meeting of Sonia and Danilo is done as well as can be expected without the help of words, likewise the quarrel, for whoever heard of a quarrel without words that could be very plain to an audience, unless—well, anyhow, an invisible lady with a high pitched voice next rendered "Vilia," while the widow went through the gesture. Now, "Vilia" is a good song, and will go well if sung properly; but the way it was sung this time was enough to make the widow, merry as she be, seek a home in Brooklyn for the rest of her life; this second act scene is a very beautiful piece of setting in the play, but it would have been ineffective in the film unless shown entirely, and as the range of the camera would not allow it, the Kalem company did well in not attempting to reproduce it in the film. The last scene is the waltz itself, and this is good, truly. If it were not for the scrapy way in which the pianist thumped it out, its effect would have been all that the manufacturer would want it to be. As it was, the dance, faithfully executed, was certainly pretty, but the music and voices were

"Like unto the sound of mother's ice-box,
As 'its pushed down yonder hall."

The dance ended, and the two lovers were shown in embrace.

The film is well acted, and is a good result of a gigantic undertaking. As said, those who have seen the play will enjoy it, but so will those who have not (although it will be a different appreciation), for it gives "an idea of what it is like." To give this idea, we believe, is the object of the Kalem Company. So it seems as if those who have seen the frivolous widow in life will want to see the film for,—well, perhaps mere curiosity; but to people who have not the prospect of "getting an idea" for five or ten cents it may appeal strongly. But all that the showmen will say, no doubt, is "It's name is Merry Widow? Enough said, I want it."

A NEW YORK DECISION.

Justices Davis and Greenbaum both rendered decisions upholding injunctions restraining the Police Department from interfering with the moving picture and similar exhibitions of a peaceful and orderly character on Sundays. The decisions arose out of proceedings brought by the Keith & Proctor Company and the Eden Musée American Company.

In the Keith & Proctor case Justice Davis continues the permanent injunction obtained for the Sunday performances at the company's theatre at 112 East 125th street. The theatre managers alleged that their performances consisted merely of sacred lectures, accompanied by moving pictures illustrating the subject of the lecture. The Police Department urged that regardless of the ordinance passed on December 19 by the Board of Aldermen the performance was illegal because of the moving picture feature.

Justice Davis could find that neither sections 265 nor 267 of the Penal Code prohibited moving picture exhibitions of the kind specified. His decision concludes:

"Of course the views expressed in this opinion have no reference to any exhibition of pictures of a salacious or otherwise indecent character or which tend in any degree to corrupt morals. It will be the duty of the police to suppress such shows on every day of the week. In the interest of public order and to avoid the bewilderment and confusion in police administration which necessarily accompanies the existence of numerous injunctions against the department it would be desirable to deny the motion for an injunction, especially where the Court is convinced, as in this case, that the police would be guided by the Court's statement of the law and refrain from molesting the plaintiff in his lawful business.

"But as it is important to have an appellate tribunal pass upon the questions involved because of the conflict of views on this subject in different departments the motion to continue the injunction pending the action is granted."

This week, Saturday (KALEM)

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A Military Drama of the Early Days in the Far West, 675 feet.

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 4. FEB. 1, 1908. WHOLE No. 93.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

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EDITORIAL.

At Buffalo there should be a goodly gathering of film interests on the eighth of February.

This meeting, it seems, will be the one at which all of the energy and time and other expenditure which was given to the Pittsburg and Chicago meetings will find its fruit. About the best indication of this is the fact that the committee has asked for two postponements of this convention, apparently because they were unprepared to present to the body that definite policy for which all have been so anxiously waiting. Is it safe to suppose, then, that having told us that the eighth of February is not too soon, the august Committee will be ready to "deliver the goods."

We hope that they will; at any rate, without criticising the committee, it seems as if there ought to be something definite known from them at Buffalo. Since Pittsburg, renters have been asking, over and over, "Will it be arranged that an Association of renters only will buy from an association of manufacturers only?" "Will provision be made for an allowance of our old film, to revert to the makers?" "Will there be any kind of rental rate established?" These are the most widely and frequently discussed questions, it seems, and there ought to be an answer at Buffalo on February the eighth.

The renting business at the present time is not suffering from too much prosperity, and an injection of some strong policy will, we think, do much toward making a brighter future.

Before going to press we are visited by Mr. Clark, President of the Film Service Association; Mr. Aiken, Vice-President, and Mr. Howard, Executive Board member. We are told that the Board now goes into final deliberation in New York, and the conclusion of their session will mark the completion of their work, as they put it, "with not a raw edge left."

Truly, Buffalo's meeting should make history!

Moving Picture News From Everywhere.

We note that the Italian Cines Co., New York, have adopted the souvenir postal idea for acquainting the trade with their productions. Their first one is explanatory of their film "Adventures of a Countryman," the card bearing a cartoon besides the description.

Ed. S. Gelwicks is one of the enterprisers of whom the picture business may be proud, when it comes to real progressive ideas. Here's a notice he published in a Chambersburg (Pa.) daily:

An Appeal.

The mayor of Boyertown has made an appeal to the public for financial aid to help bury the dead and relieve the suffering. I will give my house for a benefit Monday afternoon and evening, January 27. What ten young ladies will volunteer to sell tickets? Who will volunteer to play the piano? Who will volunteer to sing the illustrated songs? Will the churches and firemen help? This is the first picture show in the country to open its doors to help Boyertown. I am willing to put my shoulder to the wheel to help make it a success. Who's next? Call or write Ed. S. Gelwicks at Palace of Pictures.

Always glad to receive such news as this, which comes from Dayton, Ohio: Fire Chief Ramby reported to Mayor Burkhart Saturday that moving picture establishments in Dayton are in a good condition so far as danger from fire is concerned. There are 20 picture shows in the city and all are well protected in case of fire, with the exception of three, where the entrances will have to be widened in order to afford a better passage in and out.

On West Wisconsin Avenue, Neach, Wis., Jacobi and Fletcher will shortly open "The Idle Hour," a five-cent moving picture show.

Argenta, Ark., is to have a moving picture show which is said to be the equal of any in the county. Tuesday afternoon at 1 o'clock the Enlow Wright Amusement Company will open the only show in Argenta. It is to be a high-class attraction in every respect. Separate accomodations are to be provided for white and colored people. Constant change is to be a feature of the exhibit.

We receive a good report on the doings of the theatorium people in Newark, N. J., which shows concerted action in a good direction. When the managers of the local moving picture theatres met at the office of Rudolph A. Braun all seemed in favor of conducting the business on a strictly moral basis, and it was recommended that the clergy of all denominations, as well as the members of the Common Council and the police officials, be asked to attend the various exhibitions and see the calibre of the entertainment given. Manager Harris, of the Comedy Theatre, pointed out that a number of people who were somewhat opposed to the moving picture theatres had little or no knowledge of what was really going on within.

"These are the people we must invite to our places and beyond a doubt they will change their opinions," he said. Leon Mumford, who is in charge of Shepard's Theatre, spoke in a similar vein and Henry Rorbrecht stated that if he thought that any of the theatres intended to conduct their places improperly he would not become a member of the association. "We must run our places the same as we do our homes," said he.

All of the enterprises were represented and these officers were elected: Henry Rorbrecht, president; Leon Mumford, vice-president; George L. Black, secretary, and Thomas M. Walsh, treasurer. Mr. Braun will act as counsel for the association.

While mentioning good news, we may follow up with this, from an Aurora (Ill.) daily: Moving picture machines in the Aurora theatres are absolutely safe, said Chief of Police Michels.

The Aurora theatres, the Star, Dreamland and the Lyric use the moving picture machines at their performances, the Lyric and Dreamland houses making them the principal features of their shows.

The Poisson Building, at 822 Purchase street, New Bedford, Mass., is to be altered for the purpose of a moving picture show hall, the changes to include a new stage proscenium arch, store front and ticket office. The building is leased by D. Fitzpatrick of Providence.

Mr. Thomas B. Marsh, manager of Meroney's theatre, in Salisbury, N. C., and Mr. J. L. Barr, an expert electrician, will this week open a moving picture show in Concord. It will be in charge of Mr. Barr.

"White City," a new and most attractive pleasure resort at Nashville, will be inaugurated on May 1 next, under the management of the White City Amusement Company, the capital stock of which is $100,000. Splendidly situated at Buena Vista Springs, where eight different kinds of mineral waters are found, surrounded by some of the finest scenery in Middle Tennessee; convenient to two different car lines, which will convey persons from the central portion of the city in a few minutes, passing through one of the best sections of Nashville and providing all the latest and most popular forms of enjoyment, the promoters of this enterprise propose to make it the best park of the kind in the South, realizing that Nashville possesses superior advantages and splendid possibilities.

Twelve acres are to be studded with substantial buildings, and decorated with many varieties of flowers and shrubs. The structures will be of wood, covered with staff, and handsomely ornamented. A new and important feature to be introduced by the management is broad, wooden walks, which will be found especially valuable in case of rain, enabling visitors to reach all parts of the grounds without the least discomfort. The different structures are to be most tastefully furnished, and the artistic effects will be extraordinary.

The executive officers of the White City Company are: Mr. R. P. Webb, President; Mr. H. C. Card, Vice-President; Mr. Robert L. Hewlett, Secretary and Treasurer; Mr. James L. Glass, General Manager, and Mr. Alfred T. Levine, counsel. The directors are Messrs. R. P. Webb, Chas. Kuhn, H. C. Card, Sol Trauerman, James L. Glass, Robert L. Hewlett and Alfred T. Levine.

From Ipswich, Mass., we hear that a new bill is going to be presented at this session of the Legislature fixing the license fee for all picture concerns in the commonwealth at $500.

This license fee it is believed will be sufficiently high to prevent every "Tom, Dick and Harry" applying for licenses and giving shows without having experienced operators, and thus creating dangerous fire conditions.

A local daily, commenting, says that the legitimate concerns with established houses are obliged to feel the competition of the small concerns, who jump from place to place with a machine and a few reels of films, and it is to regulate the moving picture business and eliminate dangers now in existence that the bill has been formulated and will be offered for discussion and action in the Legislature.

In Bellaire (W. Va.), George Sprague sold his Thirty-second street Lifeorama to Heatherington & Andrews who have been operating a show house on Thirty-third street and they took charge of the place at once. Mr. Sprague will devote all his time to operating a local exchange for the moving picture films. He al-

ready supplies almost all the show houses in this section with their pictures and will enlarge his field.

There seems to be trouble in the camp of Chicago's White City Company. In a petition filed in the Circuit Court, W. F. Merle, of the firm of Merle & Heany, asks that a receiver for the White City Construction Company be appointed, and charges Joseph Beifeld, president of the company and proprietor of the Sherman House, with fraudulent practice.

"Mr. Merle, a stockholder in the company, is merely asking for an accounting," declared the petitioner's attorney yesterday. "He has no desire to throw the company into a permanent receivership but is anxious to have a receiver in charge of the company's assets while an accounting is being made."

One of the allegations is that the Sherman House Hotel Company entered into an agreement with a construction company for the erection of the White City College Inn at $125,000, forwarded a bill for the amount, unaccompanied by a statement of the cost of the material and labor on which it was based.

"The charges against Mr. Beifeld are entirely unfounded," declared the hotel man's attorney, E. B. Felsenthal. "The charges cover transactions which were ratified from time to time by directors of the company, of which Mr. Merle was one."

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PATHÉ.

Excursion to the Moon	590 ft.
Pleasant Side of a Soldier's Life	672 ft.
At the Dog's Music Hall	278 ft.
London	557 ft.
Durand Family at the Seaside	606 ft.
Collecting Post Cards	360 ft.
A Gypsy's Revenge	492 ft.
A Phlegmatic Gentleman	426 ft.
The Hostage	623 ft.
Pretty Typist	508 ft.
Will He Overtake Them?	410 ft.
For a Flower	344 ft.
Animated Portraits	344 ft
Good Luck for the Coming Year	410 ft.
Kindhearted Gentleman	246 ft.
Charmed Sword	295 ft.
A Slave's Hate	410 ft.
Skillful Policemen	180 ft.
Picturesque Smyrna	459 ft.
Ship Owner's Daughter	984 ft.
Lady Doctor's Husband	541 ft.
Diabolical Itching	508 ft.
Going to Switzerland	738 ft.
Funny Face Competition	311 ft.
Adventures of an Overcoat	311 ft.
That Squally Beach	164 ft.
Red Tapeism	311 ft.
Man Who Walks on the Water	196 ft.
Bewitched Son-in-Law	295 ft.
Go, Little Cabin Boy	803 ft.
Fatherhood and Drunkenness	508 ft.
Kiri-Kis	213 ft.
His First Cigar	393 ft.
The Witch's Secret	246 ft.
The Heavyweights' Race	492 ft.

EDISON.

Fireside Reminiscences	505 ft.
Rescued from an Eagle's Nest	515 ft.
Suburbanite's Ingenious Alarm	595 ft.
A Little Girl Who Did Not Believe in Santa Claus	860 ft.

VITAGRAPH

A Cowboy Elopement	365 ft.
The Thieving Hand	325 ft.
Sold Again	250 ft.
Caught	560 ft.
The Intermittent Alarm Clock	350 ft.
The Last Cartridge	600 ft.
Lost, Strayed, or Stolen	375 ft.
The Shaughraun	700 ft.
The Jealous Wife	300 ft.
An Indian Love Story	600 ft.
Work Made Easy	500 ft.
The Miser's Hoard	350 ft.
A Night in Dreamland	500 ft.
A Clown's Love Story	325 ft.
The Need of Gold	475 ft.
Laughing Gas	400 ft.
A Tale of the Sea	750 ft.

LUBIN.

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Two Orphans	1,035 ft.
The Eviction	585 ft.
What is Home Without a Mother-in-Law	600 ft.
Mike the Model	600 ft.
Tin Wedding	810 ft.
What a Pipe Did	465 ft.
The Miser's Fate	400 ft.

MILES BROS.

Wife Wanted	848 ft.
Petticoat Regiment	785 ft.
Babes in Woods	378 ft.
His First "Topper"	255 ft.
Arrival of Lusitania	

BIOGRAPH.

Energizer	789 ft.
Professional Jealousy	609 ft.
Mr. Gay and Mrs.	762 ft.

MÉLIES.

In the Bogie Man's Cave	350 ft.
The Knight of Black Art	371 ft.
Bakers in Trouble	365 ft.
Shipping Cheeses	280 ft.
New Death Penalty	400 ft.
Macaire and Bertrand	1,060 ft.
A Forester Made King	458 ft.

GAUMONT.

A Restful Ride	
The Gamekeeper's Dog	467 ft.
The Romance of a Fsherman's Daughter	437 ft.
Colonial Soldier	650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head	287 ft.
The Tattler	394 ft.
Misadventures of a Street Singer	307 ft.
Unlucky Trousers	280 ft

WILLIAMS, BROWN & EARLE.

Viking's Bride	400 ft.
Artful Lovers	300 ft.
Saved from Burning Wreck	480 ft.

ESSANAY CO.

Babies Will Play	750 ft.
Novice on Stilts	400 ft.
A Home At Last	250 ft.
The Hoosier Fighter	800 ft.
The Football Craze	650 ft.
Where is My Hair?	400 ft.

ITALIAN CINE.

The Rivals	574 ft.
Adventures of Countryman	306 ft.
A Brief Story	82 ft.

THEO. PATHE

Ferryman's Daughter	667 ft.
Comedy Thieves	404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan	250 ft.
Mystic Shriners at Dreamland	——

O. T. CRAWFORD

International Balloon Race	800 ft.
Country Girl	330 ft.

LATEST FILMS OF ALL MAKERS.

In "THE PLEASANT SIDE OF A SOLDIER'S LIFE," by Pathé, the young candidate for military training is brought to the Colonel's home by his fond mother, where his extremely courteous air finds him favor. Left alone he is seen being given in charge to the Sergeant, who takes him out to fit him with a uniform. His monocle and chesterfieldian air are greatly out of place among the troopers and soon he loses his dream of prancing behind a brass band in bright gilt and laces. The troopers ridicule him, and make sport of him and he finds his first uniform an awkward one.

He does not realize what discipline means, and when he is lined up with the other men at drill he seems to consider it his privilege to step out of line to shake hands with the colonel. The latter looks at him sternly, becomes angry and orders him taken into the repair shop, where his monocle is done away with and his beautiful locks detached from his scalp. Reconciled to his altered appearance, he is still something of a Chesterfield however, and seizes every opportunity to bow and smile.

He goes to a music hall with some of his comrades, and as they sit there he confides to one of the troopers near him that he thinks the girl on the stage is "very nice." As it happens the man he spoke to is interested himself in the actress, and the result is that the "rookie" receives a good beating.

Still clinging to his drawing-room etiquette, the would-be soldier is seen performing various duties, and in the performance of which he meets nothing but trouble. When he complains of illness the doctor finds him perfectly sound and prescribes for him the task of carrying garbage cans. He performs this duty with gloved hands, holding a dainty handkerchief to his nose. Now one of the petty officers orders the young man to blacken his boots, but the latter has backbone enough to refuse him and deliberately blackens his own instead. While thus engaged the colonel touches him an the shoulder, and, he thinking it is the petty officer still wishing to annoy him, quickly turns and polishes the colonel's face. For this offense the "rookie" is marched off and placed in a cell with two drunken soldiers, and what he suffers there is a caution.

After a few more adventures in the barracks, our hero is seen waiting on the table at the colonel's house, where a dinner party is in progress. Here he smashes dishes right and left, and all at once his attention being attracted by a fly in the air, he makes frantic efforts to capture it. Of course his antics naturally disturb the guests, but the worst was to come, for in making one final dash for the fly he succeeds in pulling down the portieres, upsets a buffet and wrecks the room generally.

Pathé's "AT THE DOG'S MUSIC HALL" depicts a dog-managed, dog-equipped and dog-staged music hall. A dog puts out the announcement card which tells that several clever canines will give an imitation of Yvette Guilbert. After the curtain rises a dog takes his place at the piano and another in female costume imitates the antics of the comédienne. The card is now changed and the dogs are seen performing different stunts. Various vaudeville entertainers are mimicked by the clever animals, the climax being reached when they conduct a complete little circus with races and high jumpers included.

Another Pathé film is "LONDON." A view of a characteristic street of the biggest city in the world is here given, showing the 'busses, cars and other vehicles. Trafalgar square is next seen, after which comes fashionable Hyde Park. The merchants and peddlers of Piccadilly are shown, and this is followed by a view of London Tower, which edifice is here viewed at close range. The following scene is a bird's-eye view of a drawbridge being opened to admit the passing of a highmasted vessel. Scotland Yards, where the police are turned out, comes next, and the film ends with a view of the Horse Guards riding under an archway 'mid the cheers of the populace.

This week Pathé Frères also give an "EXCURSION TO THE MOON." A number of astronomers are discussing a means for reaching the moon and finally decide to have a huge cartridge built, large enough to hold four of their number, and which when shot out of a cannon would finally reach lunar territory. The next scene is in the foundry, where the men are at work on the huge bullet, and the one following shows the massive thing complete. The men enter by a door on the side, and after bidding their fellow students good-bye the door is closed. A squad of gunners swing it into the cannon, the fuse is lighted, and the next view shows the distance between them and the moon becoming lessened. The bullet finally reaches its mark and lodges in a ravine and the astronomers emerge. They gaze about them and then begin to explore the strange land. The heat, however, becoming very opressive they shed their outer garments and lie down for a nap; but while they slumber it begins to snow suddenly and they are soon up and getting into their coats quickly.

They now journey to a cave where peculiar imps shoot through the air and disappear in flashes of flame. Flowers and queer plants grow and develop before their very eyes. They soon find themselves surrounded by a number of multi-colored demons, who, apparently, are the inhabitants of this strange planet. These demons seize the visitors and carry them off to their king. Here they are seen in a weird chamber where the monarch, a grotesque looking individual entertains them with dancing girls. One of the astronomers becomes infatuated with the leading dancer, and seizing his opportunity and likewise the girl, escapes. The indignant monarch, unable to capture him, orders his knights to send the other astronomers back to now marched up a mountain, to where where they came from. The latter are the huge cartridge is embedded and are closed up in the gigantic bullet. Some of the Luna-ites now put their shoulders to it and it is soon rolling heavily off the moon into space. Down, down, down it shoots and lands in the courtyard of the college from which they had started out. Here their fellow students come to the rescue, and amid much rejoicing the brave astronomers are decorated with medals and other badges of honor.

"THE DURANDS AT THE SEASIDE," a Pathé recreation, shows a family, which consists of innumerable children besides the older folks, starting for an outing by the waves. The parents tote a huge hamper between them and they all pack themselves into a coupé. They are driven to the station and the children scamper aboard the train. Arriving at the seaside the fond parents go to a hotel but are turned away, being told that it is an inn and cannot be used as barracks for an army. They now, therefore, must again take up their heavy burdens and go on, applying at the many houses on the way. They meet with the same reception everywhere, until they are both weary and footsore. Finally, however, they are accepted by a boarding-house keeper and they endeavor to make themselves comfortable in a garret, where they all throw themselves down together on a mattress on the floor and try to sleep. But they do not relish the fact that a number of rats are keeping them company there, so they go chasing down stairs and choose the top of a large billiard table as a resting place for their weary bodies.

Bent, however, upon enjoying their stay by the sea, no matter under what difficulties, they decide to take a trip on a yacht; but the tossing and pitching of the boat is too much for them and before long they all become dizzy and seasick and are glad to regain terra firma. But their troubles are not quite over yet, for the rising tide overtakes them as they tramp on the sand and they are forced to wade waist deep in order to reach land.

"COLLECTING POST CARDS," by Pathé Frères, shows a bearded gentleman and his wife at the seaside for the afternoon, and after walking around on the beach for a while they become tired and seat themselves in a shady spot for a rest. Madame soon falls asleep, but her husband does not, watching the bathers instead. One particularly frolicsome young lady who is disporting herself in the water seems to attract him, and seeing that his wife is sound asleep he tip-toes away from her towards the pretty girl. He succeeds in making her acquaintance and tries to kiss her, but apparently she does not like this and walks on, he following her. It happens that a photographer in search of some good scenery takes a fancy to the couple and begins to follow them about with his camera. He snaps them as the masher tries to embrace her and also when she suffers him to tie her shoe-lace. The next time the masher attempts to embrace her she sends him to the ground with a vigorous slap, and this too is recorded by the photographer. The young lady finally takes refuge in a bathing house, where she goes to dress herself, and she has a hard time keeping her admirer out. This too the photographer snaps and departs. The disappointed masher now hurries back to where he left his wife and is overjoyed to find that she did not miss him, but had been sleeping soundly from the time he had left.

He awakens her gently and they walk off. The next picture shows the couple stopping at a stationer's to buy some post cards. The shopkeeper shows them various views and finally offers them a series of seaside pictures. They happen to be the ones the photographer had taken the pictures for, and of course the wife immediately recognizes her husband in the various views. She quickly buys them, gives her husband a glimpse of them and then belabors him vigorously with her umbrella.

"A GYPSY'S REVENGE," one of Pathé Frères dramatics, shows a small gypsy boy who goes to the orchard of a neighboring farm and steals some fruit. The farmer catches him, gives him a vigorous beating and the boy comes home crying. His sister, a handsome gypsy girl, becomes incensed at this and resolves to avenge herself. It happens that this farmer has a son and the girl determines to play havoc with him. She passes by the gate and seeing him at work flirts with him. He is completely captivated by her Carmen like demeanor as she stands there smoking a cigarette and he falls in love with her. He courts her ardently and brings her many dainties. On one of these visits his father comes upon him and upbraids him in the presence of the girl. Hot words pass between them, they come to blows, and the son in a fit of desperation kills his parent. After he has committed the deed he turns towards his sweetheart, only to see her laughing at him cruelly, for her work is done. Maddened, he realizes it all and flees from the scene. She, however, takes up a few fancy baskets and walks unconcernedly away smoking. She goes to the police and tells them that a man has been murdered and who the murderer is, and the officers go in search of their man. The murderer on reach

This week, Saturday (KALEI

"UNDER THE STAR SPANGLED BANNER"

A Military Drama of th Early Days in the Fa West, 675 feet.

ing his home is haunted by the apparition of his father and falls to the ground in terror. Thus is he found by the officers and they take him away. They drag him struggling over the road, where standing with her baskets they come upon the gypsy girl. Her victim springs at her throat, but his captors hold him back, and while he is dragged away struggling and cursing her she puffs coolly at her cigarette, for her revenge is entirely complete.

"A PHLEGMATIC GENTLEMAN," a Pathé film, reels off this rare individual, ready for a walk, who rings the bell for his valet so strenuously that it breaks. He then very calmly and deliberately takes his pistol from his pocket, smashes the mirror with a bullet and thus succeeds in summoning his man, who helps him on with his coat and sees him on his way out into the street. Passing under a window where a man is shaking a rug our hero receives some of the dust. He quickly draws his pistol again and aiming accurately dislodges the window catch and the window falls on the head of the man. He next stops to light a cigarette in front of a moving car, undisturbed by the stopping of the car and the gathering of a crowd and does not step off the track until he is puffing easily. At the pistol point he stops a cab, drives to a hotel and then steps out, the cabman fleeing without his fare. In the restaurant of the hotel he unconcernedly smashes a few dishes which do not please him and then eats what is placed before him. The waiter stumbling spills a tureen of soup over the phlegmatic man's coat and begins to apologize profusely, but the latter raises his hand and gives him a tip. The surprised waiter stands agape as our hero takes off his overcoat, throws one belonging to another patron over his arm and walks out.

On the street two highwaymen plunge a dagger into his breast and make off. A policeman who comes upon him picks him up, but the victim of the attack slowly opens his eyes and calmly drawing the dagger from his breast wipes it off and presenting it to the officer starts to go on his way. Reaching home he opens the door with the aid of a bullet and awakens his valet. But he meets his superior in a mosquito when he tries to sleep, and in a frenzy is compelled to call his valet to his aid. The latter, taking a box of powder, catches each mosquito and powders him well. In this way he exterminates these torments, much to the astonishment of his phlegmatic master.

The Society Italian "Cines" presents "A MAGISTRATE'S CRIME." In the subject of this sketch, which represents the climax of a love story that is not altogether unlike the always-to-be-remembered story of Paola and Francesco in a modern garb, a youth pays court to the daughter of a magistrate and the affair is disapproved of by the father of the girl, who forbids the house to the lover, and as a result the youthful couple meet clandestinely. The magistrate having discovered the young man in companionship with his daughter endeavors to shoot the youth and instead kills his own daughter. When officers are summoned to the deplorable scene the horrified father accuses the young man of the deed and allows him to be imprisoned and tried under the accusation. Despite the appeals of the mother of the young man the magistrate makes no attempt to save the lover of his unfortunate daughter and himself falls into a swoon in his office, and the picture closes with the vision that he sees of his daughter and her lover folded in embrace in Elysium.

Another Italian Cines film is "ADVENTURES OF A COUNTRYMAN." An old countryman comes to town leading his donkey, laden with products of the farm, two sheep tied to the tail of the patient donkey. After figuring in a number of scenes, our moss-back is finally stripped of all his belongings, including the products of the farm,—the sheep, donkey, and even his wearing apparel, by the loafers of the town. He mournfully makes his way home, only to meet with the reproof of the good housewife who drives him into the house in disgrace.

In the first scene of Méliès' new film: "IN THE BOGIE MAN'S CAVE" we are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. Then preparing an enormous frying-pan, he places therein all kinds of vegetables, flour, etc., finishing up with a bucket of water. This is not enough to satisfy his bogieship, so he calls for a captive boy, who appears, and on being told he is to become food for the bogie, begs hard for his life. All in vain, the bogie seizes him, carries him to the kneading board and proceeds to chop him into mincemeat, which he adds to the contents of the frying-pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he takes a book, draws his chair to the fire and commences to read; after a while he becomes drowsy and falls asleep. Then a peculiar thing happens. From the smoke of the frying-pan a fairy emerges, waving her wand. There appear, one after the other, four gnomes, then following them four white rabbits, followed by the reincarnated body of the captive boy. At the order of the fairy the gnomes take the pan off the fire, and proceeding to the sleeping bogie they seize him roughly and wake him; then, despite his struggles, they place him on the fire, and all with the fairy vanish leaving him there. Escaping from his uncomfortable position and writhing with pain he proceeds to vow vengeance, and pulling on his

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Views and Films Index

"PICTUREDOM'S APOSTLE"

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This week, Saturday (KALEM)

"UNDER THE STAR SPANGLED BANNER"

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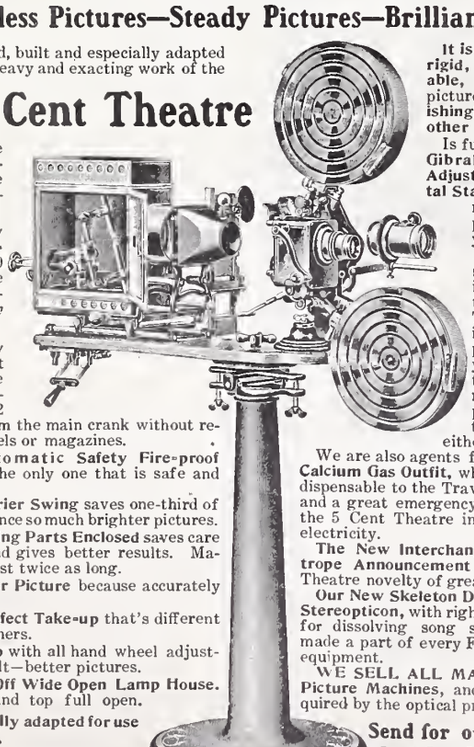

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seven-leagued boots he tries to do as he used to do, but finds his power has gone and the boots are mysteriously withdrawn from his feet. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

The Edison Company place on the market this week: "FIRESIDE REMINISCENCES," the first scene of which shows the hallway of a fashionable home. The butler answers the bell and admits a young naval officer, who inquires for the mistress of the house. The lady appears and, with a cry of joy, is clasped in her brother's arms. The lady's husband appears at this moment and stands horrified at finding his wife in a stranger's arms. Without waiting for an explanation, he throws them apart and orders the officer from the house as well as his pleading wife, sending her with what he supposes to be her lover. The next scene is three years later. We see the husband seated at his lonely dining table; the great hall seems deserted and cheerless. Sadly he rises and sinks in the chair by the large open hearth. The maid brings in his little golden-haired girl who kisses him good-night. The face of the child brings back the memory of her mother as he sits gazing into the fire. There behind the glow, past reminiscences begin to take form and shape. The face of his wife is seen smiling at him; then the joys of the first hours of love; then that greater joy, the wedding; and now in his dreaming comes the mother with her child, her face filled with the glory of womanhood and love. The vision fades and again he sees his wife driven from home. And now the great gates of his mansion; a woman falls in the snow before them. Suddenly he is awakened from his dreaming by the butler who tells him that a woman has been found at his gate half frozen to death. The woman is brought in. It is his wife. Again the mother clasps her child in her arms and all is forgotten and forgiven.

Lubin's new one is entitled "WHERE'S THAT QUARTER?" The action takes place on Saturday, pay day. A man comes home from work, his wife asks for his wages. He gives her the money but holds out a quarter which he says he spent for a treat. His wife, determined to get that quarter beats her husband with a broom. He conceals himself in a cupboard which is overthrown. Emerging from the wreck, he tries to run away but is followed by his wife. She follows him jumping over a fence. He falls over a baby coach and jumps in an empty trunk to escape his wife. When after many mishaps the trunk is brought to his home, his wife makes him don an apron and wash the dishes. She takes the breaddough and throws it in his face. This is too much for the hen-pecked husband and sorrowfully he produces the quarter which his wife takes from him.

"SOLD AGAIN," is a Vitagraph Comedy. Two mischievous boys are seen fixing up a dummy figure with which they evidently contemplate playing a joke. The idea pleases them immensely, for, as they carry it off, both are convulsed with laugther. Coming to a large tree one climbs up with a rope, places one end arround the dummys neck, then hoist it up. As it hangs suspended the figure certainly looks genuine. The boys having prepared their "victim" rush off to summon assistance. A man carrying a basket is met, informed of the "suicide" or "murder" and dropping his basket, he rushes to the scene of the tragedy. The body is observed hanging and the man joins the boys in going for more help. A policeman, a driver, a peddler and diverse other individuals join the party which by this time has become quite large. The crowd make for the tree, a ladder is secured, a cop climbs up, cuts the rope and the victim drops to the ground. The crowd has drawn back; one or two come cautiously forward, turn the body over and discover the deception. The boys in the foreground are howling with glee over the consternation and excitement caused by their joke.

"THE THIEVING HAND," another Vitagraph film, reels off a one-armed man standing on a street corner selling pencils. A prosperous looking man, out of pity stops and makes a purchase. In removing his glove a diamond ring falls from his finger to the feet of the vender, who hurries after his late customer and returns the jewel to the owner. The man is overjoyed and inquires about the empty sleeve. Then as a generous impulse seizes him, he takes the cripple with him. At a shop they pause, look at an artificial arm displayed in the window, then enter. The shopkeeper removes the arm from the window, and explains its good points; winds it up, causing the fingers to go through various exercises. The salesman then props a large slate in front of the hand and places chalk in its digits. The fingers rapidly write the word "thief" in English, French, German, Spanish and Italian, writing the words independently of the others. The man is mystified and delighted, asks the price, which seems exorbitant; however, he buys it. The clerk motions the one-armed man to retire to an alcove behind the curtains where the arm is adjusted. The pencil vender stands gazing curiously at his new hand, which is scampering over his person feeling in his pockets. He turns to his benefactor, shakes hands and thanks him, the hand meanwhile transferring a handkerchief from the pocket of the prosperous man to that of the cripple, afterward reaching after his scarf pin.

The vender is back at his old stand; the passers-by do not patronize him.

This week, Saturday (KALEM)

"UNDER THE STAR SPANGLED BANNER"

A Military Drama of the Early Days in the Far West, 675 feet.

ıe new hand is acting scandalously, rowing kisses to the ladies, shaking finger at the men, grabbing boys' ts, slapping them, etc. Many threaten ım with violence as the "hand" in- ıstriously relieves them of their ıtches, etc.

The vender discovers the dishonest tion of his artificial hand, and makes stitution, explaining his dilemma and king their pardon. After their de- ırture he glares angrily at the wicked ınd and determines to get rid of it. e enters a nearby pawnshop, removes e "thief" receiving money for it, then aves. The broker places the arm a showcase amongst jewelry, rings, c. The hand jumps around gathering numerous rings and placing them on its fingers, leaves the case, drops the floor and goes out the door. The ripple is asleep against a fence and the ınd covered with jewels comes along ıd jumps into place in the vender's mpty sleeve. The excited pawnbroker ith an officer appears, and the un- rtunate peddler is taken into custody. he evidence is all against him and he marched off to a cell. Another one- rmed prisoner looks through the bars, ıe bad hand leaves the cripple's sleeve ıd becomes attached to the stump of ıe onlooker, meanwhile patting his ce affectionately. The pencil vender then granted his freedom.

The Vitagraph also shows up "A OWBOY ELOPEMENT." In the ild and desolate Western country a wboy is walking along with his sweet- art, the daughter of a wealthy ranch- an. They proceed direct to her home here we find the father reading as the vers enter. The purpose of the visit made known when the young man ks for the daughter's hand in mar- age. The parent refuses—our hero kes leave as a villainous but prosper- is looking rancher enters. The new mer speaks to the father pointing to- ard the daughter. She is called over, resented to the villain. His actions and pearance do not meet with her ap- roval and she leaves the room. The ld gentleman bids the rancher follow is child. He goes out, finally meets ıe young lady, to whom he proposes. His suit is vehemently rejected. As he ndeavors to embrace the girl her sweet- eart opportunely appears, knocks the illain down and disarms him. Leaving ıe lovers in fond embrace the rancher eturns to the house and relates his ad- enture to the father. Both return and nd the pair making love. Our hero is ordered away while the girl is taken home; the villain following. (Before departure the girl whispers to her lover, who nods in a pleased manner). Outside the house the villain and the father engage in earnest conversation; the girl is sent indoors. Meanwhile our hero secures a horse for himself and his lady love and is seen riding in the direction of the ranch. The girl is waiting and no time is lost in getting away. The angry father and his companion give pursuit as quickly as possible.

The scene now changes to a parson's cabin; the eloping couple ride up and make known their mission. The preacher sends the couple inside. As the father and villain ride up and try to force their way inside the reverend draws his pistol and makes the two men throw up their hands. Their weapons are taken from them. The lovers are called out, kneel before the minister, who holds the pistol in one hand and the Bible in the other and makes them man and wife.

After the ceremony the daughter pleads with her father; after much coaxing he relents and forgives them, embraces his child, takes his son-in-law's hand, while the villain slinks away.

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ON

FEBRUARY 8, 9, 10, 1908

MEET US AT BUFFALO

CORRESPONDENCE.

Editor VIEWS AND FILMS INDEX.
Dear Sir:—

I have agitated the question of a local moving picture operator's union for St. Louis, for some time past, and the article in your issue of November 23rd, by Raymond Harvey, has moved me to action. Assisted by C. L. Cline, operator at the Auditorium, 1601 So. Broadway, St. Louis, I intend to proceed at once to organize a temporary local union with the object in view of affiliating with the National Organization as soon as such a thing is a realized fact.

Hoping you will give this letter space in the VIEWS AND FILMS INDEX, and that its publication therein will help the movement by encouraging others to organize.

Respectfully yours,
FRANK P. BIERI, Operator.
3949 Lincoln Ave., The London,
St. Louis, Mo.

A HINT TO OPERATORS.

By C. E. LINDALL,
Bar Harbor, Me.

Here is something that is liable to happen to an operator at some time in his career. He may blow out a fuse plug and not have another one with which to replace it. This happened to a friend of mine in a small town, and he had to send about half a mile to the power plant for new fuse plugs. While his audience was waiting in the darkness, some rowdies created such a disturbance with whistling and cat calls that it nearly broke up his show, and the opera house man declared that he would never book another moving picture show. If you blow a fuse plug and haven't another one with you, remove the plug and with your knife cut a little strip off the edge of the brass casing on the side; bend it over and lay it down flat with the end touching the centre of the plug, and there is your bridge screen, the plug back into place. And if the plugs are of low amperage, fix the other the same way so that you would not be bothered again. Of course, the inspector would not approve of this method of procedure any more than he would approve of bridging with a piece of copper wire. But there are times when we cannot stop to ask the inspector. Besides, your carbons act as a safety valve as well as a fuse will, and they give you the danger signal by their sputtering, flaming and travelling around the arc. When they are getting too much juice they also warn you to cut in more resistance on your rheostat.

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Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fireproof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

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Ready Saturday, Feb. 8th

ESSANAY FILM MFG. COMPANY

501 Wells Street, CHICAGO, Ill.

NICKELODEON HISTORY.

(Continued from page 5.)

many and varied pictures has created, in the five years of its existence, a new class of actors and a new class of playwrights. Actors who never more see a real stage, who are ever far from real footlights, and who never hear the plaudits of the millions they please by their art, play out in pantomime before the cameras the hundreds of little dramas that the moving picture machines under their manifold names present to audiences all over the world; men who could not write a line of a play have become famous at making plots for actors to interpret. The nickelodeons use the majority of the films so prepared and talent and ingenuity are busy keeping up the supply.

It is no small task making these little photographic films of the modest proportions of five-eighths by one and one-eighth inches, but so many of them strung together that the whole is many hundred feet long. Large studios are fitted up as interiors, roof gardens and the tops of giant sky-scrapers are pressed into service and often the homes of the actors and actresses are used to give better effects when needed.

Long excursions into the parks near Paris or New York are made with actors and actresses in costume ready to run automobiles, ride horseback, engage in some mirth-provoking chase or act out simple tea party scenes, as the needs of the play may be. When real pedestrians or disinterested parties of any sort sometimes cross the line of the camera at the critical minute, so much the better for the picture—it gives a greater reality.

Busy thoroughfares, shady country lanes and private gardens are all being pressed into service to-day by the enterprising maker of pictures for the 5-cent theatre, and every device that science can bring him is pressed into service. Sometimes the process is slow and the work is expensive. There are freak pictures where giant knives rush out and slice bread, unaided. With a few jerks and amid much laughter and speculation the incident is over in a few seconds. Yet it took many days to make that film, for the knife was moved ever so tiny a distance, and photographed, then moved and photographed again, and yet again, until the entire film has received its impressions and when rapidly reeled off gave the desired effect that a thousand exposures had been necessary to produce.

Sometimes the scenes to be reproduced are miles apart. The critical audience in the little nickelodeon may discover to crude attempts at deception, and s natural settings must be procured i possible. Cabs hurtle down the Champs Elysees for the benefit of the camera man on the sidewalk, accidents occu and people are evidently injured as pe schedule. Accommodating ditchers, comforted by substantial money, have been found who were willing to be knocked bodily into the holes they have dug and then emerge covered with dirt and confusion for the benefit of the ready camera.

Cowboys who never saw the plains have charged bravely through the Bronx to circumvent a mail coach robbery by a band of Indian braves borrowed from the Hippodrome, all under the camera's cyclopean eye. But when real Western scenes were needed to complete the pictures the camera man has bundled up his expensive instruments, his miles of delicate film, and, with a hurry-up order from the nickelodeon managers in his pocket, has gone swiftly to the deserts of Arizona or the mesas af New Mexico. There he has pressed the real cowboy and the real Indian into service against the real background of endless plain and sapphire sky that can never be faked.

The nickelodeon audiences demand travel scenes. They must be had, and they must be filled with adventure, and perhaps have a bit of romance tucked in between—for ever since time began all the world has loved the lover and sympathized with him in his joys and sorrows. Real Alps are climbed, real deserts are crossed, real dangers are encountered, actual conditions of heat and cold are endured, and more than once the forfeit of health or life has been paid that the baby theatre may receive films that tell a good story and reproduce real conditions.

The first moving picture was made in 1897—the Corbett-Fitzsimmons fight in Carson City—when a film seven miles long was used and the men fought under several hundred powerful arc lights for the picture maker's benefit. Certain tricks of trade have been learned that make the pictures better every year. One rather expensive thing is the use of ground glass only, when glass is to be shattered, for its edges photograph better. Talcum powder is always used to simulate smoke, for it does not dim the picture. With two million people already going every day to these tiny theatres and more waiting to go, the maker of the show must keep a new and varied selection of pictures. The public has demanded pleasures in small and attractive packages and he must continue to meet the demand.

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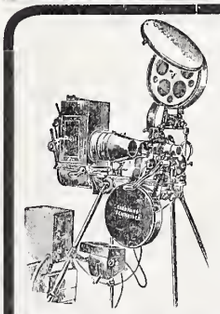

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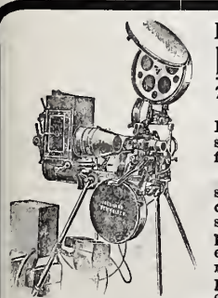

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Sandwich Woman	344	"	41.28
Artistic Ragpickers	492	"	59.04
A Gamble for a Woman	492	"	59.04
Flower of Youth (Colored)	344	"	44.28

LAST WEEK:

Pleasant Side of a Soldier's Life	672	Ft.	$80.64
At the Dog's Music Hall	278	"	33.36
London	557	"	66.84
Durand Family at the Seaside	606	"	72.72
Collecting Post Cards	360	"	43.20
A Gypsy's Revenge	492	"	59.04
A Phlegmatic Gentleman	426	"	51.12
Excursion to the Moon (Colored)	590	"	82.40

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Views and Films Index

A VIEW OF "PICTURE POWER"

"Business Never Will Be Doomed," Says Van C. Lee. "Possibilities Unlimited."

The question has arisen a great many times, and especially during the past few months, as to the future of the moving picture theatre. Is it to be a permanency or is it doomed to shortly fall into past history. I have carefully read the opinion of undisputed authorities on this subject; weighed their answers with precision, but, in my own opinion, none of them seems to strike the vital spot in their arguments. The conception which I have formed from nearly all of the articles which I have so far read on the subject is that this class of amusement is to be a permanent thing, but that certain restrictions and regulations must soon take effect and control these theatres. These regulations, according to the ideas of the different authorities, are to be radically different from the control exercised over any other class of amusement. But what these regulations are to be, no one seems ready to suggest. Is it to be a control exercised by the police and civil authorities, regulations by the management of the theatres or restrictions placed upon the exhibitor and held by contract by the different exchanges?

I do not think that any one is willing to argue against the seeming fact that radical changes are necessary, in some form or another, for the moving picture theatre to hold its own. Only a comparatively short time ago the five-cent picture hall was unthought of. We all know how, in a remarkably short time, this new business developed itself in the world; how millions of dollars were made out of a mere pittance of an investment, in comparison to any other form of business. If there ever was a "get rich quick scheme," and a legitimate one at that, the five-cent theatre scheme was THE one.

Taken as a whole, for the past three years, the owners of these places have enjoyed an almost unlimited prosperity; halls were not large enough to accommodate the patrons; every available empty store room in any town or city of size was pressed into service to accommodate the multitude who seemed to fairly demand moving pictures, and then, just as the film renting exchanges had rallied to meet the occasion a change, and an unlooked for, sudden one at that, began to take effect all over the country. Business in this paticular line was taking a decided slump, says Van C. Lee, in the Billboard. There is no denying the fact that during the past few months the business of the five-cent moving picture theatre has fallen off sixty per cent., and in some parts of the country even worse than that. All over the country these theatres are closing their doors or else running on just a mere per cent. above their expenses. Some of the old places are, of course, still making good, but only a few, yes, a very few are equaling the past, and while it may be a fact that the number of these places does not seem to decrease, yet it is an absolute fact that the attendance, as a whole, is falling off with alarming rapidity. It is this fact which has brought out the question as to what is the future of the five-cent theatre?

Will the vaudeville house take its place or will the weeding out of the vast number, which, out of all proportion to the size of the city, are now overcrowding the towns and cities, and by regulations and restrictions (controlled by somebody) place the number in every community according to its means of support, the same as any other class of theatre has been borne and lived, be the means of its everlasting success? In unison with others writing on this subject, I claim that the moving picture business is to be a permanency. It can not be, and never will be doomed; its immense possibilities are so practically unlimited that nothing short of a miraculous invention can ever take its place. But something must be done, or the five-cent theatre has seen its best days. But what is this something which must be done? It is my difference in opinion with most other writers answering this question which has caused me to write this article.

In the first place, there are two distinct divisions under which to classify the moving picture business: its possibilities and its probabilites. It does not take long to realize the possibilities, practically unlimited. It therefore remains that the burden of probabilities rests upon some one's back, to either "make" or "break" the picture theatre. Who is going to take this burden and be responsible for the future? The manager, the renter or the manufacturer? In the second place, there is a cause for this recent slump in the business.

Every business depends upon its patrons. Why then are the vast throngs of people walking past the doors of these places and not entering? It seems to me, after investigating in every possible manner, I could find a way to compare and test, that there is but one answer. The fault lies in the fact that the pictures are not such as to command the interest of the patrons. In my investigations this has been proven. I have found that during the past few years these places have been running there has been but one class of pictures dished out by the manufacturer to the exhibitor. Thousands of persons come right out of one theatre and straightway enter another; but what did they see? Practically the same thing. I do not mean the same subject, but the same class, bordering constantly on drama, melodrama, tragedy and the stage make-up affairs. This class of pictures was all right as a beginner, but the people now have awakened to the great possibilities of the picture machine. They want the machine to bring to them what they can not see in everyday life.

The demand is not for the moving pictures to take the place of the stage; they will still go to the theatre to se the stage enactments; but the picture machine should be a distinct theatre of its own, not a copying press or a mimeograph instrument. It stands ready to do its duty, which is to bring before the people what they cannot otherwise see. Born in nearly every one's heart is the desire to travel, to see the world and to court adventure, but only a limited few can enjoy this privilege. To those who cannot see the world, the picture machine will bring the world to them —the stage cannot. The picture machine, for the smallest possible price, can show what cannot be seen elsewhere; and this is what it must do to make for itself "success."

Look, for instance, at two moving picture exhibitions now touring the country and enjoying the best of success. Why is it that they can go into a town or city loaded with picture theatres and pack the house at fifty cents and one dollar admission, while the five-cent houses are begging for patrons? Why is it that a man with a lot of plain lantern slides and a good lecture on A Trip Through Africa, or Scenes in the Yellowstone, etc., etc., can pack a church or hall right under the noses of moving picture theatres? There is but one answer to these questions: The pictures draw the crowds. The burden of the success or failure of the moving picture business lies from now on upon the manufacturer and the renter.

Regulations and restrictions there must be, but the main point is, meet the demand of the people. That is the main point of success in any business, and when the manufacturer and renter shall supply the exhibitor with pictures which people cannot see in everyday life or on the stage, and bring to the people the vast possibilities of the moving picture machine, they will have established the everlasting supremacy of the moving picture theatre.

AUTOMATIC ELECTRIC ECONOMIZER.

To our readers who are not acquainted with J. H. Hallberg, the inventor of an automatic electric economizer for arc lamps, which is advertised in this issue, the following biography which appeared some time ago in the Electrical World and Engineer will be of interest:

"Josef Henrik Hallberg was born in Falkenberg, Sweden, in the year 1874. In the spring of 1890 he graduated from Latin-Laroverket, Halmstad, Sweden. Shortly thereafter he came to America, and in October of the same year entered the Ottumwa Iron Works, Ottumwa, Iowa, as apprentice in the machinist trade. * * *

"After completing the apprenticeship course in 1893, he became associated with Kohler Brothers, contracting engineers in Chicago, which connection he severed in 1894 to accept a position as sales engineer with the Electric Appliance Company, Chicago, with which company he remained until 1896. For three years, or until 1899, he served as electrical engineer and designer for the Standard Thermometer & Electric Company, Peabody, Mass.

"From 1899 until 1903 he was electrical engineer and designer with the General Incandescent Arc Light Company, New York. While with this company he patented and developed a complete line of modern enclosed arc lamps, alternating-current regulators, automatic transformers, switchboards and protecting devices. He has also engineered many important street lighting installations, the most notable of which is the street lighting system in Cincinnati, O., which is remarkable in that there are installed about 6,000 4-ampere series alternating-current arc lamps which require over 105 separate circuits, with transformers, regulators and switchboards located in sub-stations. This is the largest arc-lighting installation in the world using series alternating-current arc lamps.

"In 1903 Mr. Hallberg was appointed general superintendent and electrical engineer for the Cincinnati Gas & Electric Company, with full charge of its electric power stations and distribution system, comprising about 30,000 horse-power of steam and electric equipment and a large storage battery. * * *

"Mr. Hallberg is the author of numerous technical papers and articles. He is the inventor and patentee of electrical apparatus and systems, among which may be mentioned a single-phase to poly-phase alternating-current trunk-line electric-railway system. He is an associate member of the American Institute of Electrical Engineers, and an associate member of the National Electric Light Association and a member of the Swedish Engineers' Club of America."

A SUNDAY OPINION.

An interesting decision bearing specifically on the Sunday theatricals controversy is that handed down by Justice Carr in the habeas corpus proceedings of Thomas E. Finn, of Brooklyn, N. Y., accused of a breach of the Sunday law by giving a moving picture show on that day. Moving picture men will no doubt read with interest this intelligent interpretation of what constitutes a legal show under the present law; following is the full text of the opinion:

"The relator is held by the sheriff of the County of Kings by virtue of a commitment from a city magistrate in the Borough of Brooklyn. The commitment recites that the prisoner is to be held 'upon a charge of violation of Sunday law' in 'exhibiting in a public place moving pictures.' On the return to the writ of habeas corpus in this matter it appears that the prisoner was arrested by a police officer and arraigned before a magistrate upon a complaint which charged him with violation of section 265 of the Penal Code.

"On the argument before the court the testimony taken by the magistrate previous to the commitment of the prisoner was, by the consent of the respective counsel, considered as part of the return. It is well settled that if a magistrate had no evidence before him showing the commission of a crime by the prisoner there was no jurisdiction in the magistrate to commit him for hearing before another tribunal. (People ex rel. Bungart vs. Wells, 57 App. Div. 140).

"It appears from the testimony taken before the magistrate that the prisoner operated an apparatus by which moving pictures were thrown upon a screen, in the Majestic Theatre, in the Borough of Brooklyn, on the evening of Sunday, December 22, 1907.

"These pictures were shown for the purpose of illustrating a lecture then and there delivered upon the biblical story of Joseph and his brethren. At the close of this lecture a hymn, or, at least, a sentimental song, was sung by a person who appeared upon the stage, which purported to represent the aspirations of a dying child to be received into heaven. Then an additional lecture was delivered upon the lumber industry in California, and pictures illustrating the growth of the famous great trees and the various details of the lumber industry were likewise thrown upon the screen by the prisoner. It is contended that the acts of the prisoner constituted a violation of section 265 of the Penal Code and section 1,481 of the Greater New York charter.

"Section 265 of the Penal Code reads as follows: 'All shooting, hunting, fishing, playing, horse racing, gaming, or other public sports, exercises or shows, upon the first day of the week, and all noise disturbing the peace of the day, are prohibited.'"

"It is argued that the exhibition of these moving pictures falls within the classification of 'public sports, exercises or shows.' In construing this section of the statute, we must avail ourselves of the well settled rules of statutory construction. It is well settled that, wherever in a written instrument, or in a satute, words of particularity are followed by words of general import, then the words of general import must be so construed as to limit them to be ejusdem generis with the words of particularity which precede them.

"It seems to me quite plain that the giving of a public lecture on a Sunday in relation to a Biblical story or in relation to a subject matter of purely intellectual interest, cannot be held to be within the provisions of the statute just cited. This act was framed before the idea of moving pictures was conceived by the mind of man, and must be interpreted with relation to the then intent of the legislators.

"The showing of moving pictures may or may not constitute violation of the statute in question. It all depends upon the method and the purpose of such show. Where they are given as an incident to and for the purpose of illustrating a lecture, which in itself is permissible, their showing does not fall within the intention of the statute. Nor is the situation changed by the fact that Section 1481 of the Greater New York charter prohibits among other things 'any other entertainment of the stage.' These words appear in the classification as follows: 'any interlude, tragedy, comedy, opera, ballet, play, farce, negro minstrelsy, negro, or other dancing, or any other entertainment of the stage.'

"The same rule of statutory interpretation applies here. 'Entertainment of the stage' forbidden must be of a similar character as the particular acts forbidden. The mere fact that some one stands upon a stage, does not make his performance 'an entertainment of the stage.' In that case, we might have a purely religious sermon or an ethical discourse, held to be an 'entertainment of the stage,' simply because of the place from which it was delivered. Such a result would be preposterous.

"In this memorandum I have confined myself to the particular facts brought before me on this hearing. Whether or not the showing of some kind of moving pictures would constitute a violation of the statute, is not before me. The showing of the pictures which figure in this proceeding, clearly does not constitute a crime. The writ is sustained and the prisoner discharged from custody."

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 5. FEB. 8, 1908. WHOLE No. 94.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
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One Inch, single column		1.85

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for the complete, detailed account of the Convention on February eighth

Meet Us at Buffalo

VIEWS AND FILMS INDEX
36 E. 23d Street
NEW YORK CITY

Moving Picture News From Everywhere.

F. J. Howard, the dealer of Boston, Mass., has just succeeded by law in making Nat Burgess change the name of his newly incorporated Boston film exchange. This name is being used by Howard for years, and he proved infringement before the Supreme Judiciary Court.

G. Schroeder, the active Cleveland moving picture showman, dropped into town suddenly. He reported "everybody happy" in his section, and furthermore tells us that the exhibitors' association there is making progress.

The Nugget, a moving picture theatre at Graham, N. C., recently opened by Williamson Menefee, is meeting with decided success. Mr. Menefee is giving his patrons a first-class show in every detail and has a theatre of which any one may be proud.

Evidence of the development of the moving picture machine enterprise in New Orleans is furnished by the number of companies recently organized for the purpose of buying, selling and repairing these machines. Only a day or two ago the charter of the World Film Company was recorded in the office of the Recorder of Mortgages and Conveyances, and under its provisions the World company becomes an active figure in the industrial life of the city. The new concern is capitalized at $5,100 and is authorized to buy, sell, exchange, lease, hire, rent, manufacture and repair moving picture machines. Jos. D. Hyland is the president; Walter Streetly, vice-president, and J. C. Kelly, secretary.

Al. Pindar, for three seasons with the Great J. Frank Hatch Shows, and Gustus Rudloff, of the Serpentina Show, have opened the Happy Thought Theatre at 31 Colony street, Meriden, Conn. The house has a seating capacity of 250 and was opened about two weeks ago with moving pictures, playing to capacity business.

Murray Cohen, Phil Cohen, Jack Armick and Julius Buck filed an application for a charter for the Palace Amusement Company, with a capital stock of $5,000, in the office of the County Register in Memphis, Tenn.

From Cairo, Ill., we hear that Diola S. Coleman, who has been conducting the Pathé theatre on Eighth street for the past few weeks, has sold the business to George Holliday, of Paducah, who will take possession of the theatre Monday. Mr. Coleman will go to New Orleans for a visit and from there expects to go to Mexico, where he will locate provided he finds a suitable location for a picture show.

We hear from the Central Michigan Film & Supply Co., of 702 Genesee St., Saginaw, Mich., that in choosing this name for their concern, they unintentionally conflicted with that of another firm, and will hereafter be known as the Central Film & Supply Co. One of the active members in this concern is Charles Preston, of Croswell, Mich., who was formerly a manufacturer of harness, a thoroughly successful business man. The general manager is W. F. Smith, who has been actively associated with the moving picture business since 1898, in such a degree as to be thoroughly conversant with the needs and requirements of managers of the five-cent theatres. "We cater to the most exacting," says Mr. Smith, "and I have installed a novel non-duplicating system which insures our patrons against delays and annoyances."

Trent & Wilson, the Salt Lake City exhibitors, report good business from their new play-house at 63-67 Third South East. It is a model picture house, in every way, measuring 40 x 95, with sloping floor and opera chairs to seat 600, costing about $15,000. Trent & Wilson were the pioneers in the Mormon town; but there are now eight theatres—they are all happy and prosperous.

The New Lyric, at Grand Rapids, Mich., recently opened by Frank R. Rose, is rapidly gaining popularity. Mr. Rose is now offering vaudeville acts in connection with the regular program of moving pictures, and judging from the increased attendance the innovation has met with public approval.

Another new 5-cent moving picture theatre has been added to Grand Rapids' growing list, making eleven of these places of amusement now in operation with more in prospect.

The latest addition is the Bijou on the north side of West Bridge street, near Scribner street. Moses Salamy is the proprietor. It opened for business on Saturday.

Theatres in prospect are the Monroe street theatre of A. J. Gilligham and a new house said to be planned for Canal street, near Bridge.

Still a further development in the 5-cent theatre situation is the building of a stage in the Superba theatre on Canal street. This stage is said to be the largest in any moving picture theatre in the city and it is proposed to use it for vaudeville acts of a minor character. The Lyric, on Canal street, is now giving vaudeville acts.

The eleven theatres now in operation are the Vaudette, Idlehour, Superba, Idea and Lyric on Canal street; the Mystic and Bijou on West Bridge street; the Royal on North Division street, and still another at Madison Square.

SLOT FIGURES.

The increased use of automatic or penny-in-the-slot machines has led to a considerable lock-up of bronze coinage in England and the consequent necessity for issuing further supplies of coins. The mint authorities have collected some information on this extended use of bronze coinage. Out of 56 gas companies which were approached on the subject all but one provided automatic gas meters operated by pence. Their collections were made, some quarterly and some monthly. In 10 instances the collection realized £5,000 at a time, and in one case as much as £43,000 was collected in this way. It is estimated that among the 50 companies reporting there is an amount of bronze coinage aggregating in value £140,000 continually locked up. Inquiries from sweetmeat venders and from municipalities and railways which use penny-in-the-slot lavatories showed that another £50,000 could be accounted for in the same way. By estimating the figures of companies, etc., which gave no information the mint authorities believe these figures are low.

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Evangeline (KALEM) 765 ft.
An Exquisite Production particularly adapted to particular Nickleodeons.
To be released Saturday, Feb. 8.

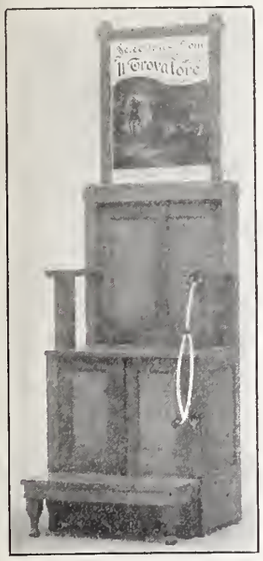
WANT AND EXCHANGE.

Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

WANTED to buy Pathé's Passion Play, colored, second hand, good condition. Box 9, Views and Films Index.

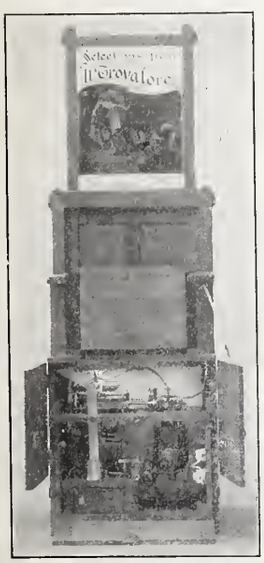
...OW THE CHAIRPHONE

...a new phonograph to be operated by a coin is to be put on the market by the ...senfield Manufacturing Co., 585 ...dson St., New York. The machine ...s called the "Chairphone" and is the



Rosenfield talking machine in the form of a chair.

As shown in the cut the mechanism is arranged under the seat of the chair. On unlocking the left door, the right door can also be swung open, and the hinged seat can be swung up, thus making the entire machine very accessible. One key opens all the outside doors of all machines. The mechanism is mounted on a sliding frame so that it can be removed entirely from the chair without it in any way disarrang-



ing it and can be placed back in position just as easily.

The chair is made of solid quartered oak in the mission style, mission finish, and it occupies less space when in use than the old type standup machines.

The talking machine, reproducer, return and coin slot mechanism used is their self-winding machine, using any standard cylinder record, operated by a spring motor automatically rewound after every reproduction by an electric motor, which can be connected to any electric current, either direct or alternating. The reproduction by a spring motor insures constant speed, an essential feature. The electric motor is only used to rewind the spring motor and reset the reproducer and does not operate the talking machine; the fluctuations in voltage of the current in no way affects the talking machine.

The sign frame is the same size as used in this standup machine, and is removable at will.

WITH OUR READERS.

Cleveland, O., Jan. 21, 1908.

Films Publishing Company,
New York City.

Gentlemen:—

Will you kindly give me or publish the addresses of the several Exhibitors' Associations, of which you spoke in the January 18th issue? If as you say "In unity there is power," in unity of the associations there will be greater power. By the exchange of ideas, greater good can be accomplished by all—working more along a few leading lines and not scattering our energy.

Yours truly,
A. W. BUTLER, Sec'y,
United Ass'n of Electric
Theatre Managers.

[What appears to be the strongest organization of this character is the one in New York City, in which are merged all others which heretofore existed; we believe you can get detailed information by addressing D. W. MacDonald, 259 Sixth Avenue. Any film exchange in Chicago will place you in communication with the existing local organization. As to some in small towns, it appears that they have lacked enthusiasm enough to give them life, but we hope to hear from them for your accommodation.]

Montpelier, Vt., Jan. 20, 1908.

Films Publishing Co.,
New York City.

Dear Mr. Editor:—

Let me say a few words to my fellow showmen through the columns of your up-to-date journal, as regards the future.

You always tell us that unity is strength, and in your able editorials we receive much valuable inspiration. Don't you think, fellow showmen, that we ought to get together at once and for good? The VIEWS AND FILMS INDEX has proven itself to be our friend, and through its aid, which is generously offered, we ought to be able to do more than a little toward knowing each other. Why should we be strangers? The renters have met each other personally, and I think that we ought to do the next best thing toward knowing each other. We are fortunate in having the aid of such an unselfish medium as this paper, which stands up and defends us so untiringly. Let us grasp the opportunity for an exchange of ideas, so that we may have something in common beside troubles.

With best regards for prosperity,
A. R. GILESON.

Latest Productions of All Film Makers.

PATHÉ.

The Runaway Horse.....442 ft.
Flower of Youth.....344 ft.
For Hate of the Miller.....410 ft.
Avenged by the Sea.....311 ft.
Electrocuted .....393 ft.
Man With a Calf's Head.....360 ft.
Neapolitan's Revenge .....377 ft.
Sandwich Woman .....344 ft.
Artistic Ragpickers .....492 ft.
A Gamble for a Woman.....492 ft.
Excursion to the Moon.....590 ft.
Pleasant Side of a Soldier's Life..672 ft.
At the Dog's Music Hall.....278 ft.
London .....557 ft.
Durand Family at the Seaside...606 ft.
Collecting Post Cards.....360 ft.
A Gypsy's Revenge.....492 ft.
A Phlegmatic Gentleman.....426 ft.
The Hostage .....623 ft.
Pretty Typist.....508 ft.
Will He Overtake Them?.....410 ft.
For a Flower.....344 ft.
Animated Portraits .....344 ft
Good Luck for the Coming Year.410 ft.
Kindhearted Gentleman .....246 ft.
Charmed Sword .....295 ft.
A Slave's Hate.....410 ft.
Skillful Policemen .....180 ft.
Picturesque Smyrna .....459 ft.
Ship Owner's Daughter.....984 ft.
Lady Doctor's Husband.....541 ft.
Diabolical Itching .....508 ft.
Going to Switzerland.....738 ft.
Funny Face Competition.....311 ft.
Adventures of an Overcoat.....311 ft.

EDISON.

Fight for Love.....890 ft.
Fireside Reminiscences.....505 ft.
Rescued from an Eagle's Nest...515 ft.
Suburbanite's Ingenious Alarm...595 ft.
A Little Girl Who Did Not Believe in Santa Claus.....860 ft.

VITAGRAPH

Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....325 ft.
Sold Again.....250 ft.
Caught .....560 ft.
The Intermittent Alarm Clock...350 ft.
The Last Cartridge.....600 ft.
Lost, Strayed, or Stolen.....375 ft.
The Shaughraun .....700 ft.
The Jealous Wife.....300 ft.
An Indian Love Story.....600 ft.
Work Made Easy.....500 ft.
The Miser's Hoard.....350 ft.
A Night in Dreamland.....500 ft.
A Clown's Love Story.....325 ft.
The Need of Gold.....475 ft.
Laughing Gas .....400 ft.

LUBIN.

Bachelor's Wedding Bells.....485 ft.
Have You Seen My Wife?.....———
The Silver King.....655 ft.
Through Darkness to Light....
How the Masher Was Punished
The Making of a Modern Newspaper .....650 ft.

KALEM CO.

Merry Widow .....1,000 ft.
The Days of "61".....585 ft.
The Quack Doctor.....325 ft.
Ben Hur .....1,000 ft.
School Days .....———
The Lost Mine.....455 ft.

SELIG POLYSCOPE CO.

Monte Cristo .....1,000 ft.
The Miser's Fate.....400 ft.
The Tramp Hypnotist.....380 ft.
The Irish Blacksmith.....640 ft.
The Newly Weds' First Meal....290 ft.
Financial Scare .....435 ft.
The Four-Footed Hero.....600 ft.
Two Orphans .....1,035 ft.
The Eviction .....585 ft.
What is Home Without a Mother-in-Law .....600 ft.
Mike the Model.....600 ft.
Tin Wedding .....810 ft.
What a Pipe Did.....465 ft.
The Miser's Fate.....400 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Lonesome Junction .....574 ft.
Energizer .....789 ft.
Professional Jealousy .....609 ft.

MÉLIES.

The King and the Jester.....321 ft.
In the Bogie Man's Cave.....350 ft.
The Knight of Black Art.....371 ft.
Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

Viking's Bride .....400 ft.
Artful Lovers .....300 ft.
Saved from Burning Wreck.....480 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
The Hoosier Fighter.....800 ft.
The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Rivals .....574 ft.
Adventures of Countryman.....306 ft.
A Brief Story..... 82 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...———

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft.

LATEST FILMS OF ALL MAKERS.

"THE RUNAWAY HORSE," of Pathé Frères. Black Tom has drawn up in front of a corn chandler's and manages to get at a sack of oats while Joe, the assistant, is busy upstair with his customers. On his return he sees what has happened and jumping into his cart starts at once. Black Tom, very excited, runs at top speed, upsetting in his wild race everybody and everything. A scaffolding with workmen on it, a perambulator, a news stand and so forth, and scattering on his way Joe and the top part of his cart. But his first idea on reaching his stable is to go to his manger and look for another peek of oats.

"FOR HATE OF THE MILLER," another Pathé film. The first scene shows the inside of an old windmill, the huge rolling stones revolving in the pit and grinding corn. The miller's pretty daughter comes up from below with the bags of grain, and then goes down again. Here is seen what is apparently an imbecile, who tries to kiss her hand, but she brushes him aside and he grinds his teeth in rage. The miller now appears, and the half-witted man also shows great hate toward him. Now the miller's daughter is seen in a meadow, where she meets a soldier. The dazzling uniform does its work and she is entirely captivated by him. She allows him to caress her and promises to meet him at the well near her home. He is next seen at the rendezvous, where he waits for the girl. She soon arrives and together they seat themselves on the brink of the old well. The miller's enemy, the imbecile, has been an observer of all this, and now as they are seated he draws a dirk and crawls toward them. With one thrust of the knife he has killed the soldier and his body goes tumbling down the well. Before the girl can turn, however, he has concealed himself and she does not know who the assassin is. As she stands thus the miller comes upon the scene, and without suspecting anything at all, she meanwhile concealing her alarm for fear of being detected. The murderer then comes from his hiding place and resolves to avenge himself with the miller too. He runs to the police and tells them of the murder. The police accompany him to the well, and seeing that he tells the truth they search the house. They find the miller and march him off to prison on information of the real assassin, but justice is done in the last scene, where near the turning mill-stones the murderer attempts to caress the girl. She resists him until aid comes and the imbecile is thrown into the grain pit, where huge stones grind out his life.

"AVENGED BY THE SEA," also Pathé Frères. A young man and his sweetheart are enjoying themselves in a meadow, the young Romeo plucking flowers for the girl while she is seated on the grass. While they are thus at play his older brother sights them, and it is soon seen that he too loves the girl. Stealthily he comes toward them and suddenly grasping his brother by the collar throws him aside. He tells the girl quickly that he too loves her and is earnestly pleading with her when he realizes his position. He asks the girl to depart and then turning to his brother asks him to shake hands and forgive, and says that there should be no cause for enmity. They grasp hands and walk off together. The next scene shows them embarking for a fishing cruise. Their old parents take them down to the quay and kiss them fondly good-bye, the good breeze fills the sails and they are off. Now they are seen in their pitching, rocking boat on high seas intently at work, but there is some disagreement and angry words pass between them. They soon come to blows and begin to struggle over the boat. Locked in each other's arms in a tight grip the two brothers fight desperately, until with sudden energy one of them throws the other into the water. The body is borne away on the waves. With a brand of murder upon him the other brother now sails away toward the shore of a desolate island and abandoning the boat swims to land. He wanders about among the dreary rocks, and wherever he goes the ghost of his brother appears before him. Finally, standing upon the ledge of a precipice, the apparition again appears, and after upbraiding him for his deed places its arm about him and slowly draws him to the brink, and he, unable to resist, is in another moment hurled down to death in the water.

The last scene shows the old parents of the two boys on the quay at which they last saw them alive, waiting for their return, but are doomed to disappointment.

"A MAN WITH A CALF'S HEAD," made by Pathé Frères. A man with a very heavy jag on staggers from a saloon, and it happens that he is just barely able to remember that he started out to buy a calf's head for his wife. He staggers to a butcher's and buys it, takes it under his arm and starts his zig-zag way homeward. But while leaning up against a wall to rest he falls asleep, and here is where two mischievous boys take up the proceedings. They take the calf's head from under his arm, remove his hat and placing it down over his skull, have soon fitted it on him in the reverse position with the face backward. He awakens under the operation and the two boys begin to pull him throught he streets. The trio run into two policemen and the officers promptly take the calf-headed man in hand. They pull him through the streets just as a school dismisses its pupils and the horde of boys swarm around captive and captors, dancing joyfully and tormenting them. They finally reach the police station and here the magistrate orders the peculiar headgear taken off the prisoner, but he is hopelessly drunk, and with many kicks and cuffs he is thrown into a cell. Here he falls asleep and his dream is shown.

He finds himself in a garden where bottles and bottles of liquor dance before him and disappear when he tries to grasp them. Casks open and girls emerge, but as he tries to grasp them they disappear in flame. Enraged he routs them all and engages in a struggle with one of their number, a big, fat fellow; but while they roll on the floor the drunkard remembers and finds himself fighting with a ponderous policeman. Help comes and the prisoner is dragged up the stairs and into the magistrate's office again, receiving many vigorous punches and kicks. Here he finds his wife, an energetic, little woman, waiting for him, and after glaring at him for a moment she calmly orders him out before her. He does so.

"ELECTROCUTED," a Pathé conception. A cook is seen in her kitchen. She is so lazy that between placing the ladle in the pot and taking it out again she falls asleep. She places the plates and other utensiles on the dangerous edge of the table, too lazy to lift them to the middle. She continually yawns and stretches her limbs and seems to be in a morphic stupor as she waits upon her mistress at dinner. She persists in bowing her lazy head continually and when she shuffles from the dining-room she goes straight to bed. Here, without tidying the bed or removing any garment, she throws herself down and is immediately asleep. The entrance of her employer is followed by a rude awakening and she is hustled out on an errand. Apparently she knows her fault, for she goes to an electrician and asks him for some remedy for laziness. He is promptly on the job and adjusts a number of electrodes to her body, also placing a metal cap on her head. He then turns on the current and she begins to dance about greatly animated. In this way she departs from the store and comes to an employment agency, and her fighting, jumping manner wins everybody and after creating a disturbance she bolts out through the door. She now writes a letter to the manager of a telephone exchange asking for a position and she is accepted.

She is seen as she enters the exchange room, where two lady operators are dosing and reading while the bells about them ring for service. They ignore the bells and keep on reading until the new telephone girl arrives. To the amazement of the others she begins to work, industriously inserting and pulling out plugs, and as the film ends she is doing the work of both girls in half the time.

"NEAPOLITAN'S REVENGE," a Pathé tragic. A Neapolitan gentleman, his wife and son are seen lounging outside of their home when a mutual friend arrives to visit them. The relations between the visitor and the wife are soon made clear, for when the husband goes into the house he slips a note to her. She quickly conceals it and when her husband comes from the house he goes off with the visitor arm in arm. The wife goes about her duties, not knowing that she had dropped the note, which her little son playing about finds. While he is inspecting it curiously his father comes upon the scene and takes it from him soon learns the truth, that his wife had made an appointment with his guest. The next view shows the clandestine meeting, the couple embracing each other fondly, while lurking in the distance is the husband with dagger in hand. The couple take a long walk and at every turn the husband is almost upon them, but he refrains from killing his man too quickly, preferring to have a more deliberate and satisfying revenge. He follows them until they come to a house, which they enter. Here the lover is making ardent love to her when the door opens and the deceived husband walks in upon them. Of course they are both non-plussed and immediately the two men come to blows. The lover falls dead, and the victor turning to his wife, gags her and binds her to a chair. Then making a pile of several articles with which the house is furnished he sets it afire and leaves the woman to her fate.

The last scene is a view of the burning building, 'mid the flames of which is being completed the Neapolitan's revenge.

"SANDWICH WOMAN," one of Pathé's. A shopkeeper finds his business slow, hits upon a novel scheme. He is a boot and shoe merchant and employs a pretty cashier. He fits to her feet a pair of the finest shoes he keeps in stock and hangs a sandwich sign upon her, asking her to demonstrate his wares to whoever she may meet. She is a vibratious little miss and takes to the proposition at once. She goes forth into the street, and coming upon a group of old gentlemen she lifts her skirt and shows them a dainty limb, and of course the shoe. They immediately follow her, and soon she is leading a veritable army, for all she needs to do is to exhibit her ankle and the spectator joins the ranks. Through streets and avenues they go, all following joyfully. Arriving at the police station a number of officers endeavor to stop the throng, but the girl shows them what the others saw and they too are seen following her. When they reach the shop the girl's employer is waiting for them anxiously. Some fifty in number swarm into the store and soon the entire stock is spread out before them, and they are carrying bundles under their arms; even the policemen depart with new boots. When they all depart the shop looks as if a cyclone struck it, but the merchant and his cashier overlook this when they begin the count of their huge pile of money.

Pathé Frères in the "FLOWER OF

Evangeline (KALEM) 765 ft.

An Exquisite Production particularly adapted to particular Nickleodeons.

To be released Saturday, Feb. 8.

YOUTH," show a cave where red light continually flows and curious forms resembling ghosts make their way among the crags suddenly appears in a burst of zig-zag fire the demon chief of the mystic doamin. It appears that the ghosts are old women who are doomed to eternal misery in the cave, and one of them suddenly succeeds in escaping from its depths. She goes out in search of the flower of youth, but an infernal imp preceeds her and plays havoc with her endeavors. He throws all kind of fire mazes about her and even transforms the ground that she walks upon. She sees the flower she seeks and stoops to pluck it but the imp is a whit too quick for her and she is driven back by a column of flame. Finally by the side of a pond she comes upon the fairy whose aid she asks and which is promptly given. The fairy plucks the flower for her, and as soon as she receives it she is transformed into a pretty girl. Accompanied by the fairy she now goes into the field and plucks the flowers at will. The imp tries to thwart her with fire and transformations but the kind fairy helps her through it and plucks an armful of the magic flowers. As she holds each one up there appears in the centre a smiling, nodding face.

Pathé also shows "ARTISTIC RAGPICKERS," a superb mystic. Two ragpickers enter their hovel, with their bags of scraps. After a little preliminary comedy they set up a white sheet. One of the ragpickers now takes a handful of scraps from the bag and throws them in confusion on the sheet. They immediately begin to dance and hop about on the white background and when they stop they have made a complete likeness of the King of England. The scraps are taken off and another handful thrown on, which in some manner resolve themselves into the likeness of the President of France. In this order then follow pictures of crowned heads of Europe and our own Theodore also. As the parts of each limb come together various limbs, noses and mustaches fly about in weird fashion, before finally jumping into place. Now the ragpickers do some lightning work in clay, modeling all kinds of funny faces, and weird expressions seeming to grow out of lumps of clay with no human aid. The manipulators then gather up their paraphernalia and depart.

"A GAMBLE FOR A WOMAN," is Pathé's tenth film this week. A school boy leaves his home with books under his arm and starts out for his studies. On the way he stops at a newsstand and is surprised to read an advertisement to the effect that a lottery will be held, the prize being a beautiful girl. He forgets entirely about school and goes forth to the drawing. The scene of the contest is now in view, the horde of competitors, old and young, clamoring for admittance. They are finally allowed in and each takes a ballot bearing a number from a table. They pass into another room and when they are seated the director of the lottery begins to turn the charge wheel upon which are numbers. The roulette stops at a number, and to everybody's surprise the winner proves to be a little boy. The prize promptly comes toward him and carries him off under her arm into a carriage 'mid the cheers of the crowd. Meanwhile the parents have received a note from the professor informing them of their son's absence. The father goes to the police station and from there to the school, but there is no trace of the son. During this time the boy has taken his lady friend to a fashionable restaurant to dine. He is making merry, drinking and smoking, when he hears the familiar sound of his father's voice. He ducks under the table but he is too late, for his father got sight of him, and after wrecking the dining-room captures him and spanks him vigorously. This done he turns to the lady, and looking at her indignantly for a moment waxes soft under her smile, however, and meekly proffers his card, which reads that he receives from two to four daily.

We are shown this week "THE KING AND THE JESTER," the newest offering of Méliès. The film opens with the jester being spurned by the king, who has evidently partaken of food which disagrees with him, and instead of being amused by the frolics of his jester he casts him away. All the wiles of the jester fail to raise a smile. The king petulantly throws himself into his chair of state. The jester, finding his jokes falling flat, performs acrobatic feats—no effect; juggling with balls—no result; the king won't be pleased. The jester then gathers chairs and builds them up and outward. Ah! the king is at last interested, wondering why they don't fall over, and gets down to see. The jester, taking a pair of bellows, blows the chairs and they fall in a heap at the king's feet. The jester next puts the chairs away and tickles the king, who kicks him for his frivolity; then, getting down from his chair to again kick the jester, kicks air, for the jester has vanished, quickly appearing again out of a large box and laughing at his master, who again seats himself with a frown. Finding all his efforts to please are not appreciated, the jester summons a lady to his aid. Now the king is all attention. Then taking three stools, the jester places them before the king, helps the lady to stand on the center one, pulls her dress, which falls to the ground, displaying her as a Grecian model. The king now forgets his indigestion and watches the figure. The jester produces two staves, which he places under the outstretched hands of the model, then with a few passes hypnotizes his subject; he now takes the center stool from beneath the sleeping beauty, leaving her suspended on the two staves. After one or two more passes, he removes one of the staves, leaving the subject with only the support of the other, to the astonishment of the king, who is still more surprised when the beautiful model throws him a kiss. The jester now replaces the stool under the feet of the model, awakens her and helps her down. The king sits on the stool, takes the model in his arms and is about to kiss her, when to his intense disgust he finds himself embracing his jester, who, link-

NEW ESSANAY FILM

A Good, Wholesome Comedy:

"LOUDER, PLEASE"

DESCRIPTION.

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through this, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away"; the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

Length, about 350 ft. Price, 12c. per ft. Code, WALLIE

You undoubtedly know the reputation acquired by Essanay Comedies. This one is going to be just as big a "Hit," as our other recent successes. - - - ORDER IT NOW.

Ready Saturday, February 15th.

ESSANAY FILM MFG. COMPANY

501 Wells Street, CHICAGO, Ill.

LOS ANGELES FILM EXCHANGE

FIRST CLASS FILM SERVICE

At Lowest Prices

SONG SLIDES, MACHINES, Etc.

638 So. Spring Street

LOS ANGELES, CAL.

WE RENT FILMS In any part of CANADA

All makes of machines and accessories ready for immediate delivery.

L. E. OUIMET

Main Office: 626 St. Catherine East, MONTREAL, CANADA.

Branch Office: 18 Charlotte St., ST. JOHN, NEW BRUNSWICK.

TICKETS Per M. 12c

In lots of 100,000

In lots of 50,000.....13c In smaller quantities.....16c

Ready for immediate shipment. 2,000 to a reel, 20,000 to a package. Consecutively numbered. Best ticket made. Engraved on both sides. Write for samples.

NEW INCANDESCENT LAMPS, each 7c.

8 C. P. EDISON BASE. 200 to a case. Made by General Electric Co. Best lamp manufactured. Never used. In case lots only. While they last. Price each.....7c COLORED INCANDESCENT LAMPS, each 7c

8 C. P. Second hand. Thoroughly tested. Colors, Green, Opal, and Amber.

New 8 C. P. AMBER LAMPS, General Electric make. Best manufactured. 200 to a case. In case lots only, each 10c. In less than case lots add 2c per lamp.

We ship C.O.D. when 25 per cent in cash is sent with order.

Hardwood Folding Chairs, Opera Chairs and Everything in the Amusement Line.

Ask for our mammoth Catalog No. 101.

CHICAGO HOUSE WRECKING CO. 35th and Iron Sts., CHICAGO.

PATHÉ FRÈRES

Have THREE OFFICES in America one of which is located in

BIRMINGHAM

This is one of the reasons why the Southern Clients of the BAILEY SERVICE get these imported French pictures before the "other fellow" does.

Mr. SOUTHERN MANAGER, If you have any doubts as to our ability to give you a better Film Service than you are receiving from distant points, we will give you the addresses of some of the Bailey clients. DROP THEM A LINE SEE WHAT THEY SAY—THAT'S FAIR, ISN'T IT?

BAILEY FILM SERVICE

116 Twenty-first Street, BIRMINGHAM, Ala.

The MOTIOGRAPH No. 1

Model 1908

Motion Picture Machine

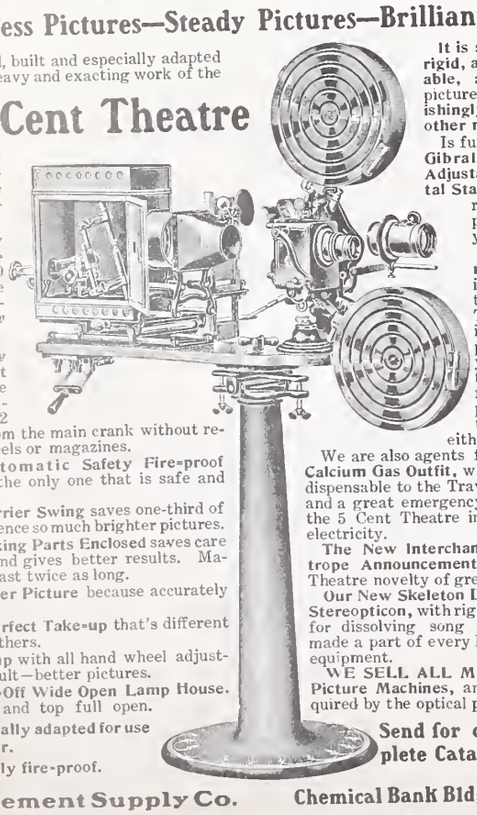
The Latest—The Best

Flickerless Pictures—Steady Pictures—Brilliant Pictures

Designed, built and especially adapted for the heavy and exacting work of the

Five Cent Theatre

as well as the requirements of the traveling exhibitor.



The New Cone Shutter saves 30 to 45% of the non-exposure. Flicker eliminated.

Has New Quick Shift Rewind. The film is rewound in 2 minutes from the main crank without removal of reels or magazines.

The Automatic Safety Fire-proof Shutter is the only one that is safe and reliable.

Slide Carrier Swing saves one-third of the light, hence so much brighter pictures.

All Working Parts Enclosed saves care and wear and gives better results. Machine will last twice as long.

A Steadier Picture because accurately made.

Has a perfect Take-up that's different from the others.

Arc Lamp with all hand wheel adjustments; result—better pictures.

Has Lid-Off Wide Open Lamp House. Both side and top full open.

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ing his arm in that of the king, leads him off.

The Edison Company's new film this week is entitled "A YANKEE MAN-O-WARSMAN'S FIGHT FOR LOVE," for which we are in receipt of the following synopsis: A Spanish-American seaport overlooking the bay. The American Man-O-War lying at anchor. On the deck are a Spanish girl and her parents awaiting the arrival of the "Yankee" sailors, also some foreign sailors. The "Yankee" sailor boys arrive. All crowd around to greet them. A band of street musicians and dancing girl. The little Spanish dancer with her castanets starts a typical Spanish dance. She notices one of the Yankee sailors and he quickly falls in love with her and proposes a waltz. Each sailor selects a partner. A foreign sailor endeavors to secure the little dancer, but is refused. Waiting his chance, the foreign sailor trips up our Yankee lad, and a fight ensues. They are parted and arrangements made for a fair, square fight. The interior of a Spanish inn. Articles are drawn up for the fight and side bets placed on the winner. Preparations are made for the fight. Ropes and gloves are soon brought from aboard ship. The little Spanish dancer overhears a plot to drug her Yankee lad, and decides to thwart it.

A Spanish courtyard. The ring prepared. The fighters arrive as well as the referees and seconds. The fight begins. It proves fast and furious. The first round decidedly bad for our Yankee boy. In the second round he recovers himself and his opponent goes down twice and the bell just saves him. The foreign referee tries his "drug" scheme, but fails owing to the little Spanish girl who is on watch. In the third round the foreign sailor is dazed and fights wildly. A well directed blow sends him to the floor and he is counted out. The Yankee lad is carried on the shoulders of his sailor friends in triumph around the ring, while the air is filled with streamers and confetti.

From the Lubin studio comes "THE MAGNETIC EYE," in which an extraordinary looking man wakes up in the morning after being pestered by mosquitoes. He is possessed of unusual magnetic powers. One glance of his eye is sufficient to remove or attract any object or individual. In dressing, his clothes fly through the air to his person, on the streets an automobile, carriage or push cart accidentally getting in his way is removed by a glance of his eye. Meeting a charming young lady with her grandfather, she becomes a victim to his magnetic eye while the old man is forced to beat a hasty retreat. Some amusing incidents happen to the couple in their strolls around town. But grandpa and the little brother are on his track and the mischievous boy armed with a putty blower meets his sister in company with the magnetic individual and hits him in the eye. This makes him lose his power and the boy and old man wipe the sidewalk with him. A policeman takes him in charge and the girl rejoins grandpa and brother.

"THE BLIND BOY" (Lubin), in the first scene shows a father on his death bed who makes his will, leaving his estate to his youngest child, a boy blind from birth and disinheriting his elder brother leaving him the nominal sum of one dollar. The ne'er-do-well has his blind brother kidnapped and taken to an old roockery where he is shamefully treated but manages to escape. In his sightless condition he stumbles along an unfamiliar path, eventually falling over a precipice. He is picked up unconscious by a poor fisherman who takes him to his humble cabin where he is attended. The officers are put on the track of the kidnappers who have been observed by an amateur photographer as they were carrying the child away and who accidentally received the telltale evidence through his camera. The elder brother has altered the will after stealing it, making himself the successful legatee and is enjoying his brother's estate, but the officers finally track him and his wicked associates to a low groggery where they are led off handcuffed. The poor little blind orphan is providentially protected and restored to his home and position.

The scene of "LONESOME JUNCTION," a new Biograph comedy, is laid at a railroad station in the heart of the Rockies. To the station there comes a coterie of weary travelers, all obsessed with a wild desire to put a long distance between Lonesome and the backs of their necks. As usual the train is six hours late, and the party is not in a very amiable humor. The first to arrive is an Englishman who is "jolly well" vexed at the condition of affairs. He leaves his suit case in the way of others coming in, and a wealthy mine owner who enters at that moment falls sprawling. The next to enter is a prize fighter, who in turn takes a tumble. It looks as if there is going to be "something doing," when the driver of the Pony Express enters with the mail bag and tells Mr. Pug to sit down and behave. He sits and lights his pipe, still chewing the rag. The driver clips the pipe out of his mouth with a pistol shot and makes him dance to the music of his gun play. This holds Mr. Pug for an indefinite period. The party is now increased by the arrival of Heinrich Spitzelberger. Heiney has a pipe and tobacco, but no match, so he doesn't smoke. At this point the door opens and in rushes one of those hypochondriacal misanthropists, a Black Hand Dago. A hyena is a playful kitten compared with him. Opening his satchel, he takes out a huge bomb, lights the fuse and places it on the window shelf of the ticket office. The pugilist is the first to no-

Evangeline (KALEM) 765 ft.

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To be released Saturday, Feb. 8.

ce his action and he yells "Beat it!" which they surely do—all except Heiney, who is seated on a bench still searching through his pockets in hopes of finding a match hidden therein. Espying the smoking fuse of the bomb he picks it up, ignorant of the danger, lights his pipe, and failing to extinguish it drops it into a fire pail, none too soon, for the moment it strikes the water it explodes, blowing Heiney off his feet. When the party returns they find him suffering no further injury than badly shattered nerves. While relating his experience there enters a most beautiful young lady; all are anxious to serve her. She states that her baggage is outside, so Mr. Pug insists and he carries in several grips and finally a trunk as big as a cottage, which completely does him up, and though there is still another trunk he is not equal to it. Now Heiney gives an exhibition of brain vs. brawn, and instead of shouldering the trunk wheels it in on a hand-truck, much to the amusement of the party and at the expense of the pugilist. They are all now in high spirits when there appears in the doorway a tough road agent. With most forbidding mien he points a revolver and commands them to line up and put their valuables on the floor in front of him. Heiney, unobserved by the bad man, drops down behind the trunk, and when the thug's back is turned sticks a gun behind his ear and tells him to drop his firearm on the top of the trunk. Hurrah for Heiney, the hero. But he forgets that the thug may have another gun, and in the unguarded moment he whips out another and is about to push daylight through Dutchy when the express driver from outside sends a bullet through the bad boy's wrist. The arrival of the belated train is announced, and the party scramble out of the station in a mad rush to get aboard.

A Vitagraph film is "FRANCESCA DI RIMINI," or The Two Brothers.

Scene 1.—The Letter.—Francesca surrounded by ladies-in-waiting at the palace. Her father enters and together they read a letter from Lanciotto asking for the hand of Francesca. Both are overjoyed at the union of two great houses in marriage and the daughter retires to dress for Lanciotto's arrival.

Scene 2.—Love at First Sight.—Francesca on throne; a page enters and announces the arrival of the guest. Paola (Lanciotto's brother) enters, hands her the parchment from his brother; their eyes meet—it is love at first sight. With an effort Paola withdraws. Francesca unrolls the parchment to find that Lanciotto has been called to war, and has sent his brother to act as proxy until his return. Francesca is horrified as she realizes that her heart has been given to the brother, while Paola is dismayed at being false to his brother's trust. After perusing the letter Francesca gives her consent to marry the brother, and as the messenger leaves falls back unconscious.

Scene 3.—The Bridegroom.—The Father, Paolo and Lanciotto enter. The latter is misshapen and looks still more ugly in comparison with his handsome brother. Lanciotto is introduced, advances to kiss Francesca; she gazes upon her future husband, then recoils, disgusted and heartbroken.

Scene 4.—The Wedding.—The church is filled with the court, the priest, Lanciotto and Paolo waiting. Francesca and her father arrive, the ceremony goes on; the priest pronounces his blessing. Lanciotto attempts to kiss his bride, but she shrinks from him. In despair and sorrow he realizes his wife does not love him. At this point a messenger in great excitement enters and announces that the bridegroom must go to the front immediately. He buckles his sword, leaves his bride in Paolo's care and hastily departs.

Scene 5.—The Lovers.—Francesca and Paolo are sitting on a bench in the palace gardens. He is reading to her, but the love existing is frequently shown in shy glances. Pepe, the court jester, brings a message from the castle. Paolo drops the book and with a lingering look reluctantly leaves. In the hurry his cap has been forgotten. Francesca sees it, holds it to her heart and kisses it repeatedly. Paolo returns, looking for his cap, and starts back as he realizes what this action means. He takes her in his arms and kisses her ardently. Both vow eternal fidelity. Pepe, the jester, enters at this unexpected moment, unperceived by the lovers. Surprise, horror. then fiendish glee are depicted on his countenance, as he rushes away to inform his master, Lanciotto.

Scene 6.—Lanciotto is sitting musing over a fire at the camp. He is alone and is kissing a photo of his bride, as the jester staggers up and tells of his discovery. Lanciotto, in ungovernable rage, rushes madly about, bids the "tale-bearer" say his prayers, then stabs him to the heart as the only way to prevent the tale from spreading.

Scene 7.—Seated in a room at the castle, Francesca and Paolo are in the midst of a love scene when the curtains directly back of them part and the haggard face of Lanciotto looks down upon them, expressions of despair, hate, jealousy and revenge rapidly crossing his countenance. As the lovers arise the travel-stained husband enters; both fall back in horror and fear. They realize the fate in store for them, take one long last embrace and farewell kiss, as Lanciotto, enraged, stabs Francesca to the heart. Paolo kneels beside the body and is himself stabbed by the thoroughly frenzied brother. Lanciotto raises his hand to heaven as though to justify the deed, laughs insanely as he gazes down upon the dead, then stabs himself and falls dead.

In their periodical card, the Essanay Company send us the following description of their new film, "BABIES WILL PLAY."

It is a well known adage that "Whatever the child, who is just beginning to walk and talk sees, it will always try and imitate." From this idea we have constructed an excellent comedy picture combined with a pretty story.

We open our picture showing a little child's mother cooking the dinner, and a big pot of soup boiling on the stove. The little one, who is just about four years old, is watching her intently, and at the same time bothering her. The baby does not want to remain on the chair, but insists on getting down and pulling her mother's apron strings. The mother seasons the soup, using salt and pepper, which she takes from the stand, and in leaving the room makes a mistake in not taking the little one with her, for the moment baby sees mama is gone she goes over to the stand intent on putting something in the soup, but she does not get salt and pepper; she grabs the tabasco sauce bottle and empties the contents into the pot. The next scene shows the family at dinner. Imagine the result when the soup is served. The baby is not finished yet. She goes upstairs to papa's room. He is dressing and has just one shoe on, and baby seeing the other one, takes it downstairs and gives it to "Rags," the dog. The shoe is ruined, and papa rushes down, seizes his little darling and carries her back upstairs. Baby next wanders into mama's room, and picking up her mother's hat gives it to the dog, who immediately proceeds to make rags of it. Mama comes rushing into the room, and finding the dog tearing up her hat takes it from him with much lamentation. We now find the little one outside of her sister's room, playing with the door key, and she accidentally locks sister in. Sister is ready to go down into the parlor to meet her beau, who has been waiting for some time, and trying to open the door finds she is locked in. She shakes the door violently but can arouse no one. Finally she has to break down the door and finds the baby on the other side, sitting contentedly, holding the key in her mouth. Baby next goes into the library, and seeing the 'phone takes down the receiver and of course Central at once asks "what number.' The Central girl is seen at the switchboard calling "number, please," and is very angry, while at the other end baby is knocking the receiver against the radiator. The baby now wanders into the room of the nurse, who is sewing her new dress. The child gets under the machine, and when the nurse goes out baby begins working the pedal, sewing the dress in all directions. Nurse comes running in, takes the baby and ties her to the bed, then proceeds with her work; but "Rags," not being content that his little friend is tied, chews the rope apart and baby is again free. We now find the child in the bathroom playing with the faucets. She turns them on and the tub overflows, and papa who is downstairs taking a nap is awakened by the water dripping from the ceiling. Running upstairs he seizes the little one, takes her to her room and puts her to bed.

A TACTFUL OPERATOR.

A party of theatrically interested people were seated in the reading room of a hotel after a recent evening's performance, exchanging anecdotes bearing upon their respective experiences on the road, when the moving pictures came up for their share of attention. Some very amusing tales can be told by people who have had experience in this branch of the amusement field, especially with traveling picture companies. One of the party referred to was one of these and his contribution will bear repeating here, while amusing to some extent, it carries with it a strong point on the question of operators. In a very simple, yet forcible manner, his story defines a really good operator—one who not only understands his business as such, but also possesses the intelligence, tact and wit that enables one to meet emergencies. It appears that the operator about whom the story is woven was sent on a tour of country towns which were supposed to be in the easy-going stage, so far as the perfection of moving picture outfits were concerned. In other words, it was believed at the time that requirements for automatic shutters, flame shields, reel protectors, etc., were only being enforced in the larger cities.

The tour was arranged on short notice and the operator made a quick getaway from headquarters with the assurances of his employers that he would run no risk of being held up on the safety appliance question. This held true for a number of nights. Town after town was played and no one challenged the outfit. One night, however, the show struck a speck on the

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map that was smaller and apparently less pretentious than any visited up to that time. Such being the case the surprise of the operator can be imagined when he met his first challenge. He was setting up his machine when in walked a short, thick-set individual, filled to the brim with pomposity. Strutting to the machine the visitor stood gazing at it intently for a moment, stroking a long, thin growth of chin whisker. The operator proceeded with his work and paid no attention to the arrival, who was evidently awaiting a look or a word that would give him a good opening. As the expected did not happen the visitor opened fire:

"Be you the feller that's goin' to give the show here to-night?"

Mr. Operator pretended not to hear and stuck to his job. The question was repeated with like result, when the visitor threw back his coat and displayed an immense star-shaped piece of metal upon his vest,. at the same time demanding the attention due the dignity of his position.

"Were you addressing me, sir?" asked the operator with well-feigned innocence.

"Yas, I'm 'dressin' you," retorted the other, "and I want you to understand, in the first place, that I'm the Fire Marshal of this here town. In the second place the Mayor has sent me here to see that nothing goes on that ain't according to regulations. In the third place nothing is going on that ain't, or I'm not the Fire Marshal."

"Excuse me, sir," broke in the operator when he got a chance, "I am always delighted to meet the officials of the towns I visit and always ready to comply with all their wishes. What is it your desire, sir?"

"Well, I want to know if that machine of yours is fire-proof. We don't want none of them explosions around here."

"It certainly is, sir."

"How am I to know that it is? Prove it to me."

"There is everything just as I have it, sir, look and inspect for yourself," said the operator, stepping aside to make room for his inquisitor.

After stooping and stepping about for a few moments in a manner that convinced the operator that the official was in the dark on the technical branch of the proposition, the Fire Marshal straightened up and, with his gaze still fixed upon the machine, exclaimed "It's a durn pretty thing, but I'm told that all of them are treacherous. Now I've got to be satisfied that everything is all right. How do I know that she won't blow up to-night?"

"Now, my dear sir," replied the operator with all the suavity and feeling at his command, "I am a man of family I am many miles from home; I don get a pricely salary; and do you thin that under those circumstances I woul travel about the country with an ap paratus that is likely to cripple or kil me at any moment? As a man o common sense I leave the answer t you."

"Well, no," drawled Mr. Marshal, a if on the verge of conviction. Then as if awakening from the spell, he ex claimed, "but, that's neither here no there. I've got my duty to perform If you get killed by your own foolish ness it ain't my fault when I try t protect you. Now let's see what the law book says."

Taking a piece of paper from an inside pocket of his coat, adjusting a pair of spectacles, and looking over the document with great care and deliberation the Marshal continued, "The law says that the reels shall be enclosed securely in fire-proof, metal boxes. Now where are these boxes?"

With ready wit the operator pointed to the reel boxes he had stacked beside the machine, ready for use. "There they are, sir. The best boxes that are made—water-proof, fire-proof and everything else, why you can hardly get the cover off with tugging," and he took one of the ordinary tin reel cases that he knew had a particularly tight fitting cover and demonstrated the truth of what he said.

"That's all right, my boy, don't hurt your fingers," put in the Marshal as he placed his hand on the operator's arm to restrain him in the can opening operation.. "But, now about this electric current. There's where the danger is. I've heard that the current is so strong sometimes"——

"Oh, that is all right, sir," interrupted the operator, "leave that to me. I have these two rheostats for that."

"You have, hey? Well, what do they do?"

"You see they are connected with the machine," said the operator as he stooped to show the connection, "and the machine gets the current from them."

"Oh!" exclaimed the Marshal, as if a great, new light had suddenly burst upon him, "you carry your own portable electricity contrivances with you. Go ahead with your show, young feller. I'm going to get my family and bring them down. You're all right. You understand your business and can come back here whenever you like, but I'll keep a sharp eye on any that come along without them safety appliances."

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This picture is a continuation of "Liquid Electricity" and shows the further experiments of "Prof. Watt" the wonderful inventor—He sprays in turn a nursemaid, a party of cripples, who are made to perform various stunts—A chauffeur and his auto, a mounted cop, a Jewish peddler are given a dose—A trolley car acts peculiarly—A policeman tries to arrest the Professor is thwarted—Goes for help and the entire squad is repulsed—Unfortunately the syringe falls to the ground, explodes annihilating the great inventor. LENGTH, 500 FEET

A BIGGER HIT THAN LIQUID ELECTRICITY

A COMEDY OF ERRORS

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Mr. Nearbright's wife leaves for a visit—After her departure a party of friends arrive—They plan a stag—Advertise for talent—The next morning Mr. and Mrs. Flirt are at breakfast—The wife asks for money which is refused—the man leaves—Mrs. Flirt picks up morning paper, sees "ad" placed there by "Stag Club," answers it in person—Is engaged—Spies her husband's suit case in room—Confesses to Mr. Nearbright who tries to shield her—Mr. Flirt rushes in announcing the return of Mrs. Nearbright—In the confusion the women bump into each other—The friends arrive for the entertainment—Mother-in-law appears and straightens out the mix-up. LENGTH, 495 FEET.

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CHICAGO, 109 Randolph Street
LONDON, 10 Cecil Court
PARIS, 15, Rue Sainte Cecile.

PRICE, 5 CENTS
THIRD YEAR

Published by the FILMS PUBLISHING CO.
36 East 23d Street, New York

759

FEBRUARY 15, 1908
WHOLE NUMBER 95.

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VIEWS AND FILMS INDEX

36 EAST 23rd STREET, NEW YORK CITY

Views and Films Index

THE PROGRESSIVE MANAGER.

The Vendetta Situation Discussed by Norman Jefferies.

Now that the penny wise and pound foolish policy of punishing patrons with films of poor quality has dawned upon the thinking exhibitor as a losing proposition, it is the psychological moment for the sounding of another important note of warning.

The late P. T. Barnum's dictum that the public loves to be humbugged now reposes on the shelf of oblivion reserved for the storing of punctured fallacies of the musty past. What the public of this year wants is something for its money. It is not accepting counterfeits. The real thing or money refunded is the insistent demand of the enlightened public of the present.

Moving picture exhibitors who with ears cocked and eyes open are on the alert for signs of the times are witnessing the transition of the picture parlor into the vaudeville theatre. And, it may here be remarked that it is this process that is creating general and genuine alarm among the promoters of regular sound theatrical enterprises, both dramatic companies of the first rank and repertoire companies of large and small calibre.

The one night stands throughout the country until recently a mine of untold wealth to the theatrical trust, are threatened with a new and formidable rival. Companies organized for the full season are closing on every side. Others are piling up unpaid bills in a futile struggle against the inevitable. Well aware of the true cause of the disasters but afraid to even admit it to himself, the trust magnate, in public interviews attributes "the temporary depression to unsettled business conditions."

Too well for his own peace of mind, however, is he alive to the fact that there is a new Richmond in the field. For proof that the trust is informed on the real situation one need look no further back than to its recent disastrous attempt to climb over the bars into the rich pastures of vaudeville. Here is the situation of to-day. With fur-coated manager heading the procession the troupe arrives at the town of Brightville to play the "Opry House To-night," said opera house being a draughty, ill-lighted, odorous structure, wherein the pompous players propose to astonish the natives with a performance of that new and diverting drama "Uncle Tom's Cabin."

The "colossal cast of dramatic artists" (see litographs) perpetrates its outrage on a portion of the Brightville public to gross receipts of $18.75, or thereabouts. The trust in its sumptuous New York office receives the box office statement by mail, waggles its head solemnly and murmurs: "The business depression has reached Brightville. The town is dead for shows."

Is it?

In Brightville, as for some unsolved reason is the case in most towns of moderate size, the "Opry House" is carefully concealed up a side street where even the oldest inhabitant would have to be equipped with a lantern to find it on a dark night. While the colossal cast is doing its best to keep its lonely audiences awake, step around the corner to the main thoroughfare. Coming from the darkness your eyes are dazzled by the glare of the incandescents from a handsomely decorated and white fronted building. A group of ticket purchasers fill the lobby and you follow the crowd.

For a dime you do not expect much. As a result an agreeable surprise awaits you. A clean, brightly lighted hall. One or two clever and refined vaudeville specialties, a pleasing illustrated singer and for the final and crowning number an up-to-date exhibition of clear, well selected and entertaining moving pictures.

I am assuming that in your flight from Simon Legree at the "Opry House" you have taken refuge in an up-to-date picture and vaudeville parlor conducted by a manager of intelligence. For if chance has led you into the dismal recesses of the picture and vaudeville place whose manager suffers from the delusion that "anything is good enough" you might better have lingered with poor old Uncle Tom.

It is this type of "manager" who usually displays an "advanced vaudeville" sign, and, who sooner or later is involved in a business transaction with the sheriff. The manager who works in the principle that "anything is good enough" for his patrons is monkeying with fate.

In the town of moderate size, the popular entertainment of the present and future is the combination of high class life motion pictures and bright, clean vaudeville at a low admission price. It is this combination that, wherever maintained, is driving the barnstormers to cover.

Does it pay?

Glance at a leaf from actual experience. I am supplying vaudeville acts regularly weekly to dozens of picture parlors in Pennsylvania, Maryland and New Jersey. These places employ from one to six acts weekly. They are presenting vaudeville performances hitherto provided only at the high priced houses in the large cities. In brief, they are furnishing their townsfolk with an enjoyable, up-to-date entertainment. Frequent changes of pictures and weekly changes of vaudeville specialties constitutes a new program of attractions, which at the low admission forms the style entertainment which is turning the "Opry House" into a storage house or livery stable.

VIEWS AND FILMS INDEX has been a persistent crusader against the "cheap and nasty" in moving pictures. This cursory article may convince some wavering manager that, so far as both pictures and vaudeville are concerned, the best is the cheapest.

In the present conditions of vaudeville there is an abundant supply of good acts and a corresponding superfluity of bad ones. Most of the one-night stand companies advertise specialties among the features of their performances. These specialties are ordinarily beneath criticism. When the show comes to town and the amusement patrons have a chance to compare the visiting acts with those presented by the up-to-date manager of the local picture and vaudeville parlor, the "Opry House" loses another shingle from its roof.

The moral of which appears to be: give a good show and get the money.

COLOR PHOTOGRAPHY.

It is almost impossible to fully comprehend the tremendous advantages of color photography, the truthful representation of the color of natural objects. Wresting the use of pictorial color from the painter color-photography to-day is an accomplished fact, thanks to the untiring efforts of Antoine Lumière and his sons, whose newly perfected autochromatic plate records the most delicate shades of color with simplicity and absolute certainty.

For many years the solution of this problem has baffled the best scientific minds, who were encouraged to persevere, however, by the partial success of such men as Lippmann of France, Joly of Ireland, Miethe of Germany, not to mention Ives and MacDonough of our own country. Lippmann succeeded in producing color perfectly, but under such limitations of cost and experimentation as have thus far rendered the process impracticable. Even he has ceased his experiments.

Though this magic wand of science will not make an artist of every owner of a camera, it removes certain obstacles in the way of the actual representation of natural objects. Shadows, that bugbear of the photographer in monochrome, can now be rendered truthfully, revealing for the first time the luminosity and mystery of light inherent in every shadow, instead of presenting it as an opaque, dead-flat surface. Here again color-photography proves incontestably the general truth of Monet's observation that, in shadows, colors continue their vibrations, weakened but still existent, in contradistinction to the practice of the academic painters in making burnt-umber and lamp-black serve as shadows in their paintings. It also proves that the color of flesh is not always rose color, the color of the foliage not always green, or the color of a tablecloth not always white, and that color may be brilliant—indeed, sparkling vivid—without being a patriotic demonstration in red, white and blue, and that what has long been accepted as "tone" in painting, that much-coveted and widely exploited golden-amber glow, does not exist in nature, which is wholly innocent of such petty subterfuges with which to harmonize its discordant elements, being frankly and blatantly crude when it is not exquisitely harmonious, as in the case of the butterfly's wing. The artist is the divine angler who fishes out these harmonies, revealing somewhat of the wondrous beauty and mystery of nature. It demonstrates for the first time scientifically that there is no *fixed* color whatever, that objects have no color of their own, but solely that which is imparted to them by the reflection of the sky and the enveloping atmosphere.

Color-photography also shows that the line, as drawing defines it, is an error, an artificial means of determining forms; that everything in nature is a succession of perspective planes and surfaces which join on to one another; that nothing is abruptly terminated by a contour; and that the vibrations of the atmosphere envelop everything and obliterate the contours which the weakness of our mind is constrained to create. In a word color-photography ushers in a new era in the study of color that promises to revolutionize color-printing, and that will surely exert a most important influence on the art of painting, establishing as it does the soundness of the much-abused theories of the Impressionists. Moreover, it will prove an invaluable aid to the accurate study of diseases, notably skin diseases; it will make possible art lectures illustrated with absolute facsimiles of the paintings discussed by means of lantern-slides; and for the first time indisputably authentic family portraits can be produced of a beauty and veracity far surpassing the most delicate and masterly miniature, and this in the short space of half an hour, avoiding the tedium of repeated sittings. While color-photography will undoubtedly reveal the fallacies and empty pretensions of poor painting, rendering it more inutile and ridiculous than ever, it will also open the eyes of all intelligent and unprejudiced students of contemporary art to the beauty and truth of the work done by certain modern painters, confirming in no uncertain terms what is best and most expressive in the art of to-day.

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THE MERITS OF FILMS.

A Reader Gives His Opinion.

February 1, 1908.

Editor VIEWS & FILMS INDEX.

Dear Sir:—To all appearances there has been a great influx of amateur ink slingers into the journalistic field since the moving picture business has grown to proportions that entitle it to trade publications of its own. Of course this does not apply to this branch of journalism as a whole, not by any means. There are some very bright, original and clever writers who have identified themselves with moving picture journalism. Their articles are their credentials, just as the writings of those first referred to are badges of either rank of stupidity, or clumsy disguises of a desire to mislead. When not tiresome, it is amusing to note the flounderings of some of the amateurs in an effort to locate a logical excuse for the moving pictures business not being as active and prosperous to-day as it was a year ago. Not one of them has struck the right keynote. The excuses they put forth are shallow, common place and evidently based upon "shop talk" they have heard in some of the Nickelettes, Nickelodeons. Dimeoleons or some similar place. One writer stated in a recent article that the store shows were losing patronage because the people are tiring of the kind of pictures the manufacturers and renters are dealing out. Story pictures and comedy are a thing of the past, he declares, and there is but one salvation, one attraction that can turn the tide and revive the interest—the travel picture. He says people are not so anxious these days for amusement as they are for knowledge, in other words intellectual pastime. Now anyone having a knowledge of the moving picture business, either past or present, could not expect any person, equally informed to accept such a declaration seriously. Travel series in moving pictures were worked upon so long and so thoroughly that as far back as four and five years ago the prediction that moving pictures were losing their hold seemed justifiable to some extent even in the estimation of some of the most hopeful and sanguine promoters. Even the churches, Sunday schools and other religious organizations commenced to plead for something with more life in it and the advent of the story pictures saved the day. As to the present sentiment, the falsity of the theory advanced by the writer under criticism can be shown by practical demonstration in any city or town. Hand any exhibitor three or four reels of travel views and see what he will hand you. This same writer wants to know how it is that there are so many exhibitors going through the country with nothing but travel pictures and are crowding the houses at 50 and 75 cents, and even $1, per head if the people are not seeking such a form of entertainment. One answer to this is that the exhibitors he speaks of are in a class by themselves, and they are by no means large in number. They can be enumerated by less than t fingers of one hand. Strictly speakir they are not moving picture exhibito The pictures do not form the sole ma net of attraction. As a matter of fa the form of entertainment upon whi the writer relies to substantiate h theory is a lecture embellished by t introduction of pictures generally take by, or under the supervision, of t lecturer, using them, so that he thoroughly in touch with the subjec and his talks on them are not me wordings such as can be found i an ordinary school book. The lectu er who is commanding the patronag the writer speaks of is a man havin an individuality that is in itself the re drawing card and the pictures are real ly secondary. Being in a class b themselves these lecturers likewise de rive their patronage from a certai class and their success cannot be take as proof to the slightest degree tha travel views are in demand. If such sentiment really existed where in th whole country would it be more clearly manifested than in the religious cir cles? The first demand from this quar ter is "give us a clean show with plenty of comedy." Every Chautauqua manager writes "Let us have some of those story pictures that are interesting, but inoffensive, and don't forget to put in plenty of comedy." On some of the western Chautauqua circuits last summer moving picture exhibitions were given on Sunday nights. There was a restriction upon them, however, and only subjects of an instructive character could be shown. If the travel views held sway there was opportunity for it, but the managers asked for religious subjects with the special provision that if sufficient could not be furnished for an evening's entertainment care be taken to hold travel and scenic views down to a minimum in filling the program. These are facts and were not gleaned from any particular Chautauqua, or circuit, but represent the sentiment as a whole. The travel views had their day and as an occasional novelty still hold good. In time they may regain some of their old-time popularity, but they will never supplant their successors.

Now, as to the dropping off of the moving picture business, why is it not just as easy to tell and admit the truth, and not try to throw dirt in the eyes of the sufferers, or fruitlessly try to put the responsibility where it does not belong? The truth is that both the United States and Canada are passing through a period of exceptionally hard times. The people of the States have indisputable proof of this in the suspensions of banks and the closing of shops, factories and mills. On the east side of New York City alone there are between 130,000 and 150,000 unemployed people. A well-known Canadian theatrical manager who takes a big interest in the moving picture field deplores the fact that in spite of all he could do, the best moving picture show he

is ever handled failed to get the oney the past few weeks. His solu-on is brief and to the point: "Times e harder here than they have been any time during the past ten years. he people haven't got the money, so e can't get it."

When people declare they have not fficient means to secure food, cloth-g and other necessaries of life how n the store show people expect to l their seats, even if they have one of e most popular forms of entertain-ent of the age and charge only five nts admission? There can be no bet-r excuse for the falling off of the tronage than that the people have ot got the money to maintain it, and assign the cause to any other agency the presnt time is foolish. Give us revival of trade and industries and the oving pictures will make good to veryone who has invested in them and nderstands catering to the amusement eking public. Their popularity has ot diminished one iota and if the redictions and expectations as to busi-ss in general indulged in by people ho seem to be in a position to judge ell are realized, the moving picture usiness, in all its branches, will show growth within three monthts after e revival that will surpass all its pre-ious records.

Yours very truly,

J. G. SAWTKIN.

"FIASCO CRUSADE."

Up in Rochester, N. Y., there was an ttempt made to force the nickel theatre en to close on Sundays, and we are in eceipt of the following account of he proceedings, which is self-explana-ry.

The initiative in calling the meeting vas taken by the Rochester Ministerial ssociation and invitations were sent out o those expected to attend. But, as one nan who was invited expressed it: "The how men packed the meeting."

There was no delay in starting. Some-ne nominatctd Rev. Frank S. Rowland, who sent out most of the invitations, as chairman of the meeting and that mo-ion was promptly seconded. Rev. Dr. J. L. Sooy started to put the motion to a ote and a theatre man suggested that perhaps the nominations had not closed. W. B. McCallum, member of the Cook pera House was also nominated.

The members of the ministerial alli-nce and those they invited were out-numbered by theatre men and their friends, who were not invited and a member of the ministerial association suggested that voting should be restrict-ed to representatives of bodies asked to attend or to those present by invitation of the mayor.

"This appears to me to be a public meeting," came from Rev .George Chal-mers Richmond, who appeared to have maintained silence up to that point with difficulty. "I don't think any of us has crept in here surreptitiously. I am here as a citizen and to represent those who want to go to the theatre on Sunday."

"I don't know as any of us here are surreptitiously, but the object in sending out invitations was to keep out cranks and those who might get in and take up the meeting by long-winded arguments," retaliated Dr. Rowland, looking at no one in particular. That was the signal for a general effort to be heard and about twelve men made some unheard appeals for the restoration of quiet.

It was Mr. McCallum who first poured oil on the water. He suggested that Sidney R. Clarke, secretary of the Chamber of Commerce, and the only man who could appear on neutral ground in the meeting, be made chairman. Mr. McCallum and Rev. Paul Moore Strayer exchanged some rapid fire phrases preliminary to the motion, but Mr. Strayer hastened to second it when it was made. E. J. Ward, of the Social center, was made secretary without any disturbance.

The proposition that persons financially interested in the matter should not be allowed to vote, would not down and Mr. Strayer finally suggested that the proposition of submitting a resolution to the law committee of the Common council, which is considering Alderman Kenealy's bill, be allowed to drop and that all express their sentiments.

Several spirited responses to this invitation to speak were heard. Rev. Dr. Clarence A. Barbour made one of the most tranquil speeches of the afternoon and Attorney A. E. Tuck, who represented the moving picture shows, made a speech. Attorney William J. Baker was present in the interest of the theatres involved. Rev. S. Fraser Langford defended the position of the ministers.

ALSO FROM ROCHESTER, N. Y.

An exchange informs us that Rochester is about to have a new enterprise, the studio and factory of the Paine Motion Picture Company, a corporation recently effected with a capital stock of $50,000 It is expected that ground for the new plant may be broken about February 15th, although the location of the site has not been made public.

The officers of the company are: A. B. Paine, president; William B. McCallum, vice-president; E. P. Crocker, secretary and treasurer; R. B. Cochrane, manager. Mr. McCallum is resident manager of the Cook Opera House, and has long been interested in the moving-picture business. Mr. Crocker is a western educator and Mr. Cochrane has had extensive experience in photography and has invented appliances for its improvement. He was at one time master mechanic for the Eastern Kodak Co.

Just one wee, little remark in these columns may mean to you an important improvement in your business. Why take chances of being left behind others? Take a year's subscription to the VIEWS AND FILMS INDEX—Two Dollars.

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We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either large advertising space or circus talk, we have most of the time had all the customers we could supply and sometimes have many on our waiting list. The quality of our service does our advertising. We are increasing our facilities and

We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, we want to furnish your films and slides. You prefer a specialist in medicine or in law, so let us show you what a specialist can do for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 130, 85 Dearborn St., Chicago

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 6. FEB. 15, 1908. WHOLE No. 95.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E.C.

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EDITORIAL.

BABY'S FRETTING AGAIN.

Awfully sorry to hear that there is somebody who doesn't like the VIEWS AND FILMS INDEX. Of course, we can't prevent anybody from being an exception to the general rule, but they should be peaceful, gentle, law-abiding, and they should know their place. As all good humans should, we encourage development, even of things created by accident; but if endowed by nature with intellect, that intellect, foolishly employed, arrests development.

The case in point is that of a sheet which has recently run amuck in the trade, blowing a trumpet which is like unto the toot of Gabriel's horn. Well, enough, maybe the moving picture business *does* need a resurrection—but who is the Messiah?

The answer comes in a mighty squeak from this infant weekly, which forgets its crib manners long enough to come out with a deplorable show of rebellion—just like a folish plebe at college who tries his hand against the upper class men. This should not be; it is not law and order, and those nonsensical mouthings, though not harmful, seem to do nobody good. Besides, such amateurish attempts at wielding a journalistic muck rake are not good for health. Baby should wait until his lungs are stronger; by that time people will think they can catch an intelligent word out of all the blathering, and baby will become a little bit interesting. An annoyed victim of the infant weekly asks us what we would prescribe for its ailment. We advise it simply to rest, and to watch its elders, who are more experienced; that's the only way it can learn something; otherwise, father will be a venerable, gray-haired old patriarch, and baby will still remain a baby.

Moving Picture News From Everywhere.

Pathé Frères have produced what is undoubtedly the king-pin of all bull-fight films. It is so realistic, in fact, that the concern will not send it out to customers as one of their regular productions, as the fight picture is too revolting for usual exhibition purposes. A few prints have been held however, to await special request.

A. Arthur Caille, of the Caille Bros. Co. of Detroit was in New York for a short while during the past week.

Another visitor who didn't stop long enough to catch his breath was the redoubtable Mr. Selig, of Monte Cristo fame.

Still another pilgrim—the genial Lubin!

And another one—"Johnny" Rock, who stands on guard over the Vitagraph's eagle in Chicago.

Yes, and another one—L. E. Ouimet, of Montreal, Canada. All the rest of them had better hurry up and arrive if they want to see their names in print!

The British Mutoscope and Biograph Co. make a strong point of the fact that at their show at the Hippodrome, Norwich, they utilise only Pathé subjects; and though the wisdom of thus limiting the program is dubious, it must be acknowledged that they have succeeded in making up a very artistic program. The pictures, however, by no means furnish the whole entertainment, there being an able impersonation scena, "Britannia's Levée," with Queen Victoria, Queen Alexandra, King Edward and numerous other royalties represented by clever actresses.

Thanks to James West, proprietor of "Dreamland," Streator, Ill., for his pretty postal, showing his theatre. As he says, it certainly looks "as good as the best."

In announcing the opening of the Rochester branch of the Pittsburg Calcium Light & Film Co. we printed the address 156 Main Street, east; it should be 158—pardon, monsieurs!

Kalamazoo, Mich.—Creditors of the Queen 5-cent theatre made a raid on the place Tuesday, and everything which was not paid for, even the front, was taken away.

We learn that a meeting of the Moving Picture Exhibitors' Protective Association of Newark, N. J., was held in the office of Rudolph A. Braun last Tuesday afternoon. Assemblyman Morgan's bill relating to the admission of children under the age of sixteen years in theatres was taken up. The association indorsed the measure and promised to give it support.

Whisper from Northampton, Mass., tells us that C. T. Nash has sold his interest in the Alvin moving picture theatre to his partner, Mr. Cook, and will open a similar theatre in Chicopee Falls.

Interesting "goings on" in St. Louis, Mo. State Factory Inspector J. W. Sikes declares that he will continue to apply for warrants for nickelodeon managers who employ children, despite the position taken by Assistant Prosecuting Attorney Victor H. Falkenhainer that it is difficult to prove that such children are "employed," as contemplated in the statutes, and that a nickelodeon can be classed as a "theatre."

Judge Wilson A. Taylor, of the Court of Criminal Correction, will give a decision next Tuesday in the case against Miller Bros., proprietors of a Nickelodeon on Franklin avenue, deciding whether such places of amusement are "theatres" within the meaning of the law, which prohibits the sale of tickets over the seating capacity. Until this decision is rendered, Inspector Sikes says he will continue to apply for warrants.

The Griffin Co., which controls five splendid and up-to-date theatoriums in Toronto, Canada, continues to draw capacity business at each house. Besides giving their patrons the best moving pictures, they are now offering vaudeville acts in connection with their regular program. Mr. W. A. Sherwood, the celebrated Canadian artist, is now at work on a series of beautiful oil paintings representing scenes from the different Canadian provinces, with portraits of the different lieutenant governors, which will be placed in the Griffin Company's principal theatre, The Hippodrome. Mr. E. C. McArthur an old showman, is manager of the circuit.

The Dreamland Amusement Company, under the management of H. A. Booth, recently opened their new moving picture theatre at Marietta, O., playing to capacity business. The house has a seating capacity of a hundred and fifty and is modern and up-to-date in every respect. The property is owned by Booth Brothers and Stehle, while Mr. Leon Booth is assistant manager, Mr. Robert Brennen, operator and electrician; Miss Jessie Hedges, piano and illustrated songs, and Little Lillian Adams, vocalist.

Manager Fred Wright, of the Gem Theatre, Bath, Maine, has leased the Columbia Bowling Alley, of that city, and the place is now being transformed into a first-class moving picture theatre. The house will be modern in every respect and will have a seating capacity of about five hundred.

A first-class moving picture show has at last been successfully launched in Nashua, N. H., by Mr. O'Neil. After many attempts to run a show of this kind, the public has now come to the conclusion that the management is giving them a clean selection of moving pictures, the latest illustrated songs, and as a special feature, a first-class vaudeville act. Mr. Harvey Wilson has charge of the pictures, while Miss Anna Gadois is very pleasing in illustrated songs.

In Mexico City J. A. Coxey, who organized the company for La Arcada, which is the first penny arcade ever established in the republic of Mexico, closed a long time lease for El Opalo, the building at 2a San Francisco No. 7, adjoining the Salon Rojo. A company will be organized for the purpose of putting in one of the finest amusement places in the capital.

Mr. Coxey has been in the amusement business during the past ten years and sees brilliant future for these enterprises there. Many novel amusement features will be installed after the building has been remodelled and greatly enbellished, with electric lights and other decorations.

The Town Council of Harrison have voted to rescind their action of a year ago which barred moving picture shows from that municipality. Immediately after the motion was carried it was voted to grant a permit to conduct a moving picture resort, to F. George Stoever, a saloon-keeper, of 113 Harrison avenue.

The Archie L. Shepard Amusement Company was incorporated at the office of the Secretary of State of Rhode Island with a capital of $3,000. The incorporators are Archie L. Shepard, Winthrop G. Snelling, both of New York, and Patrick P. Curran of Providence. The company is empowered to do a general theatrical and moving picture business, deal in real estate, and organize and maintain theatrical troups. It will have its main office in Providence.

Out in Riverside, Cal., James A. Hennessey, who has been acting in the capacity of manager of the Victoria Pictorium recently, was the successful bidder for the paraphernalia of the moving picture house at auction sale. The sale was conducted by Constable Squire as the result of attachments levied against the property.

Mr. Hennessey will immediately inaugurate a number of improvements in the picture house, his plans including the enlarging of the stage and the renovating of the interior. He will make weekly visits to Los Angeles in order to secure the latest in picture reels and illustrated songs, and will introduce some new specialty artists each week. There will be an entire change of program on Mondays and Thursdays, and the best that the market affords in the way of moving pictures will be provided.

Birmingham, Ala.—The new moving picture theatre has been named. First present is awarded to the suggestion "Pastime;" second present to "The Clock;" third present to "Yosemite." As

here are 14 suggestions for the name 'Pastime," and as we want to be fair in his contest, we hereby ask the 14 persons who suggested the name Pastime to call at the theatre on Wednesday, January 29, at 4 p. m.

A new concern in the amusement business is the Galena Moving Picture Co., of Galena, Ill. It is capitalized at $1,000 and incorporated by F. E. Owens, E. Franklin and E. May.

Burlington, Wis.—The Multiscope and Film Company of this city has sold its factory building and machinery to the Verstreat & Fife Manufacturing Company. John H. Roukle and Edmund Verstreat of Milwaukee are interested in the new company.

In Phoenix, Arizona.

A correspondant writes: "The Bijou theatre has changed hands. Hill Bros. have disposed of their interests in that popular place of amusement to Jack Turner and William Malloy. The new owners take possession to-night. The latest move in the moving picture business will change the aspect of things somewhat. Mr. Turner has been singing in the Electric, but will hereafter contribute his talents to making the Bijou even more of a success than it has been in the past.

"Hill Bros., the former proprietors, have been doing a rushing business and it cost Messrs. Turner and Malloy a good sum to buy them out. The new owners intend to make the Bijou even more popular than it has been heretofore.

"Mr Turner's place at the Electric, which is just across the street from the Bijou, will be taken by Jack Echlin. Manager Reeves has also engaged Mr. Goldbaum to sing several Spanish songs every night next week. Beginning with next week, the Echlin Comedy company will give a special entertainment at each performance, for one month.

"The Bijou and the Electric have never been competitors for business. Indeed, the owners believe that they have helped each other. People upon seeing one moving picture show and finding it entertaining are pretty apt to see the other across the street before going home. People who will not come down town at night for just one show will do so if they can see two."

Sh-h—!

Carl Laemmle, of Chicago, just rolled into town; very late, of course, but how can we fail to print his name, too!

THE STOWAWAY (KALEM) 710 ft.

A dramatic story of life on the New York water front.
Released February 15th.

COLLEGE DAYS, 535 ft., **THE BANAN MAN,** 290 ft.
Two Splendid Comedies.
Released February 12th.

FAVORABLE DECISION.

A significant moving picture event is the discharge by Magistrate Naumer of T. E. Finn, John Callahan, Thomas O'Hara and William J. Murphy, charged with violating the Sunday law at the Majestic Theatre, Brooklyn, N. Y. The case has been in the balance for over a month.

Magistrate Naumer called the four defendants before him and said: "On the authority of the decision of Justice Carr, in the case of the people vs. Finn, which was taken up on a writ of habeas corpus, and fortified by the decision of Justice Davis, of the First Division of the Supreme Court, I dismiss all the complaints and discharge you young men. There has been no violation in your case of the Sunday law." Magistrate Naumer then read the decision of Justice Davis in the case of Keith-Proctor Amusement Company vs. Bingham, commissioner. The following is a part of the decision:

"The Sunday laws impose a penalty upon the owner or lessee of any building, etc., in which the prohibited show is given and declare a forfeiture of the license of any manager using the building for such a purpose. Likewise it is apparent that the moving picture show in the case at bar does not come within the purview of this section. Many performances are specifically prohibited therein, but under none of them can we properly classify moving pictures. As these pictures are not condemned by Section 277, it remains to determine whether Section 265 includes them. I am of the opinion that the latter section applies to shows exhibited out doors only.

"It follows, then, that the Sunday law prohibits all shows of whatever kind when exibited out doors in the public view and only certain specified shows when exhibited indoors, the former by Section 265 and the latter by Section 277. This interpretation is reasonable and natural and gives full effect to both sections. It is consistent with what we must assume to have been the legislative intent not to have one section of the law cover matters already fully treated in another section of the same chapter. If, as claimed by the defendant, the word 'show' in Section 265 covers all shows whether indoor or outdoor, Section 277 becomes superfluous and unnecessary, because then the various indoor shows therein specified would be embraced also within Section 265 and prohibited by it."

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

Latest Productions of All Film Makers.

PATHÉ.

Farman Aeroplane	147 ft.
Incendiary Foreman	885 ft.
Tourages in Their Country	492 ft.
Forsaken	508 ft.
Discharging the Maid	262 ft.
Cabman's Delusions	229 ft.
Mr. Shortsighted Goes Shrimping,	262 ft.
Fire Manouvres in Madrid	524 ft.
Making Charcoal	475 ft.
The Runaway Horse	442 ft.
Flower of Youth	344 ft.
For Hate of the Miller	410 ft.
Avenged by the Sea	311 ft.
Electrocuted	393 ft.
Man With a Calf's Head	360 ft.
Neapolitan's Revenge	377 ft.
Sandwich Woman	344 ft.
Artistic Ragpickers	492 ft.
A Gamble for a Woman	492 ft.
Excursion to the Moon	590 ft.
Pleasant Side of a Soldier's Life	672 ft.
At the Dog's Music Hall	278 ft.
London	557 ft.
Durand Family at the Seaside	606 ft.
Collecting Post Cards	360 ft.
A Gypsy's Revenge	492 ft.
A Phlegmatic Gentleman	426 ft.
The Hostage	623 ft.
Pretty Typist	508 ft.
Will He Overtake Them?	410 ft.
For a Flower	344 ft.
Animated Portraits	344 ft
Good Luck for the Coming Year	410 ft.
Kindhearted Gentleman	246 ft.
Charmed Sword	295 ft.

EDISON.

Fight for Love	890 ft.
Fireside Reminiscences	505 ft.
Rescued from an Eagle's Nest	515 ft.
Suburbanite's Ingenious Alarm	595 ft.
A Little Girl Who Did Not Believe in Santa Claus	860 ft.

VITAGRAPH

Galvanic Fluid	500 ft.
A Comedy of Errors	495 ft.
Francesca di Rimini	990 ft.
A Cowboy Elopement	365 ft.
The Thieving Hand	325 ft.
Sold Again	250 ft.
Caught	560 ft.
The Intermittent Alarm Clock	350 ft.
The Last Cartridge	600 ft.
Lost, Strayed, or Stolen	375 ft.
The Shaughraun	700 ft.
The Jealous Wife	300 ft.
An Indian Love Story	600 ft.
Work Made Easy	500 ft.
The Miser's Hoard	350 ft.
A Night in Dreamland	500 ft.
A Clown's Love Story	325 ft.

LUBIN.

Bachelor's Wedding Bells	485 ft.
Have You Seen My Wife?	———
The Silver King	655 ft.
Through Darkness to Light	
How the Masher Was Punished	
The Making of a Modern Newspaper	650 ft.

KALEM CO.

Merry Widow	1,000 ft.
The Days of "'61"	585 ft.
The Quack Doctor	325 ft.
Ben Hur	1,000 ft.
School Days	———
The Lost Mine	455 ft.

SELIG POLYSCOPE CO.

Monte Cristo	1,000 ft.
The Miser's Fate	400 ft.
The Tramp Hypnotist	380 ft.
The Irish Blacksmith	640 ft.
The Newly Weds' First Meal	290 ft.
Financial Scare	435 ft.
The Four-Footed Hero	600 ft.
Two Orphans	1,035 ft.
The Eviction	585 ft.
What is Home Without a Mother-in-Law	600 ft.
Mike the Model	600 ft.
Tin Wedding	810 ft.
What a Pipe Did	465 ft.
The Miser's Fate	400 ft.

MILES BROS.

Wife Wanted	848 ft.
Petticoat Regiment	785 ft.
Babes in Woods	378 ft.
His First "Topper"	255 ft.
Arrival of Lusitania	

BIOGRAPH.

Lonesome Junction	574 ft.
Energizer	789 ft.
Professional Jealousy	609 ft.

MÉLIES.

The King and the Jester	321 ft.
In the Bogie Man's Cave	350 ft.
The Knight of Black Art	371 ft.
Bakers in Trouble	365 ft.
Shipping Cheeses	280 ft.
New Death Penalty	400 ft.
Macaire and Bertrand	1,060 ft.

GAUMONT.

A Restful Ride	
The Gamekeeper's Dog	467 ft.
The Romance of a Fsherman's Daughter	437 ft.
Colonial Soldier	650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head	287 ft.
The Tattler	394 ft.
Misadventures of a Street Singer	307 ft.
Unlucky Trousers	280 ft

WILLIAMS, BROWN & EARLE.

Viking's Bride	400 ft.
Artful Lovers	300 ft.
Saved from Burning Wreck	480 ft.

ESSANAY CO.

Babies Will Play	750 ft.
Novice on Stilts	400 ft.
A Home At Last	250 ft.
The Hoosier Fighter	800 ft.
The Football Craze	650 ft.
Where is My Hair?	400 ft.

ITALIAN CINE.

The Butterflies	634 ft.
Christmas	382 ft.
Japanese Vaudeville	313 ft.

THEO. PATHE

Ferryman's Daughter	667 ft.
Comedy Thieves	404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan	250 ft.
Mystic Shriners at Dreamland	———

O. T. CRAWFORD

International Balloon Race	800 ft.
Country Girl	330 ft.

LATEST FILMS OF ALL MAKERS.

One of Pathé's new films shows the "FARMAN AEROPLANE." Farman, the experimenter in aerial navigation, is here shown in a sucessful flight. His huge aircraft with box-like wings first appears at close range, the pilot sitting on the engine, filling the magazine with petroleum. The word given, a number of men place their shoulders to the big aeroplane and begin to push it over a vast field. The engine getting into action, it travels swiftly on its wheels and gradually lifting, is seen to increase the distance between itself and the ground. Higher and higher it goes, until attaining terrific speed, it is sailing smoothly through the air, describing graceful curves at the turns.

Pathé's factory is the scene of the "INCENDIARY FOREMAN," in another of their films. The interior of the huge laboratory comes into view, the employer and foreman, apparently in very intimate relations, passing through on an inspection tour. Several different views of the works follow, after which the employees are shown departing, their day's labor over. One of these going out walks up to the foreman standing nearby, and there is a heated argument because the foreman has accused the laborer of comitting a number of thefts which have puzzled everybody. The haughty foreman repeats the accusation, and the laborer, indignant and furious, knocks him down with a blow. The foreman gathers himself together and promises to even accounts, while the workman's comrades restrain him from inflicting further punishment. Complainant and accused now appear before the head of the concern to settle the dispute, and the employer sides with his faithful foreman; as a result, the laborer is discharged.

Now the foreman is seen as he really is. Under cover of darkness, when all have left the factory, he steals back and pushes aside a huge door which leads to the yard. Stealthily he makes his way to the office building, and soon, with the aid of the keys with which he is entrusted he is in his employer's private room. He seems to be unobserved as he opens the safe taking therefrom valuable papers which he places in his pocket. This done, he sneaks out of the office, to a corner of the yard. Here he heaps up a pile of rubbish, and from a can which he has brought for the purpose, soaks it with oil, and applies the torch. In a moment the yard is ablaze, and the tongues of flame are shooting high into the air; the firebug runs to an alarm box, turns in a fire call and then hastens to summon his master.

The scene now shifts to the fire station. As soon as the alarm comes in the men are at their posts and there follows a fine run to the blaze, in which auto fire trucks figure. Arrived there, numberless hose are turned on and the fighting of a truly raging fire is shown. Portion after portion of the building collapses, the unsuspecting employer being cheered only by his traitorous foreman. But the fire finally plays itself out, and the next picture shows a consultation in what is left of the office of the concern, between the now unfortunate manufacturer, and the police, as to the cause of the conflagration. Suddenly the police chief notices that the safe has been opened, and a further investigation shows that it had been ransacked. Following quickly on this, the employer is confronted with a cap which the thief and incendiary had unwittingly left in the room, and he identifies it as that of his foreman, who is immediately summoned. The rascal enters the room entirely at ease, and when he is asked confidentially to what he attributes the origin of the blaze, he promptly lays it on the shoulders of the man who was discharged on his account, and two officers are sent out, with him, to find the suspect. They come upon him as he is idly lounging by the river side, and he is taken up by the police who ignore his protests. At the office the police chief now questions him, but he insists that he is innocent, when turning for a second the official suddenly confronts the foreman with the cap found near the safe. The man is dumbfounded and collapses, for with another quick movement the chief has snatched the missing papers from his pocket. The man's employer is amazed, but nevertheless orders the police to do their duty and they carry him off a prisoner. Turning to the falsely accused workman, the deceived employer promises him a fine position, causing the laborer to throw his hat up and do somersaults in his joy.

"TOUAREGS IN THEIR COUNTRY," by Pathé Frères. The barbaric negro inhabitants of an African village are shown in their various forms of activity, the first view being a photograph of a number of children of all sizes, shapes and degrees of African beauty. Following this is a match between two giant negro wrestlers, who first fence with sticks and then grapple with each other. The start of a caravan is next pictured, the handling of the huge camels being demonstrated. A British courier next comes into view and the Africans, presumably shiekhs, attack him. A short sham fight takes place, and he escapes. Now a religious procession of natives is shown, with their tom-toms and curious devices for making curious music. The last is a photo of a comical-looking African infant playing with a kitten.

"FORSAKEN" is the title of another Pathé film. An innocent-looking little country girl is seen being caressed by her admirer who brings her a little bunch of flowers. While he is talking to her and pressing his suit, a thoroughly sophisticated artist comes upon the scene and is at once attracted by the pretty view of the house as it stands in picturesque grounds. He is a good looking individual and he politely asks for permission to paint the scene. The simple girl is plainly infatuated with him; he is given the permission of course and is next seen at work on his canvas some distance from the house. But his pretty admirer finds an excuse to wander near him and soon receives an invitation to seat herself on a handy rock and watch him paint.

In the distance there now appears the girl's lover and he watches the pair jealousy. In the course of things the artist forgets his canvas, and to the delight of the girl ventures to embrace her; thus they walk off; the mortified lover following his rival at a distance. The girl loves the artist sincerely and suffers him to caress her and so she forgets all about her other sweetheart until the time comes when the artist must journey away from the little country place to his studies in the great city. She begs and entreats him to stay but it is of no avail for he tears himself away from her fond kisses and embrace and disappears around the turn in the road.

The next scene shows that during the artist's absence her country boy admirer has pressed his suit successfully for they are now seated in their little home—she holding a baby in her arms. Again, with the child, she accompanies her hard-working husband to the seashore where she watches him at his labors. Fate decrees that the artist should one day return to the scene and thus he now comes back to the house while the couple are absent. A passer-by gives him an idea of what has transpired since he left the place, and indicates the direction in which the pair have gone. He follows and soon comes upon the young woman seated on a high ledge of rock with her baby, while her husband is occupied down the incline. He comes upon her suddenly and she amazed, nevertheless entreats him to leave the scene; but he still persists and is endeavoring to persuade her when the young husband recognizing his erstwhile rival, comes scrambling up the rock; he promptly attacks he man and there ensues a fierce scuffle which ends in the artist being hurled over the incline where he is dashed to death on the rocks below.

A humorous film by Pathé Frères is entitled "DISCHARGING THE MAID." A Queen of the Kitchen receives her lover in her domain and is thus discovered by her master and mistress. They upbraid her severely and order her to leave; without waiting for a second invitation she packs her duds and complies.

Left without their maid the couple attempt to keep up the standard of their household tidiness. Hubby polishes his boots making a mess of himself and wifey is indulgent enough to wash the dishes—smashing not a few in the process. The master of the house next goes up to the dining-room to do some cleaning and after pulling down the chandelier, wrecking the furniture, smashing glass and crockery, he winds up proceedings by pulling down the sideboard. As it crashes on his head his wife comes in and pulls him out o the wreckage ungently.

After many more such experiences i various parts of the house each one o them (their ideas concerning the difficul ties of housekeeping having undergon a change) yearns for the handy kitche maid.

Pathé's "CABMAN'S DELUSION will certainly make a hit. The cabb takes on a passenger who invited hin after having travelled a little distanc to sit down and have a drink. Th man gives the waiter the order and t cabby's surprise the drinks suddenly ap pear on the table, as if by magic. A small boy now comes along and ask the gentleman to buy flowers, but h refuses and the boy approaches the cab man. He likewise refuses and the bo persists. The driver becomes angry an as he strikes the lad he finds that the bo disappeared and he is facing a man Before the cabby can realize it the mai becomes a woman and as he gazes a the woman in alarm she is transforme into the boy again. The man now buy a flower from the boy and as the cabma is about to do likewise he finds th flower transformed into a bunch o spinach. Perplexed he mounts the bo again and drives off with his passenger After driving a short distance he be comes involved in a quarrel with th gentleman and when he attempts to strik the man he finds he has disappeared He jumps off and looks under the ve hicle and suddenly discovers that hi passenger is a woman. In anger he sit down in the carriage to figure it ou when he sees another cabby, an exac image of himself sitting on the driver' box and laughing at him. He leaps a the apparition but it disappears and a he sits on the box he sees that his gen tleman passenger is in his place again He is about to begin to drive again when his black horse becomes white the white horse becomes a black cow and the black cow is transformed into white goat, after which his origina horse appears again. When withou paying his fare the passenger again dis appears, the cabman hails a policema and tells him all that has transpired but the policeman only smiles and tell him that he is crazy and saunters off.

"MR. SHORTSIGHTED GOE SHRIMPING," by Pathé Frères. Mr Shortsighted gathers together hi shrimping outfit and doning his bathin suit goes to the beach. He has a har time making his way through the break ers but finally he is far from shore an his net is all laden with something. O

THE STOWAWAY (KALEM) 710 f

A dramatic story of life o the New York water fron Released February 15th.

COLLEGE DAYS, 535 ft
THE BANAN MAN, 290 f
Two Splendid Comedie
Released February 12th.

his way back he comes in contact with a number of very jolly bathers and they upset him and duck him and play havoc with his shrimping ambitions. When he finally escapes from their clutches, a close range view shows that his catch was nothing but weeds, and when he withdraw his hand from the net there is a huge, very much alive crab clinging to one of his fingers.

Another very interesting Pathé film is entitled "FIRE MANOUVRES IN MADRID." The fire department of Spain's capital city is here shown at work. At the sounding of the alarm the laddies scramble down the ladder in lively fashion and take their places on the trucks. An exciting run takes them to a huge edifice supposed to be ablaze, and they promptly roll out their hose. These are manned by a sprightly crew, while another puts the scaling ladders in place; by this means they climb over the fence of the building. The water tower is next brought into play; by the turning of a crank a huge ladder rises very high in the air, and from this dangerous perch two daring "Steeple Jacks" play a wonderful stream. The last phase of their work is in the attachment of a long, canvas, bag-like chute which reaches from a window of the building to the street. Into this the firemen help people whose escape has been cut off, and they slide through the chute to the other end, where they are brought safely to the ground.

"MAKING CHARCOAL," also by Pathé. A worker is first seen splitting the logs, after which they are piled up in an improvised furnace of damp hay. This causes the wood to burn to the necessary char quickly, at which the furnace is taken apart. The charcoal is cooled and raked after which it is placed in sacks for shipment. It is shown being piled into wagons by the men, one sack at a time. The last picture shows the charcoal being packed for the consumer's use, an old woman placing it in paper bags and sealing and labeling each bag with surprising rapidity.

"THE BUTTERFLIES," with incidental music, is the newest offering of "Italian Cines." In a Japanese garden gather maidens with nets to catch butterflies, all in the joy of life and budding maidenhood; fresh with the sweetness of blithe spring; the light fantastic toe "tripping" the limpid music arranged for this unique piece of art.

In a large cage a pretty colored butterfly is brought in, to delight the winsome maidens; who execute a pretty umbrella dance, ere the poor butterfly is forced to entertain the merry group.

Scenes are passed and the pretty butterfly is imprisoned again in the cage. Forth from the garden appears the butterfly's companion; the cage opens and the two embrace and flutter to the music; when lo! appears the merry group of maids and master who in the agitation that ensues, captures the strange butterfly and cruelly cut away the gossamer wings and leave him trembling, to die.

Then the Nemises, the avenging hosts of butterflies gather and swarm about the cruel master and cast him into the cage, leading him away to be the victim of their dazzling bewildering dance. Around him they gather and to the melody of a waltz, they fill the scene with the wonder of their dance.

We are told that the Society Italian "Cines" were commissioned by the King of Italy to compose fitting music for the famous Japanese Butterfly Dance and to arrange and present same at a lawn fete given in the gardens of the Quirinal Palace, and under royal consent procured a cinematograph negative for the presentation to the world.

In a new film this week Lubin tells of the adventures of "THE COUNTS OF NO ACCOUNT." Two tramps find a newspaper wherein a spinster advertises for a husband. "Preferable a husband." The tramps decide to become suitors for the hand of the rich old maid. They hold up two passers-by, strip them of their clothes and dress in fashionable attire. They make their visit at the old spinster's residence. Being the first and the only ones who apply they are received with open arms. They are dined and wined when at last jealousy prevails among them and the fight ensues. The old maid seeing the suitors are nothing but tramps chases them out of the house and puts the police at their heels. Now follows a very funny chase, but unfortunately the two tramps in their flight drop through the sky-light direct into the court room which brings their royal aspirations to a sudden end.

We are in receipt of the following bulletin description of Selig's romantic film story, "MONTE CRISTO."

Edmond Dantes, the mate of the ship Pharaon returns to Marseilles after a long voyage and is enthusiastically welcomed by his friends, and especially by the young girl Mercedes to whom he is affianced. During the long voyage Dantes has innocently provoked the envy and dislike of Danglars, an inferior officer of the same ship, who plots his ruin by insinuating that he has been the bearer of letters and communications to the Emperor Napoleon Bonaparte, then exiled from France and a prisoner at the Island of Elba. Danglars finds ready tools to assist him in his plot, Caderousse, a malicious enemy of Dantes, and Fernand, the cousin and suitor for the hand of Mercedes, who is naturally jealous. These two join in the plot and Fernand consents to be the instrument of denouncing Dantes to the King's Procureur as a Bonapartist agent. Within an hour of his marriage to Mercedes the unfortunate Dantes is arrested for his supposed treasonable practices and brought before the Deputy Procureur who finds that Dantes while innocent of any wrong intent is really the bearer of a letter from Elba which implictes the Deputy Procureur's father in the Bonapartist plot and incidentally discredits himself. Pretending to be Dantes' friend and assuring him of his early release he in reality makes an order committing him to the Chateau d'Iff for life, where he is confined in one of the

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lowest dungeons in that most fearful prison.

Act. 2. Twenty Years Later.

Long confinement under the most horrible privations breaks down the fortitude of the prisoner to such an extent that he endeavors to commit suicide by voluntarily starving himself, and is on the point of death, when he establishes communication with a prisoner in the adjoining cell—the Abbe Faria—and after many months of patient work the two prisoners complete a concealed opening that enables them to visit each other's cells. Months pass and as the Abbe gains confidence in his fellow prisoner he imparts to him the secret of a treasure of enormous value buried on the Isle of Monte Cristo, and by his advice and counsel saves Dantes from utter despair. The prisoners make fresh plans for digging their way out of the fortress and effecting their escape and prosecute their work at all hours when free from the visits of jailors. Weakened by old age and long imprisonment the Abbe grows daily more feeble and finally succumbing to his maladies, dies in Dantes' arms. Dantes is inspired with the idea of substituting his own body for the corpse of his friend, and carries out the scheme by placing the Abbe's body on the bed in his own cell and taking the other's place, assuming the posture and as far as possible the appearance of the dead man. The ruse succeeds and the jailors entirely deceived carry away the rough sack which they suppose contains the dead body of the Abbe and throw it over the battlement and into the sea which comes up to the walls of the Chateau d'Iff.

By a supreme effort Dantes succeeds in extricating himself from the sack in which he has ben tied, and being a powerful swimmer manages to keep himself afloat until he is cast on a desolate rock outside the harbor mouth, where he sinks exhausted but is soon after rescued by a passing vessel and becomes one of the sailors on board of her. After many vicissitudes and the lapse of some time he finally reaches the Island of Monte Cristo and following the minute instructions given by the dead Abbe, finds the treasure and realizing its enormous value and the power which it places in his hands declares dramatically, "The World is Mine!"

Act. 3. Dantes on His Mission of Vengeance.

Dantes now determines to return to his old home and employ his enormous wealth in wreaking vengeance on those who plotted his ruin, and having secured the entire treasure from Monte Cristo Island, discovers that he is rich beyond the power of imagination. He purchases a yacht in which he once more visits Marseilles, and makes searching inquiry for his friends and enmies. His father is dead, his sweetheart Mercedes has gone to Paris and has been lost sight of entirely, while his other friends have scattered and disappeared. He then turns his attention to his enemies and finds that Danglars has become a man of wealth and importance and has gone to Paris. Fernand entered the army and by devious means has risen high in the service and also become a millionaire, while Caderousse alone remains in Marseilles as the keeper of a small inn.

Disguised as a priest he now visits the inn kept by Caderousse and obtains from him full information without revealing his own identity. In the end he intrusts him with a diamond of immense value which he instructs him to sell and divide the proceeds among his old friends. The story of the inn keeper's failure to carry out his trust and the disasters and death which his course involves are plainly pictured in our production and complete the first step in the vengeance of Monte Cristo.

Act. 4. Dantes As the Count of Monte Cristo.

Intent upon greater schemes of vengeance and the punishment of his more influential enemies Dantes assumes the name of the Count of Monte Cristo, and by prodigal and lavish expenditure of his enormous wealth and the dazzling nature of his establishment and equippages, obtains an entre to the most distinguished circles in Paris and becomes the most admired man of fashion in the city. He discovers his former sweetheart Mercedes as the wife of a nobleman and contracts many friendships which enable him to locate and make the acquaintance of those of his enemies who have obtained positions of rank and fortune although disdaining to meet them on equal and friendly terms.

Act. 5. Dantes Accuses His Enemies.

The fifth and last act devoted to the consumation of Monte Cristo's vengeance of his enmies and the exposure of their nefarious plots is clearly worked out in our production and requires little explanation beyond the picture itself. Fernand, driven to desperation by the revelation that the famous and distinguished Count of Monte Cristo is none other than Mercedes' lover who he so vilely betrayed, commits suicide in a fit of remorse. The Deputy Procureur, who to save his father and himself caused the unfortunate Dantes to be buried alive in the tomb of the Chateau d'If is unmasked and exposed by the "Count" and dies of his own dagger rather than face the disgrace.

Danglars, the arch villain of the conspiracy, still remains, and his death is necessary to complete the vengeance of Monte Cristo.

The Count engages him in a duel and he finally falls wounded to death by the sword of the man he had betrayed with such unutterable baseness and the vengeance of Monte Cristo is complete.

The Kalem Company have placed on the market the "filmization" of Longfellow's poem "EVANGELINE." It begins with the betrothal feast in Acadie, after which is pictured the readin

THE STOWAWAY (KALEM) 710 ft

A dramatic story of life o the New York water fron

Released February 15th.

COLLEGE DAYS, 535 ft
THE BANAN MAN, 290 f

Two Splendid Comedie

Released February 12th.

f the decree of banishment through hich the peaceful Acadians are banshed, driven into exile and their homes educed to ashes. While the village urns the Acadians embark for other nds and here begins Evangeline's earch for her lost Gabriel. Her wanerings in the Bayous of Louisiana and er fruitless travels are well depicted nd finally her search of years takes her o the Jesuit Mission in the Ozarks fter which she again wanders East in he garb of a nun she finds Gabriel n his deathbed in a Philadelphia hosital.

"A COMEDY OF ERRORS," by the Vitagraph Company. Mr. Nearbright s busily engaged writing; consults his vatch. His wife, accompanied by her "Ma" enters, attired for a journey, arrying small satchels. The husband ises, apparently delighted, and bids hem good-bye. When the ladies have one Mr. Nearbright rushes to the telehone, gives a message which is gratifying to all appearances. The door pens, and a friend, Mr. Flirt, enters, ollowed by other members of the "stag" lub. The maid brings a few bottles f wine and cigars—all enjoy themelves. The conversation is all of a oming entertainment to be given by the lub of which Mr. Nearbright is presilent. They conceive the idea of adverising for talent. An "ad" is written p and dispatches by messenger. The ext day at breakfast Mr. and Mrs. lirt are about finished. Mr. Flirt gets p and starts to pack his suit case telling is wife that he is suddenly called out f town on business. In reality his reparation is only an excuse to attend he "stag," his poor wife being unaware f his belonging to any club. She asks er husband for some money; the reuest is refused. The poor wife sits own and weeps bitterly. Mr. Flirt lams the door and departs. Mrs. Flirt icks up the paper. The first thing to neet her gaze is the "ad" for talent laced there by her husband's club. She etermines to earn the money her "brute f a husband" has denied her. To think s to act, and a hurried preparation for eparture is made.

The scene now reverts to Nearright's apartments. Mr. Nearbright is eading when Mr. Flirt enters with his uit case. They laugh over the way in hich Mrs. Flirt has been fooled. The isitor leaves his suit case on the floor, nd asks to be excused for a short time. mmediately after his departure the naid announces a lady who proves to e the "talent" advertised for (otherwise Mrs. Flirt, who is a stranger to Nearbright). He is quite smitten with he lady who retires to a room to dress. She appears shortly in fancy attire, and her employer is charmed. Suddenly her eyes rest upon Mr. Flirt's suit case. She gasps in horror and explains that she is Mr. Flirt's wife. Nearbright pushes her into a room just as Mr. Flirt enters. He is then sent for the other members. Nearbright trusting in the meantime to get the unfortunate wife out of her predicament. She is about ready to go when Mr. Flirt rushes back to inform Nearbright that his wife and mother-in-law are coming back. The poor man is frantic. Explains that a young lady has answered the "ad" and is now concealed in the adjoining room. Mr. Flirt consents to help him, ignorant of the fact that the young lady is his wife. Nearbright's wife and her mother enter, discover parts of the female attire on the rack. Mr. Nearbright tries to explain, but does not succeed. The two women start to look for the female, meanwhile berating the husband for his faithlessness. Mrs. Flirt is trying to escape and unexpectedly bumps into the two searchers; all tumble in a heap. Flirt is horrified at beholding his wife. Nearbright collapses and his wife faints. The club members now arrive in anticipation of a jolly time, and stand amazed at the scene before them for a moment, then laugh heartily. The mother-in-law "comes to" and the visitors are put to flight.

Wherever you see moving pictures you see the VIEWS AND FILMS INDEX. Two Dollars per year, issued weekly.

"CINE-BLACKMAILING?"

CAPUA, Italy, Jan. 10.—Anthony Beltramelli is accused of running a blackmailing machine in Capua for about a year. He was arrested to-day and will be tried on numerous charges of extortion.

The blackmailing machine, as young people here call it, is really a cinematograph. Beltramelli has been running it in an improved open-air theatre on the roof of a building overlooking the municipal park. In this park is a secluded nook known as the "lovers' retreat."

The nook is not so secluded but that Beltramelli's camera commanded it when accurately trained, and the moving-picture man's system, it is charged, was to aim the machine in the right direction and set it going whenever the retreat was occupied and the light favorable for picture taking.

After making a good collection of photographs he made a practise, his accusers say, of offering the original films at a round price. Some of the films were very startling, and the subjects were glad to buy them for whatever Beltramelli asked, it is said.

The victims, as alleged, were very numerous, and few of them cared to complain. Finally, however, particulars of the industry began to leak out, and the police set trap. They posted a pair of bogus wooers in the nook, who didn't care whether they were photographed or not.

Beltramelli took them, and is said to have offered them the films at his schedule rate, and threatened to display them publicly unless he got his money. He was promptly arrested.

THE STOWAWAY (KALEM) **710 ft.**
A dramatic story of life on the New York water front.
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DESCRIPTION.

An old man after patting a horse for a while sits down on a bench and starts to read. The horse becomes frightened and runs away. A little boy notices the horse running away and runs to tell the man. The old man is a little hard of hearing and can not hear what the boy is saying. The boy yells louder, and finding he can not make the man hear, he gets a policeman and they both yell at him, the old gent putting his hand to his ear as if he doesn't understand. Then they press a pedestrian in service. The three yell at the top of their voices at the old gent, and still he does not hear. The policeman then thinks of a scheme and hunts up an elocution teacher and brings him back, but he can not make the old man hear, and the four of them together yell at him. The policeman then secures a big megaphone and yells at him through this, but this proves of no avail. Finally they all get together and yell through megaphones at him, but still he does not hear. The policeman then thinks of another scheme and writes on a paper saying "Your horse has run away"; the old gent writes back on the paper "That is not my horse," and they all faint. The old gent gets up and walks away.

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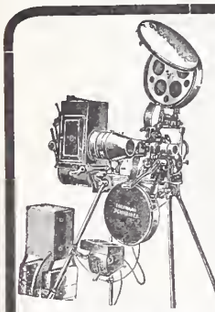
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CONSULAR REPORTS.

Consul-General A. L. M. Gottschalk reports that he has frequently been addressed for information concerning cinematograph shows in Mexico City, and the prospects open to Americans in that line, which leads him to write:

The invariable answer is that Mexico City is no exception to the general favor which such exhibitions enjoy in Spanish-American capitals. There are three or four well-known shows of this kind which are patronized by the best Mexican society. The charge is 25 centavos (approximately 12½ cents) for admittance, including a seat without distinction of location.

Some few private families on such occasions as birthdays and other family celebrations will hire the cinematograph and have it brought to their homes for an afternoon or evening performance.

Apart from the well-patronized establishments described there are innumerable smaller ones dotting the city. One or two cinematographs are maintained for advertising purposes upon the public streets, and they alternate interesting views with paid advertisements. One large cigarette-making establishment in this city has a well-conducted cinematograph theatre, to which admission is obtained only by the presentation of a given number of the coupons which accompany their cigarettes.

All these cinematographs are of foreign make. The views used are almost exclusively of French make. They often depict scenes in continental European life, which are apparently the only kind which appeal to the public. I do not think there is any field for an American cinematograph establishment in this city; nor would our American views touch a responsive chord in the average Mexico City audience.

Consul-General Frank R. Mowrer, in a report from Copenhagen, Denmark, says that the opportunities for the sale of stereoscopic views were never as good as at the present time, the general market for which he explains:

The conditions that make these opportunities are the great increase in travel for pleasure and instruction and the development of amateur photography. In a sense this is an age of collectors, of illustrated post cards, postage stamps, prints, varieties of bric-a-brac, rugs, furniture, etc. In the case of stereoscopic views their low price, endless variety, and instructive value can make them peculiarly attractive to collectors if properly brought to their attention.

The form and size of the view is important, and the stimulated interest it gives depends much on the distinctness and clearness of the photograph for perspective and the relative position of objects. Uniformity of size is essential to permit the use of one holder for a universal series, which can only give the merited popularity of stereoscopic views to collectors. This holder should be collapsible, made of a light metal, and should contain lenses carefully selected as to a uniform strength and not easily breakable.

The instructive value of these views and their use for educational purposes can not be estimated. If carefully prepared series of views of the "beaten tracks" through Europe were made no more popular souvenir at a low price could be offered to the tens of thousands of tourists who annually travel so extensively. They would always remain a source of instruction and pleasure to them and their friends.

Suitable series could easily be adopted to assist in teaching geography in the public schools, and as time passes their value would increase to assist in the study of history. For example, a series on Japan and Japanese life, the construction of the Panama Canal, the extensive developments in Brazil and Argentina would convey more accurate and intelligent impressions than chapters of descriptive matter.

(The consul-general names three Copenhagen firms which might become interested in the development of this trade in Denmark. Their names may be secured from the Bureau of Manufacturers.)

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

SMOKE BY SLOT.

A patent is being applied for, on a new stunt in the line of slot machines. The machines are on the plan of the ordinary gum machine, but much larger. They are built to hold twenty-five packages of tobacco, and to receive a five cent piece. In the large factories where upwards of three hundred men are employed there is a great demand for tobacco, and as a general rule some workman has a drawer, and sells tobacco on the side. These machines will do away with all this and also be handy for smokers who wish to make purchases on Sunday when the stores are usually closed.

The inventors of this machine are Max Kaminski and C. L. Repass, of Ithica, N. Y., who intend to place hundreds of these contrivances about the country in factories, and manage as many as possible themselves.

A business man wants practical suggestions, not idealistic flights and we know it, because WE ARE PRACTICAL MEN. The VIEWS AND FILMS INDEX is the practical paper.

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New Films New Quarters New Methods
We furnish POSTERS FREE with each Film. Complete Equipment for Electric Theatres. Write us for Prices.

WITH OUR READERS.

Boston, Mass., January 23, 1908.

lms Publishing Company,
New York City.

entlemen:—

On February 1st, the new Pastime heatre, Washington corner Avery St., oston, Mass., will throw open its doors, id the public will then have an opportnity of seeing a beautiful theatre in very sense of the phrase. Money has ot been spared. In fact, the owners ave visited the principal cites of Euope to get ideas, and the architects, carenters, sculptors and painters have done ie rest. The theatre is located right in ie heart of the shopping district, a few oors above Keith's, on the site formerly ccupied by Clark's hotel. The house ill seat about four hundred on the round floor and boxes will provide for dditional twenty-five seats. Modern ethods of ventilation have been inalled which will keep the air pure in ie theatre under any and all conditions. o pen can really describe the decorations for no words can portray their eauty. The house is owned by theAmerian Automatic Vaudeville Co., of which ames & Felix Alland are the heads. here will be two managers, E. Kempner nd Frank L. Browne. The latter gentleian has been assistant manager at the heatres Premier and Comique for over year and has been in the show business nce 1892, as actor, vaudeville performer nd manager. The house will be deoted to moving pictures and polite audeville, opening at 10 A. M. and runing until 11 P. M.

Very respectfully yours,
FRANK L. BROWNE,
Happyland Vaudeville Co.

Toledo, Ohio, Jan. 8, 1908.

iews & Films Index,
New York City.

entlemen:—

Will you kindly furnish me with a list f the five and ten-cent theatres in this ountry? I will remit promptly on reeipt of bill, in advance.

With best wishes,
A. ROGER MINDEN.

[We shall answer Mr. Minden publicly ecause of the great number of letters hich we receive bearing like requests. ur list is made up partly of names urnished us by advertisers who wished eir advertisements to receive as great circulation as possible. These are given s in absolute confidence, and we keep ie list for our own use exclusively. o monetary inducements or propositions will turn its use toward the benefit f any individual or concern, and we ope that those whose requests in this irection have been denied will appreciate our position.]

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ilms Publishing Company,
New York City.

entlemen:—

Kindly find enclosed check for two ollars for one year's subscription to the IEWS AND FILMS INDEX, beinning with next issue.

Will you kindly inform me by letter there is an operators' union or association in the United States, and what the requirements are for joining? The reason that I ask this question is, that in different places where I have been interested in Nickelodeons, I find that many pose as operators but when tried they cannot show the goods.

Respectfully yours,
VICTOR HUGO DYE, M. D.,
Sisterville, W. Va.

[There is no specific union or association in any state which is taken up with operators exclusively. As a local matter police and fire authorities have made requirements of operators in some sections, and in this direction the most energetic work is being done in New York City at the present time. (See article in other columns.) The most effective way would be to make a standard of efficiency for operators a local issue, and when a number of cities or towns have got a system working, those at least will be sure of the men who are allowed at the crank.]

Madison, N. J., Jan. 20, 1908.

Editor, VIEWS AND FILMS INDEX,
New York City.

Dear Sir:—

In regard to the nickelodeon business, I believe that the best way to gain the confidence of the public as to the safety of these moving picture theatres, is to have every man pass a rigid examination as to his ability and procure a license before he can operate a machine; and let the city have an inspector visit these places at any time to see that an efficient and licensed man is at the crank. Every operator should have a diploma as to his ability, and don't let a man operate until he is qualified to. Let the city fine any owner of a moving picture machine who has an unlicensed operator operating for him. If the city will compel operators to take examinations, the man who is competent to operate will get his license, while the man in whose hands the machine becomes a danger will have to coach himself to proper experience. Such a system will do away with the practice of owners of moving picture theatres hiring boys inexperienced and therefore dangerous, not only to the patrons of the show, but also to the interests of the business at large to run their machines rather than pay an efficient and reliable operator proper wages. The Operators' Association or Union is a good thing; and in order to make the union strong and with real solidity, some such system as this must, I believe, be first inaugurated.

With best wishes for our great little VIEWS AND FILMS INDEX for the new year I am,

Very respectfully yours,
WM. M. WALTERS.

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See Saw.
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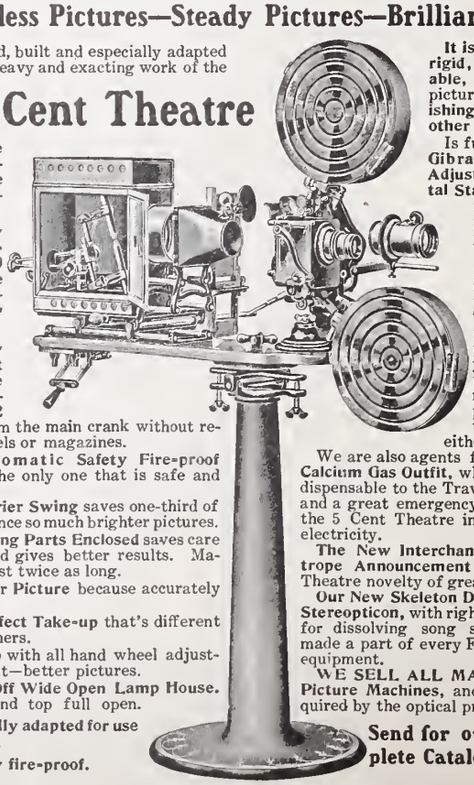

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VIEWS AND FILMS INDEX

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An operatic singer secretly makes love to a married woman, at the same time posing as lover to an actress who really loves him. The unfaithful wife visits the singer, and the pair are discovered in his dressing room by the actress—The husband misses his wife—Goes to the theatre—The actress assures the man that his wife had visited her—After their departure the singer endeavors to embrace the actress, she repulses him, then falls in a faint. **Length, 295 Feet**

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MASHING the MASHER

A dude stands on the corner and annoys young ladies who pass—Two of them tell their brothers and arrange to play a joke on the masher—They write him a note making an appointment to meet him at a certain corner, and while he is waiting the two brothers throw huge piles of rubbish out of a window above where he is waiting and the masher thus is mashed.

Length, 300 FEET

Copyright, 1908, by The Vitagraph Co. of America

TOO MUCH CHAMPAGNE

A man imbibes too freely of champagne—Reaches home—The room rocks to and fro and spins around and he passes through in rapid succession several scenes taken from Dante's "Inferno." We finally see him waking the next morning with a very bad headache.

Length, 325 Feet

NOTE.—Future Vitagraph subjects will be delivered on Thursday instead of Saturday as heretofore.

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Views and Films Index

Statement by the Licensed Manufacturers.

To the Exhibitors of Moving Pictures in the United States.

Gentlemen:

A brief statement of the development of the motion picture art, and especially of its relation to the actual business conditions at present existing, and also an explanation of the effort recently made to better those conditions referred to in the public press, will be of interest to all exhibitors.

The modern art of reproducing animate motion photography was invented and to a large extent made commercially possible by Thomas A. Edison. Patents were granted to him covering, first, the camera used for securing the pictures photographically, and, second, the motion picture film *as a new product.* These patents expire in August, 1914. We are advised by counsel that no practical and satisfactory camera can be used in this country that does not infringe the Edison camera patent, and that no motion picture film is now made that does not infringe the Edison film patent. Every motion picture film in use to-day, whether produced in this country or imported from abroad, is undeniably an infringement on the Edison film patent.

Upon the issue of the Edison patents, suit was commenced against a manufacturer of films for infringement of the Edison camera patent, and after many years of litigation and the expenditure of many thousand dollars, the suit was decided in our favor, and the patent was held to be infringed by the United States Circuit Court of Appeals in New York. We are advised that this decision carries with it a substantial recognition of the Edison film patent, since the film is the product of the Edison camera, whose novelty and patentability have been judicially determined.

During the litigation in question, numerous other manufacturers entered the field, which we were powerless to prevent, since it was first necessary that the original suit should be pressed to a final conclusion before others could be prosecuted with any probability of success. The business grew to very large proportions, film exchanges were inaugurated, and several thousand exhibitors sprang up all over the country. Two years ago motion picture shows were in great public demand, but at the present time they have fallen into disfavor if not actual disrepute. The reason for this change is not hard to find. Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn out and damaged films that have long since lost their usefulness. A show in which such films are used can only do harm to the business. Every one having the vital interests of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition and of novel and ingenious subjects. Although every one recognized this fact, there seemed to be no remedy, and the conditions went on, pulling the business down to a lower plane from month to month.

With the sustaining of the Edison camera patent and the strong probability that the Edison film patent would also be upheld by the courts, the important and responsible manufacturers in the country were wise enough to see that those patents would have to be acknowledged, and consequently applications for licenses were made to us.

It was then recognized that by properly limiting the conditions of these licenses the evils that have invaded the business could in a large measure be overcome, and the business be eventually placed on a high and legitimate plane.

Licenses have therefore been granted to the following concerns, which, with the Edison Manufacturing Company, are alone authorized to manufacture or sell non-infringing films in this country:

Essanay Company,
Kalem Company,
S. Lubin,
G. Mélies,
Pathé Frères,
Selig Polyscope Company,
Vitagraph Company of America.

Under the licenses which have so far been granted, involving the payment of royaltics for the use of the patents, we have required that certain conditions shall be strictly observed, the most important of which, to the exhibitor, are the following:

(1) Licensed motion pictures are sold only to licensed exchanges, who shall agree in writing with the several manufacturers not to rent out the pictures below the agreed minimum rental schedule.

(2) Any exchange cutting prices, offering special inducements to exhibitors or in any way violating its agreements with the manufacturers, shall be immediately cut off and will not thereafter be recognized by any of the licensed manufacturers.

(3) The exchanges agree with the licensed manufacturers to return every film purchased from them within a specified time.

(4) The manufacturers will not in any way recognize exchanges dealing directly or indirectly in infringing films, and the exchanges in turn agree that they will supply films only to exhibitors who use licensed pictures exclusively.

We are assured by counsel that the above conditions are in every respect entirely legal and that any violation thereof can be proceeded against by an action for infringement of the Edison patents. In this connection a few decisions of the United States Courts may be briefly referred to.

In *Bement & Sons* vs. *National Harrow Co.,* (186 U. S. 70) the Supreme Court of the United States said:

> "The provision in regard to the price at which the licensee would sell the article manufactured under the license was also an appropriate and reasonable condition. It tended to keep up the price of the implements manufactured and sold, but that was only recognizing the nature of the property dealt in, and providing for its value as far as possible. This the parties were legally entitled to do. The owner of a patented article can, of course, charge such price as he may choose, and the owner of a patent may assign it, or sell the right to manufacture and sell the article patented, upon the condition that the assignee shall charge a certain amount for such article."

In *Victor Talking Machine Company* vs. *The Fair* (123 Federal Reporter, 424) the United States Circuit Court of Appeals in Chicago said:

> "Within his domain, the patentee is czar. The people must take the invention on the terms he dictates or let it alone for seventeen years. This is necessary from the nature of the grant. Cries of restraint of trade and impairment of the freedom of sales are unavailing, because for the promotion of the useful arts, the Constitution and Statutes authorize this very monopoly."

The same high Court in *Rubber Tire Wheel Co.* vs. *Milwaukee Rubber Works Co.* (154 Federal Reporter, 358) said:

> "Under its Constitutional rights to legislate for the promotion of the useful arts, Congress passed the patent statutes. * * * * Congress put no limitation, except time, upon the monopoly. Courts can create none without legislating. The monopoly is of the invention, the mental conception as distinguished from the materials that were brought together to give it a body. * * * * Use of the invention cannot be had except on the inventor's terms. Without paying or doing whatever he exacts no one can be exempted from his right to exclude. Whatever the terms, Courts will enforce them, provided only that the licensee is not thereby required to violate some law outside of the patent law, like the doing of murder or arson."

See also:

Edison Phonograph Co. et al vs. *Kaufman,* 105 Federal Reporter, 960.

Edison Phonograph Co. et al vs. *Pike,* 116 Federal Reporter, 863.

National Phonograph Co. vs. *Schlegel,* 128 Federal Reporter, 733.

While, therefore, under our legal and constitutional authority as the owner of the Edison patents, conditions and limitations might have been lawfully imposed which would have been harsh and onerous, we have sought only to exercise our rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

The exchanges of this country (who have recently formed an association under the name of the "Film Service Association") have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents, and they have agreed to be bound by contracts of sale imposed by the undersigned and the seven licensed manufacturers above referred to, in which the conditions imposed by our license are expressed.

The position of each exhibitor who may wish to handle licensed pictures and avoid the danger and expense involved in using infringing pictures, will be as follows:

(1) The exhibitor will have to rent films exclusively from exchanges who have agreed by contract to conform to the conditions imposed by the licenses, under the Edison patents.

(2) The exhibitors will have to pay for service not less than the agreed minimum rental schedule.

(3) Each exhibitor will have to sign a contract for each of his shows, with his exchange, for licensed motion pictures, such contract obliging the exhibitor to give a guarantee bond and preventing him from sub-renting films which are supplied to him.

For our part we have obligated ourselves, so far as lies within our power, as the owners of the Edison patents, to protect our licensees, whether they be manufacturers of licensed films, exchanges exclusively handling the same or exhibitors using them, and we propose to institute suit against manufacturers and importers of infringing films, as well as against exchanges

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

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American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calehuff, Chas., 4th & Green sts., Philadelphia, Pa.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
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Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
Fort Pitt Film & Supply Co., Inc., 808 House Office Building, Pittsburg, Pa.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
Hetz, 302 E. 23d St., New York.
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Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
E. H. Jaeger, 371 Palisade Ave., W. Hoboken, N. J.
Kalem Co., Inc., 131 W. 24th St., New York.
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Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
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McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
E. Meyers, 123 West 27th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 876 Eddy St., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
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Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
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D. W. Robertson, 407 Park Row Bldg., N. Y. City.
Selig Polyscope Co., 43 Peck court, Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
The Cinematograph Co., 65 St. Catherine East Montreal, Canada.
Urban-Eclipse, 662 Sixth Ave., New York, N. Y.
Urban-Eclipse, 52 State St., Chicago, Ill.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
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20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

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Hennegan & Co., Cincinnati, O.
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Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
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Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
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and exhibitors who may have such infringing films in their possession, for infringement of the Edison patents, and will push such suits to a final conclusion without regard to the expense involved. Furthermore, we stand ready at all times to protect our licensees, manufacturers, exchanges and exhibitors, from all suits or actions which may be brought against them for making, selling, renting or using licensed motion pictures under the Edison patents, provided, of course, the entire handling of such suits is entrusted to attorneys of our own selection.

Yours very truly,
EDISON MANUFACTURING CO.,
BY WILLIAM E. GILMORE,
General Manager.

The undersigned licensed manufacturers under the Edison patents, endorse all the statements above made.

ESSANAY COMPANY,
BY GEO. K. SPOOR,
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BY WM. N. SELIG,
President.

VITAGRAPH CO. OF AMERICA,
BY WM. T. ROCK,
President.

MOVING PICTURE NEWS FROM EVERYWHERE.

(*Continued from page 7*)

will hold a bazaar there. For two weeks this space will be given to the women of the G. A. R., who will give a benefit for the benefit of old soldiers.

The Gem is the newest picture house in Bangor, Maine. Three swinging doors connect the lobby with the outer world. This lobby will be a perfect blaze of electricity—a really magnificent illumination—the ceiling being studded with nearly 300 incandescents. Passing into the theatre proper the spectator will be surprised at the beauty and good taste displayed in the decorative detail. On a gently inclined floor seats for about 250—comfortable opera chairs of the latest pattern, with devices in each for hats and umbrellas. The air is clean and pure, for there is a big ventilator in the ceiling, and there are also four windows—before which, while the pictures are being shown, will hang heavy draperies and curtains of red plush. The picture screen is on a raised platform, and beneath it, separated from the audience by more draperies of red plush, is the pit for the pianist and the drummer. Eight clusters of lights will furnish illumination during intermissions.

There are so many versions of the origin of moving pictures that this latest one is interesting, too:

Sir John Herschel, after dinner in 1826, asked his friend Charles Babbage how he would show both sides of a shilling at once. Babbage replied by taking a shilling from his pocket and holding it to a mirror.

This did not satisfy Sir John, who set the shilling spinning upon the dinner table, at the same time pointing out that if the eye is placed on a level with the rotating coin both sides can be seen at once. Babbage was so struck by the experiment that the next day he described it to a friend, Dr. Fitton, who immediately made a working model.

On one side of a disk was drawn a bird, on the other side an empty bird cage; when the card was revolved on a silk thread the bird appeared to be in the cage. This model showed the persistance of vision upon which all moving pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has been removed. This model was called the thaumotrope.

Next came the zoetrope, or wheel of life. A cylinder was perforated with a series of slots and within the cylinder was placed a band of drawings of dancing men. On the apparatus being slowly rotated the figures seen through the slots appeared to be in motion. The first systematic photographs taken at regular intervals of men and animals were made by Muybridge in 1877.

G. F. Bauerdorf, of the Society Italian, and Williamson & Co., gave the following statement for publication about the concern: "We will continue business in the future as in the past, supplying the public with films of exceptional merit, guaranteeing all patrons and users against all persecution and threats of a legal nature." He furthermore said that the firm is one of the licensees of the Biograph Company, and proposes to maintain their position and prestige.

SOCIETY ITALIAN CINES
OTHELLO
683 FEET
A magnificent production of the Shakespearean masterpiece
Ready, February 28
145 E. 23d St. New York City

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Advertisements under this heading, 1 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

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This is an age of daring. I am the first in the field with a new idea—something entirely **"DIFFERENT"**—and I want to get all there is in it right away, therefore I will sell any of my stock slides (all new designs) at 35 cents each, for **30 DAYS ONLY.** After that they will be sold at the regular price of 50 cents each, AND THEY ARE WORTH IT!

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"SEE THE DIFFERENCE"

With all orders received for three or more slides, I will send a cash voucher good for one slide at any time within 30 days from date stamped thereon (value 50c.) which costs you nothing, and which I will accept as cash, therefore you get one slide **Absolutely Free.**

These slides can only be had of me.

I am the originator, manufacturer and distributor, all in one, and at present without a rival. I seek your patronage and am willing to reciprocate.

All my work is beautifully executed and colored by hand, and this high standard will always be maintained, as I realize that increased business can only come from an increasing number of satisfied customers, the good will of whom can only be secured by always giving the BEST for the money. You'll notice that all my work is clear and sharp, the lettering skillfully and carefully done, the sketches and designs clear and pithy, executed with taste together with good judgement, making a slide unequaled anywhere.

As this offer will not be repeated, you will be wise to take immediate advantage of it.

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If for any cause you are displeased with my slides, return them and get your money back in full (less express charges.) Don't trouble to explain why. Your wishes are sufficient. This should show you my confidence in my slides and my integrity of purpose.

SEND FOR LARGE ILLUSTRATED AND DESCRIPTIVE CATALOGUE.

ORDER BY NUMBER

1. Welcome.
2. Gentlemen, please remove your hats; posi-
3. All over. [tively no smoking.
4. All out.
5. New pictures to-morrow.
6. Those who have not seen the entire program may remain.
7. Next show in 5 minutes.
8. If you like our show tell your friends.
9. Don't fail to see
10. Our patrons are our friends.
11. Watch for our next sensation.
12. Children's matinee every Saturday afternoon.
13. All persons arriving late may remain for the
14. Change of song to-morow. [next show.
15. Change of program every Mon., Wed. and Fri.
16. Change of program every Wed. and Sat.
17. Change of program every Wed. and Sun.
18. Change of program every Mon. and Thur.
19. Change of program every Sun., Tues. and Fri.
20. Change of program every Tues., Thur. and Fri.
21. Change of program to-morrow.
22. Complete change of program every day.
23. Do you like the show.
24. Ain't you glad you came?
25. Entire change of program twice weekly.
26. Stop, look, listen.
27. No lemons shown here.
28. Bring the children.
29. Pictures changed every day.
30. Gentlemen, please remove your hats.
31. Gentlemen will please refrain from smoking and spitting on the floor.
32. This theatre is being conducted as all good theatres should be.
33. Do you like moving pictures? Well, now!
34. If anybody has anything better than this, let us know.
35. We are conforming to all the laws and therefore should be patronized.
36. In place of illustrated song we will put on another series of pictures.
37. Saturday morning will be devoted to children.
38. We are aiming to please the ladies.
39. Kindly remain seated for the illustrated song.
40. Entire change of program to-morrow.
41. No smoking allowed.
42. The best is always the cheapest.
43. Come again and bring your friends.
44. Ladies without escorts cordially invited.
45. We reserve the right to eject objectionable
46. Intermission. [persons.
47. Those not having seen the entire program can remain for the next show.
48. If our show pleases you, tell others; if not,
49. Good night. [tell us.
50. Children under 16 years of age not admitted unless accompanied by parent or guardian.
51. Good night, call again.
52. New program Mon., Wed. and Sat.
53. New show to-morrow.
54. Tell us our faults.
55. Don't fail to see the great production ——
56. One minute, please. [to-morrow.
57. Another picture play in one minute.
58. In leaving this theatre don't forget to take your parcels with you.
59. We now present the entire performance, all those having seats will kindly pass out when the show is over.
60. Wait for the next picture, our moving pictures are genuine, not poor imitations.
61. Good afternoon.
62. Those not having seen the entire performance please remain seated.
63. This concludes the performance, kindly pass out; many thanks, call again.
64. We give an extra long show, be sure and see the entire performance.
65. Grand double program Saturday and Sunday. Admission: adults, 10c., children, 5c.
66. Change of program every Mon., Wed., Fri.
67. Thank you. [and Sun.
68. Special attention given to ladies and children attending the afternoon performance.
69. Don't fail to see [comic]

JOSEPH LEVI

57 WEST 28th STREET NEW YORK, U. S. A.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 8. FEB. 29, 1908. WHOLE No. 97.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
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Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

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EDITORIAL.

This seems to be the time for us to set at ease many persons who are in the dark on a question which concerns us vitally. We are in receipt of a letter from a film importer who is not included in the combination of manufacturers, asking us to state definitely whether we take one side of the question or the other—in short, to proclaim our policy in the present situation. We shall reprint part of our letter in reply to his communication:

"I wish to say right here and emphatically, that we stand in favor of whatever is for the best interests of the trade, and we do not agitate either one way or the other. We stand in a purely neutral position and favor neither one nor the other in the present controversy. Our conversation has always been an asset of which we are practically mindful, and we suppose that you have noted that our columns have always been absolutely open to all sides of any subject as long as it is not the kind of correspondence which will injure the interests of the trade.

"Referring to the particular controversy which we suppose your letter treats of, permit me to say that anything which you may desire to publish in any shape, form or manner will receive space in our columns. In fact, it is solicited that you send along whatever you may desire to say because the declaration of your attitude is NEWS; and it is out of our duty toward our readers to give them NEWS that we are the conservative, non-partisan, neutral paper for the moving picture business."

We have had many visitors, exhibitors who came to learn what they possibly could by personal interview, and each of them asked whether we were taking one side or the other. We told them all that we know what the present situation means to them, and if there is any way in which they desired to utilize our columns, as a body or individually, they were at perfect liberty to do so, and we would help them further any project which would help their interests. We know that these are troublous times for exhibitors, and we appreciate the fact that there are two sides to the current situation. But while we see one side we also see the other, and while we treated the convention as a convention, we reported impartially only the proceedings, which we think is the duty of a neutral, non-partisan paper. We tried very hard to get a statement from the importers, but only in the interests of our duty to present NEWS and not because we wanted to agitate either one way or the other.

Our columns are the open forum for all who have any comment to make which may help matters along. We think that an association of exhibitors was in order two years ago, when we bent our efforts to effect it; but, let alone making the horse drink, we couldn't even get him to the trough; and now, when the prices are raised there is a terrible howl going up in some quarters. We do not contend that the howl is entirely unjustified but we must say that this seems to be a Judgement Day which should teach the exhibitors a lesson; that a warning which we gave them two years ago should have been heeded and the result would have been that the oppressed could work out their own salvation.

Let us say to those who are now trying to organize that the hour is late; and while there is more reason for songs of prayer than of joy we hope our friends will find comfort in the old adage: "Better late than never"—and we stand ready to aid them IMMEDIATELY!

Moving Picture News From Everywhere.

See that Charley Calehuff had a burnout at his rental quarters. Glad it didn't do much damage; even if it did, this Philadelphian is the kind who wouldn't be stopped by a cyclone.

Nickelodeon managers, always alert for films which will give a chance for special front display, will be interested in learning that the much talked of production of Way Down East will be out this week. The Kalem Co., New York, announce that while they have made use of the familiar story as it has been shown for years on the stage, they have been able to amplify it considerably by putting three new scenes only referred to in the stage dialogue. These are the scenes where Anna is driven from the Squire's house and is lost in the snowdrifts on the mountain. It will be remembered that a searching party sets out and after a terrible battle with the storm find the poor girl buried in the snow. Al this makes splendid material for the moving picture photographer and is used in this production to advantage.

There is a move under foot in New York City, fostered by William Fox, of the Greater New York Film Rental Co., which, if carried through, will mean that all shows will change their prices of admission from five to ten cents.

LEXINGTON, Ky.—Moving picture shows, theatoriums and penny arcades are to be taxed more heavily than has been the custom if the proposed action of Miles P. Rehorn, Revenue Agent for the State at large shall succeed in the courts. Mr. Rehorn will institute proceedings to enforce the payment by amusement places of this character of a license of $20 per annum instead of $5, which they are at present paying.

Preliminary steps were taken yesterday in the County Court to require the payment of additional fees by the Theatorium on Cheapside, of $15 for each year of operation, the same for the Alvin, the Gem, and Blue Grass theatres. The Dreamland will be asked to pay $15 additional to the $5, which they have already paid for this their first year.

Mr. Rehorn claims that the five-dollar fee is only permissible where the performance is not in licensed halls. His action will be taken under Chapter 22 of the special act of 1906. The fees are being collected under that clause which states that any show, exhibition or other performance where a fee is charged or collected, and not devoted exclusively to religious, benevolent or educational purposes and not in a licensed hall shall pay an annual fee of five dollars.

The contention of the Revenue Agent will be that the wrong section of the Chapter has been acepted in this matter and that local amusement places come under the clause which makes provision for the following fees. "In each theatre or opera house for public exhibition or performances in cities of the first class, forty dollars; in cities of the second class, twenty dollars; in cities of the third class, fifteen dollars; in cities of the fourth, fifth and sixth class, ten dollars."

Mr. Rehorn will push the matter to an early settlement in order to make a precendent of the matter.

For the benefit of those who may desire to invade Mexican territory, "Modern Mexico" says that the Photo Materials Company, 1 San Francisco, City of Mexico, Mexico, is one of the concerns in that city doing an extensive business in all kinds of photographic materials and supplies.

The Archie L. Sheppard Amusement Company is about to start a moving picture theatre at the corner of Westminster and Orange streets, Providence, R. I., and the property, which is now partly vacant, on the southwest corner, has been leased and a permit to build obtained.

The building operations, however, will consist merely in changing, except that a new brick front or "mask" on Westminster street will be put up. The interior, a space about 35x90 feet, will be prepared for moving pictures, illustrated songs and the nickel variety entertainment common at present. Work of renovating and rearranging the interior has already been begun, and when the place is complete it will probably accommodate from 300 to 400 people. The plans in detail, which are being made by William R. Walker & Son, have not been completed, but the place will not be essentially different from other amusement houses of the same type. While the property has been leased in the name of the Sheppard Amusement Company, it is understood that a local theatrical house is behind it.

A report from Paris says that the cinematograph has taken up so prominent a position among popular amusements nowadays that the impresari are obtaining scenes from the leading Parisian dramatists. M. Edmond Rostand has been commissioned to write three fairy plays, the first of which will be "The Sleeping Beauty." M. Henri Lavedan is to write a historical piece entitled "The Assassination of the Duke de Guise," and M. Alfred Capus has undertaken to compose "Une Scène Parisienne," which will portray the financial life of Paris.

C. M. Sherer, John P. Wagner and Charles W. Hoyt, of Spokane, Wash. have incorporated the Circuit Amusement Company with a capital of $100,000, for the purpose of obtaining control of 21 vaudeville and moving picture houses in the Pacific Northwest. There will be three houses in Spokane, work on one in the business district beginning the latter part of this month. There will also be three houses in such cities as Portland and Seattle, two in Tacoma, Los Angeles Oakland, San Francisco, Salt Lake City, Ogden, Helena, Butte, Missoula Moscow, Lewiston, Walla Walla North Yakima, Nelson and Victoria B. C. The theatres will have seating capacity ranging from 500 to 1,000 according to the size of the city, and it is purposed to give continuous performances. In cities where houses cannot be leased for a term of years it is planned to erect structures and equip them.

A deal has just been closed in this city by which the Klinger-Grand theatre, in Salem, Oregon, passed into the hands of the Nickelodeon Circuit of Electric Entertainments. This company controls several houses on the Pacific Coast.

Many amendments were made to Councilman Pears' ordinance to regulate moving picture shows at a meeting of the council committees on fire and judiciary yesterday in Cleveland Ohio.

It was decided that every show must be licensed by the building inspector; that no shows should be operated in buildings with less than two exits, one in front and one in the side or rear, and that floor space should be limited in proportion to the number of exits.

It was also decided that no one nder the age of eighteen years be lowed to operate a moving picture achine, and then not until a license ad been granted him. Although thea- es proper must obey all of the pro- sions of the ordinance, an exception as made in the limitation of floor pace with reference to the number exits.

S. S. Range will open his new elec- ic theatre in the Hodes building on 'illamette street, Eugene, Oregon, xt Monday evening. He will put the Passion Play, and the price of mission for this performance will 10 cents, although after that it ll be only 5 cents. The place will at 160 persons at one time. Per- rmances will be given in the after- on and evening. The little theatre ll be fitted up handsomely and will doubt prove a popular place of musement. Its name will be the lectric Theatre.

The Steeplechase Park Company of ney Island, N. Y., was incorporated turday with a capital of $2,500,000, and h George C. Tilyou at its head. The v company will put 100,000 shares of stock on the market, following out novel plan involving a $5 certificate ich will carry a premium with it of a son's pass to Steeplechase Park, and ich will be redeemable at any time being presented at the Steeplechase et office, where it can be exchanged amusement tickets. In the plans the reconstruction of that amuse- t resort all the indoor amusements be on the main floor of the building.

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ollowing are the contents of an in- sting letter sent out by Joseph Levi, 57 West Twenty-Eighth Street, New k.

I am sending you herewith my alogue of Amusement Slides and uld suggest that you avail yourself he special offer I am making for a ited time to introduce my slides. If have paid attention to the different es of slides, you will see at once the antage of using mine. Now in order how you how far superior my slides to others I will make you the follow- special offer. On receipt of an order remittance from you for 3 or more es at the special price of 35c. each, ill send you a cash voucher (value) which I will agree to accept as on any future order you may favor with amounting to $2.00 or more, e you get one of my beautiful slides SOLUTELY FREE. This offer ols good for ten days from date stamped on face of voucher, as this offer may not be repeated again you will be wise to take immediate advantage of it. If you should not take up my prop- osition right away I would esteem it a favor if you would write me a line by return mail so that I may send you my Latest Designs and Descriptions of Slides from time to time, as I am con- stantly producing new ones."

Almost 100 moving picture house managers met in Rathbone Hall in Boston a few days ago. An organization was effected and officers chosen, Jos- eph Mack of the Hub Theatre, Boston, being made president. A special com- mittee was appointed to investigate the bills pertaining to moving picture houses that are now before the legislature and to report back to the association. An- other meeting will be held next Monday.

Brockton was represented at the meet- ing. An effort was made to have J. J. Cahill of McCue & Cahill act as trea- surer, but he declined. George W. Bul- lock of Bullock & Davis, managers of the Nickel, made a fight to have re- porters admitted to the first meeting, and carried his point after a long ar- gument.

The idea of the association is to meet some of the legislation affecting their business which managers regard as op- pressive or as freak legislation. Also, it is inteded by this organization to put the business on a higher plane than ever. It was said by one of those at the meet- ing that the managers of good houses conducted with the intention of giving good entertainments in a regular fash- ion, and not in stores, would be in the association, and that looking out for the convenience and general welfare of patrons would be among the features of the new association's work.

It is also said that those employed about moving picture houses are like- ly to cast their lots with the man- agers, in order to assist in saving the rights of the managers to fair and equable treatment, as well as safeguard- ing their own interests.

A letter from a Los Angeles sub- scriber tells us that Wonderland, con- structed on the lines of the Eden Musee at Revere Beach, was opened to the public at 430 South Broadway, Feb. 4. Floyd C. Thompson, the creator of the Revere Beach attrac- tion and who built a Wonderland in Cuba, is in Los Angeles to take per- sonal charge of the novel exhibition. Mr. Thompson has leased the entire building and is letting concessions to several of the biggest concerns here. It is Mr. Thompson's idea to make Wonderland a high-class tourist re- sort. Souvenirs in bewildering array are ready at his hand and will be mailed or expressed from Wonderland direct to any address.

In the rear of the main floor will be the lobby, where tourists can be en- tertained by a down-to-date moving picture exhibition with mechanical ac- cessories. The Eden Musee proper will be found in the basement. The fourth floor has been turned over to the Improved Order of Red Men, who

(*Continued on page 4.*)

CIETY ITALIAN CINES

THELLO

683 FEET

A magnificent production of the Shakespearean masterpiece

eady, February 28

E. 23d St. New York City

Latest Productions of All Film Makers.

PATHÉ.

Pierrot's Jealousy and Drunkenness 492 ft.
What a Razor Can Do.....426 ft.
Up-to-date Removal .....344 ft.
Playing at Chess.....344 ft.
Customs Officers Mystified.....311 ft.
Troubles of a Grass Widower...639 ft.
Jerusalem .....442 ft.
Unlucky Old Flirt.....459 ft.
One-Legged Man .....410 ft.
It is not the Cowl that makes the Friar .....311 ft.
Launching the "Roma".....262 ft.
Regattas in London.....475 ft.
The Little Cripple.....885 ft.
Cruel Joke .....606 ft.
I'm Mourning the Loss of Chloe..344 ft.
Any Barrels to Sell?.....262 ft.
Holdup in Calabria.....902 ft.
Scullions' Dream .....541 ft
Farman Aeroplane .....147 ft.
Incendiary Foreman .....885 ft.
Tourages in Their Country.....492 ft.
Forsaken .....508 ft.
Discharging the Maid.....262 ft.
Cabman's Delusions .....229 ft.
Mr. Shortsighted Goes Shrimping, 262 ft.
Fire Manouvres in Madrid.....524 ft.
Making Charcoal .....475 ft.
The Runaway Horse.....442 ft.
Flower of Youth.....344 ft.
For Hate of the Miller.....410 ft.
Avenged by the Sea.....311 ft.
Electrocuted .....393 ft.
Man With a Calf's Head.....360 ft.

EDISON.

Sculptor's Welsh Rabbit Dream...590 ft.
Fight for Love.....890 ft.
Fireside Reminiscences.....505 ft.
Rescued from an Eagle's Nest...515 ft.
Suburbanite's Ingenious Alarm...595 ft.
A Little Girl Who Did Not Be-

VITAGRAPH

House To Let.....438 ft.
The Farmer's Daughter.....530 ft.
Galvanic Fluid .....500 ft.
A Comedy of Errors.....495 ft.
Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....325 ft.
Sold Again.....250 ft.
Caught .....560 ft.
The Intermittent Alarm Clock...350 ft.
The Last Cartridge.....600 ft.
Lost, Strayed, or Stolen.....375 ft.
The Deceiver .....295 ft.
Mashing the Masher.....300 ft.
Too Much Champagne.....325 ft.
ADD TO ESSANAY. mfw mf m m
All Is Fair in Love and War..700 ft.

LUBIN.

Count of No Account.....545 ft.
Where's That Quarter.....565 ft.
Ringmaster's Wife .....585 ft.
Bachelor's Wedding Bells.....485 ft.
Have You Seen My Wife?.....
The Silver King.....655 ft.
Through Darkness to Light....

KALEM CO.

Way Down East.....1,000 ft.
Henry Hudson .....777 ft.
Evangeline .....
Merry Widow .....1,000 ft.
The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.

SELIG POLYSCOPE CO.

Monte Cristo .....1,000 ft.
The Miser's Fate.....400 ft.
The Tramp Hypnotist.....380 ft.
The Irish Blacksmith.....640 ft.
The Newly Weds' First Meal....290 ft.
Financial Scare .....435 ft.
The Four-Footed Hero.....600 ft.
Two Orphans .....1,035 ft.
The Eviction .....585 ft.
What is Home Without a Mother-in-Law .....600 ft.
Mike the Model.....600 ft.
Tin Wedding .....810 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Snow Man .....717 ft.
Bobby's Kodak .....518 ft.
Classmates .....800 ft.
Energizer .....789 ft.
Lonesome Junction.....574 ft.

MÉLIES.

The King and the Jester.....321 ft.
In the Bogie Man's Cave.....350 ft.
The Knight of Black Art.....371 ft.
Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

Painless Extraction.....225 ft.
His Sweetheart When a Boy.....545 ft.
Viking's Bride .....400 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
The Hoosier Fighter.....800 ft.
The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Butterflies .....634 ft.
Christmas .....382 ft.
Japanese Vaudeville.....313 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft.

LATEST FILMS OF ALL MAKERS.

We receive the following synopsis of scenes for Edison's new film "A SCULPTOR'S WELSH RABBIT DREAM."

A Sculptor's studio. The sculptor cooking a Welsh Rabbit. A gas collector arrives and demands payment of his bill. Unable to obtain the same, the gas is turned off. An army officer calls and demands the delivery of three life size busts which he had ordered some time previous. The sculptor, having no light with which to work, is in despair. He lights a candle. Going to a curtained alcove, he reveals his masterpiece "The Lady of Marble." Bidding the figure good night, he goes to a couch and sleeps. Arising from the couch, he takes one of his small busts and leaves.

An antique art store. The sculptor tries to sell the bust. He finally succeeds in exchanging it for an old brass lamp.

The sculptor returns to his studio and proceeds to clean the lamp, when in a cloud of smoke "The Genii of the Lamp" appears ready to grant any wishes of the sculptor. He asks for light. It is given. He next wishes his masterpiece brought to life and "The Lady of Marble" steps down from her pedestal. He looks for the genii but he has disappeared. It occurs to him to have the genii make the three busts for him and rubs the lamp. He appears. In amazement he sees the clay slowly mould itself into shape. First Washington, then Lincoln, then Roosevelt, all complete. The genii again disappears. The sculptor after the remarkable work has been done makes love to "The Lady of Marble." In her efforts to escape him she upsets the lamp and the genii appears and forces her back to her pedestal. The sculptor on seeing his masterpiece returned to its inanimate form, collapses on the steps before it. The scene is changed and the sculptor falls off his couch and awakening, realizes it was all a dream. He vows never again to eat a "Welsh Rabbit."

"A MONT BLANC TRAGEDY" is a new Urban-Eclipse film. The first scene introduces us to a drawing room, where a young husband announces his intention of going mountain climbing with some friends. His wife expresses a desire to accompany him, but is refused permission and in pique decides to make an excursion of her own. We next see the husband's party successfully accomplish the climb. At the top of Mount Blanc they look through the telescope at parties still ascending. Among these they to their surprise see one including the young wife and this party they follow through the varying stages of the ascent, a pretty series of views showing the party, roped together for safety, climbing among the snow-covered boulders and crossing crevasses. At a steep slope unfortunately the rope breaks, and to the horror of the watchers at the telescope the wife is seen to fall over a cliff. A rescue party is quickly organized and brings her in, badly injured, and apparently sorry for her escapade.

A novel kind of film is a new one by Gaumont, called "THE LIFE OF A COMIC SONG," which displays the making of a comic song, and the various stages of its existence, from the time when it is at the zenith of its popularity until it finally reaches the street organ stage. The first scene, the making of the song, gives one the idea of how the inspiration reaches the composer. Scenes two, three and four, show us how the song takes on, a brilliant young artiste in all the hey-day of her youth and freshness, on the boards of a leading music hall (the stage, scenery, footlights, orchestra and hall interior showing gallery, pit, stalls and boxes, is extremely good staging). The song is received with applause, and the artiste is the recipient of the usual shower of bouquets. The following scenes show to what an extent the song has taken on. Going home after the theatre, tramloads, train-loads, and cab-loads of the late audience go mad over the song. Even sombre lawyers and bank clerks leave their duties to jig and dance to the tune. In school and college, scholars, teachers, and professors, are bewitched by the swing of the giddy air, and forsake lessons and studies at the sound of the irresistibly fascinating music. Next we are shown, five years after, the interior of a fifthrate concert room. The girl who was once the "star" of the music hall stage now appears to perform before a doubtful audience. She brings on the old song of five years ago, but even this audience rises in protest, and she is forced to make an ignominious exit. The final scene shows the last of the old song—it is ground out by an old blind organ grinder in the street to the discomfort of the passers-by.

"COULDN'T DO WITHOUT MARY JANE," is a new Rossi film in which a servant is discovered by her mistress saying good-bye to a soldier in the hall, and her husband kicks the intruder out. His wife, turning sharply on the girl, gives her immediate notice. An angry scene follows between mistress and maid, finally ending by the lady paying the servant off and turning her into the street, telling her to call for her box later. Without a servant the two decide for the present to do their own cleaning, etc., and husband and wife, putting on aprons, start at once dusting out the rooms. Their efforts are somewhat clumsy, and breakage after breakage takes place before they have half finished their work. They next go out to fetch in a few articles for dinner. The purchasing is successfully carried out by the good lady, but her poor husband, who has to carry everything, becomes over-burdened and tired before he reaches home. A number of the goods are entirely lost owing to the careless way they are carried, and as soon as the pair reach home they gladly drop them on the floor. Taking off his coat, the man sets about cleaning boots while his wife prepares luncheon. The poor wretch half smothers himself in blacking, and wiping his face despairingly, leaves black finger marks all round his brows. The meal nearly ready, he is ordered to get up the beer. Going down the cellar, he does incalculable damage in the dark, but finally he draws the drink successfully. In the dining room the tired pair sit down to their meal, which proves not a very happy one. The poor man, after tasting two or three dishes, abandons the food altogether, and his wife weeps at her failures. They both go to answer a knock at the street door, and on seeing their late servant with two men on the step ready to take her box, they seize her and drag her inside. The wife embraces the servant and implores her to come back at her own price, while her husband clears the men out. The joyful man, as soon as his wife has secured the girl, takes his turn at welcoming her, kissing her vigorously.

"JERUSALEM" is the title of one of Pathé's new films. The first view of this interesting part of the world shows the city of Jaffa, where the Turkish soldiers are seen marching through the streets; this is followed by a view of David's Tower and the Gate of Damascus. The next is the Mount of Olives, and afterward the Garden of Gethsemane. The Wall of Lamentations, where the devout are seen offering prayer, is next; a pretty and business-like street of the city, Via Dolorosa, is followed by photographs of a number of unfortunate, hideous-looking lepers. Then follow in succession several religious processions, the Latin Patriarchate, the consulate's arrival at the church of St. Anne's, French pilgrims, and pictures of women and children from Bethlehem. The film ends with a view showing Solomon's Temple and also a panoramic view of Jerusalem.

"TROUBLES OF A GRASS WIDOWER," by Pathé Frères. Having had a quarrel with his wife, a young husband is left alone at home, his better half having "gone back to mother." He chides himself into the belief that he can manage the house himself, and the manner in which he begins to clear the dishes away from the table does not discourage him. He uses a pair of gloves to wash them, but it does not work quickly enough, and he turns the hose on the whole business. When he has finally cleaned everything he drops the tray and all the dishes are smashed. He next attempts to prepare the dinner and goes out marketing. His difficulties in this accomplishment are many, but he finally reaches home. He finds plucking feathers undesirable work, so he cuts them off with a pair of shears; he places the whole chicken in the pan, throws in a sliced unpeeled potato and spills some wine in for gravy. After a few more additions to his display of culinary ignorance he has th concoction smoking pretty well. Sud denly he finds himself about to sneeze and raising his hands to his face h explodes so violently that his arr strikes the pan and the entire con tents fall upon the floor. But he goe to bed, and after a hard scuffle wit the sheets manages to fall asleep. I the morning he is unable to find hi tie and begins to upset things in nervous search for his neckwea After throwing out everything in tha room he goes to another and pulls ou and smashes all the drawers in a bu reau. Frenzied, he turns to a war robe and is knocking things about i wild disorder when the whole outf falls on his head. As he is flounde ing in the wreckage his wife and h mother enter, and while the old lad faints he falls on his knees, beggir for relief.

Another Pathé film is entitle "CUSTOM OFFICERS MYST FIED." Trying to dodge the pa ment of the toll which peasants mu pay when entering the city wi goods, an old couple are seen succes fully carrying through one scheme b which they smuggle rabbits throug The old woman stuffs the animal in her clothes at the back so that it r sembles a hunch and her husba makes himself a tremendous paun by stuffing a rabbit into his shirt fro In this manner they elude the vi lance of the officers. Then follo another trick which they demonstra They pull their dog into town, b the animal seems reluctant to go. there is no duty on dogs they are lowed to pass before the officers, they place the struggling dog in a b As soon as the couple have turned t corner they liberate the canine, and heads back for home. The officers t to stop it as it goes through the ga and the pursuing couple follow it. stead of chasing the dog they home and place a pig in the bag, that when they pass the gates, the ficers, thinking that they have cau their dog, do not interfere with th and they make their way to the lage inn, where they dispose of th smuggled pig.

"PLAYING AT CHESS" is an Pathé film. An old gentleman w his pretty wife and a male friend out for a walk. They reach a c and they seat themselves at a ta The husband invites his friend t game of chess, and the latter cepts. But as soon as they are

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gaged at the game the wife signals to the young man that she will wait for him at a table outside. He understands and soon the husband becomes so engrossed in the game that he does not see that the man has departed, but continues to figure out the board with his eyes glued on the pieces. The other player meanwhile is kissing the wife to mutual satisfaction; and when he sees through the window that the husband has at last made his move he dashes back to the table and makes his move as if he had been sitting there all the time. This done, he again leaves the chair vacant and goes out to make love, first instructing the waiter to tell him as soon as the husband moves a piece. The waiter watches, and when he sees the lone player about to stir he runs out; but the couple have gone somewhere else to spoon. The waiter understands but does not know what to do. Finally, in distraction, he throws himself into the chair; but so engrossed is the man at the game that he does not see who owns the hand which moves the opposing chess man. By the time the waiter has to make another move the couple have returned, and the young lover makes the last move, winning the game. The old fellow congratulates him, and the trio depart, the husband suspecting nothing.

Pathé's "UP-TO-DATE REMOVAL" shows how a clever fellow who is served with a notice to move gets an idea by which he outwits his landlord. He runs a line and pulley from his back window to a tree in the yard, and making bundles of his clothes and household effects passes everything out of the house, including his wife and children. Then wrapping his hat up in a sheet of paper, he goes down to the street. The janitor stops him, fearing that he is trying to escape, and asks him to open the package. This he willingly does, places the hat upon his head and is allowed to depart. Just as he leaves the landlord, with a gang of men and the legal notice, arrives to move him by force, but when they reach the room they find a sign which reads, "My landlord loses, not I."

"REGATTAS IN LONDON" is a fine sporting film by Pathé Frères in which the college boat races in London are depicted. The gay holiday crowds on the Thames and the preparation for the race is first shown. The crew are seen carrying their shell from the boathouse, seat themselves in it and pull off from the shore. The start of the race, which is between two eight-oared crews, comes next, and then the contestants are seen in full swing, their bodies bending in unison to the graceful, powerful sweeps of their slender oars, which cut the water without a splash. Views from different points along the course are given, the last being the finishing point, where one of the boats sweeps into victory about ten seconds ahead of the losing crew. The last picture shows the swans which have lent beauty to the scene being pulled out of the water and placed in a flatboat.

"WHAT A RAZOR CAN DO," by Pathé Frères, will interest them all. A gentleman who happened to have a hard time shaving himself loses his temper, and bursting into the room where his wife and mother-in-law are seated he wrecks the furniture, breaks the windows and dashes out of the house. At a restaurant a dish arouses his ire and he uses his cane with the effect of a cannon ball. When in rushing along the street he collides with a gentleman and strikes him with his cane, there is an exchange of cards, which means a duel and our friend rushes to the office. Here he throws things around in a slam-bang style, striking his terror-stricken clerks with his cane, when the door opens and in walk two men who come to arrange for the duel. There is pandemonium for a little while and the seconds are forced to take refuge behind the furniture; but meeting the two clerks they impress them as seconds for their employer and the duel is arranged.

The next scene shows the arrival of duelists, seconds and physicians at the place of combat. The contestants choose pistols, and in another few seconds both have proven their poor knowledge of the weapons, for several lookers-on are lying on the ground. They then try swords, but do not seem to have patience with the weapons and are soon locked in a hand-to-hand struggle. The spirit of combat seizes all others present, and as a result there is a grand mix-up in which everybody is fighting everybody else.

Our friend of the bad razor manages to make his way home and goes promptly to his room, where he pulls down portiers, smashes the furniture, upsets the bed and succeeds in making himself a fitting candidate for a hospital.

"LAUNCHING THE ROMA," by Pathé Frères. The launching of the Italian battleship "Roma" is shown, the first view being that of the king and queen of Italy going to the quay. Several views of the procession are given, after which the queen is seen pulling the string which releases the huge ship which is seen on the ways. A back view of the ways follows, showing the war vessel sliding down until, with a tremendous splash, it gains the water. The film ends with a series of views of the harbor.

"IT IS NOT THE COWL THAT MAKES THE FRIAR" is another Pathé film. This film opens with an after-theatre supper scene; the bottles of

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joy are uncorked, and one of the participants, a long-haired, shaggy-bearded fellow is hopelessly intoxicated. His friends conceive a good idea for a practical joke, and soon a razor is being engineered over his head. When his crop is shorn his beard is also removed, and bare as a bone, he is not yet aware of the change. Now his friends bring a friar cowl, and it is thrown over him. Thus, resembling such an extraordinary thing as an intoxicated monk, they carry him to the nearest monastery. The good father who answers their knock is horrified at the sight of the drunkard, and the jokers keep serious long enough to receive the thanks of the friar, after which they depart.

Inside the grim walls they carry the bogus monk to a seat, but he is oblivious of his surroundings and his punishment is ordered. A number of friars gather around him and begin to whip and pummel him plentifully. His booze-filled senses render him unmindful, but apparently he soon begins to sober up under the lashing, for he jumps up from the ground and seeing himself surrounded by a lot of "fighting monks" he strikes about him in every direction and upsets the ecclesiastical gentlemen long enough to make a hasty exit from their midst. Still unaware of his priestly garb, he makes his way home. It is morning and he tiptoes through the door first poking his head in; safe thus far, he steals up behind wifey and plants a kiss on her mouth; not recognizing her own lawful and wedded she routs him from the house, and he is last seen nursing his wounds.

"THE ONE-LEGGED MAN," also by Pathé Frères. A girl who has the job of wheeling a cripple around in a cart goes to join some friends while her charge sleeps. An extraordinary thief comes along and steals the cripple's wooden leg. Immediately the cripple awakens and gives chase, with the girl, who pushes the cart in close call. The man runs like a hare, but the cripple is upon him at every turn. The one-legged man annexes the crutch of an old gentleman who was asleep in the park, and with the aid of this he is better able to follow. At one point two policemen join in the chase, and they follow the thieves over walls, down hills and around corners, the one-legged man always traveling faster than the others. Crossing a meadow, the fugitive attempts to leap a ditch but falls in and has to scramble out, as do the others, But the one-legged man clears the ditch in one leap. The thief is finally run down near the course of a stream, but makes a high dive and gains the water, but the cripple is upon him, and reaching the opposite shore, holds him until help arrives.

Pathé Frères: "UNLUCKY OLD FLIRT." An old gent with a weakness for the opposite sex and apparently with plenty of money is seen in his garden, completing his toilet, viz.: adjusting a wig. After his three servants put on the last touches he goes forth, and he is first attracted by a pretty maid with a basket on her arm. Finding that he cannot progress in this case he goes to the seashore and endeavors to captivate a certain damsel. While playing peek at a bathing house he is given a good bath by two girls who handle buckets well, and he runs away. Next he is involved in a melee through which he is challenged to a duel, and he must accept. He meets his antagonist and they choose as weapons buckets of water. Result, another thorough dousing of the flirt. He finally decides to enter the water, and when he emerges from the bath house in a bathing suit a small boy steals his civilian outfit. Shivering and chattering in the flimsy bathing suit, the old gent orders an auto and goes home, where his surprised servants are soon hard at work soothing his nerves.

Pathé's "PIERROT'S JEALOUSY AND DRUNKENNESS" is very fascinating. Pierrot and his Columbine are seated at a little feast with another domino friend, when Pierrot becomes jealous of his friend's attentions to the girl and orders him from the room. The friend complies promptly and the lover, in despondence, begins to drink until he is almost helpless. In this condition he wanders out to a cafe and resumes his drinking. Here a strange couple seated at a table seem to resolve themselves into Columbine and his friend and the crazed Pierrot attacks them, only to realize his mistake, for which he is thrown out. Later the same couple appear on the street and Pierrot again attacks them. Now he falls asleep on the bench and his dream is shown; how he sees Columbine and her supposed suitor strolling together and he kills them. How he is taken before the court and found guilty, for which he is sentenced to die; the execution is shown, Pierrot being marched out to the guillotine. He is placed in position and just as the weight drops, Pierrot awakens by falling from the bench. He wanders on, and a couple in a carriage seems to him to be the suspected two, so that he runs after the vehicle and pulls the wheel off. Going to a park, a marble statue seems to have Columbine and the supposed lovers for subjects, and he smashes the piece of statuary with a stick. But he finally comes to his senses and going home, finds Columbine waiting for him,—kisses and curtain, of course.

"THE DECEIVER" is one of the latest films of the Vitagraph Co. of America. A singer in Shakespearian costume is putting on the finishing touches. He writes a note, gives it to his dresser to deliver just as the call announces his time.

In an apparently happy home the husband and wife (and two children)

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are seen entertaining a party of friends. Unseen by the husband the messenger delivers the note from "Romeo" to the wife, who reads it secretely. Shortly after the singer joins the party, where he is cordially greeted by all. He holds a brief conversation with the wife, makes love to her, kisses her hand. The husband, glancing in the direction, looks suspicious.

The scene changes to the theatre. An actress is "making up." The door opens and "Romeo," in costume, enters, makes strenuous love to the soprano, who is in desperate love with him. A call boy announces their time and they leave to do their act. Romeo and Juliet have finished a duet, are making a bow; the man, lingering a minute, is presented with a bouquet from the occupant of a private box (the wife). He bows himself off the stage, goes to the soprano's dressing room, presents the flowers to her and goes to his own dressing room. A moment later the unfaithful wife enters, rushes into his arms. While in fond embrace the actress enters, carrying the bouquet. She is grief-stricken, as is the wife at sight of the flowers in another woman's hand. Both upbraid the man, who impatiently turns away. At this moment the husband, who has missed his wife and surmised her whereabouts, is heard coming. The actress quickly takes in the situation and pushes the terror-stricken wife into her room. The husband angrily enters and demands of the tenor his wife. The actress assures him that his suspicions are unfounded and bids him follow. Together they enter the soprano's dressing room, where the wife is sitting; explains that she is the one visited, etc. The husband is ashamed of himself for his suspicions, and after a touching farewell leaves.

The tenor enters the dressing room, approaches the actress, who scornfully repels him. As he departs she falls to the floor in a faint.

"TOO MUCH CHAMPAGNE" is also by the Vitagraph Co. of America. A clubman has imbibed too freely of champagne; returns home and finds the house rocking to and fro. After much difficulty he manages to get inside, finally reaching his bedroom, where the same conditions exists. Removing his hat and coat, and putting on his pajamas, he tumbles into bed and is soon lost to the world. As he tosses restlessly in bed a vision appears above the couch, showing the man and his companions at a table drinking wine. This vision dissolves, and through a puff of smoke the devil appears carrying a pitchfork, with which he prods the sleeping man. He starts in his slumber, is finally dragged out of bed, and with Satan disappears in smoke. Through the clouds the unfortunate man is dragged, his fear further increased by constant jabs with the fork.

At the entrance of Hades. St. Peter sits beside the gate as the devil pulls the victim. His pedigree is looked up and St. Peter points beyond, in which direction the devil takes him. They are ferried across the river Styx to the "Devil's woods," where innumerable imps jump up and prod the captive. Passing along the River of Souls they at last reach the fiery pit, into which he is precipitated.

A fierce struggle takes place, and during this the man escapes and retraces his steps, with the multitude of imps in close pursuit. In the Devil's woods he is overtaken, thrown upon a rock and subjected to further torture. While still being stabbed by the imps the scene fades away to the man's bedroom, where his wife is shaking him to rouse him from a nightmare.

He "comes to," kneels in bed and takes a solemn vow never to drink again.

Another new film by the Vitagraph Co. of America is entitled "MASHING THE MASHER." A common nuisance, and one too frequently seen (a masher), is posing on a street corner, ogling all females as they pass. Two young ladies appear, the "irresistible" man bows to them. They are very indignant and pass on, the masher following and annoying them. They finally reach home in no amiable state of mind. Three young men are playing cards as the girls enter. They tell of their experience, and the men plan to make an example of the cheeky individual. The girls wish to avoid any violence and hit upon a plan which, though less forcible, will teach the masher a good lesson. The scheme is thoroughly discussed; all join in laughter over it. One of the girls sits down, writes a note, "Meet me at the corner of Broadway and Sixth avenue at six to-night. Look for a white straw hat," signed: An Admirer. Calls a messenger, who is instructed to deliver it to their disturber.

At the masher's home he is lounging around in a smoking jacket, smoking a cigarette, when the messenger arrives and hands him the note. He reads it, is overjoyed, looks at his watch, then proceeds to dress with great care. His toilet completed, he proceeds to keep the "date." Arriving at the street corner our friend poses, frequently consulting his watch.

In a second story room, directly over the position taken by the "dude," the "boys" are arranging boxes of rubbish, pails of water, etc., with which to surprise the masher.

On the corner the "nuisance" is waiting for his admirer. Around the corner the girls are peeping, waiting for the signal from the boys overhead. A white hat is lowered down until the masher sees it, looks upward, and at this moment a perfect avalanche

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138 E. 14th St., New York City

of straw hats, piles of rubbish, old shoes, pails of water, etc., fall upon him. The girls appear on the scene, dance around in great glee at the masher's discomfiture. He looks up terrified, and presumably makes a resolution to stop mashing.

Following are the contents of a descriptive circular for "THE SNOW MAN": That season of the year when the Earth gets Old Sol's Capricornus, and Sol gets the Earth's "Goat," is especially fascinating to youth. Such is the time of action of the Biograph's latest comedy. Outside of the little old school house there wages a furious blizzard, and the session concluding, the youngsters come tumbling out in high glee. Romping about, snowballing and like sports are indulged in until finally they set to work and build up a snow man. When completed they rally round it, and then reluctantly wend their ways homeward. The shades of night fall and darkness reigns until dissipated by the moon, who sheds her silvery light o'er the white robed landscape. The good fairy appears, and with her wand imbues with life this personification of Jack Frost. Just then Predatory Pete trudges along with a bag full of fat pullets that he clandestinely secured at a neighboring henhouse. He sticks his pipe in the snow man's mouth, takes out a bottle and is about to toast his Icy Majesty when, to his amazement, the snow man is puffing away on the pipe with keen enjoyment. A more frightened coon you never saw. Dropping the bottle, he bolts, scared almost as white as the snow through which he struggles. The snow man picks up the bottle and after one swig puts the bottle again to his mouth and drains it. Here is an oddity—a snow man with a jag. You may imagine what follows.

"PAINLESS EXTRACTION" is a new Williams, Browne & Earle film which shows a man in a dentist's chair of torture taking oxygen gas, about to have his tooth extracted. While the dentist works he dreams of what is being done, and this vision furnishes the humor of the production. Another film handled by the same concern is "HIS SWEETHEART WHEN A BOY." This is a dramatic story which illustrates the old maxim, "Don't give up the old for the new."

"WAY DOWN EAST" will be put on the market this week by the Kalem Co.

The opening scene takes place in a typical New England farmyard on a cold winter day. The characters are muffled in heavy wraps, and aside from the snow on the ground, the fact that the thermometer is well down toward zero is proved by the frosty breath of the actors in the film.

There is, of course, a great deal of comedy introduced into the story, but the intense life interest story of Anna, her lover and her betrayer is the absorbing element of the film. Anna is shown finding a home at the Squire's her meeting with David and afterward with Sanderson, her betrayer Sanderson denounces her, and unable to endure her shame, she leaves the house and goes out into the storm She is shown wandering about helplessly on the mountain and finally sinking exhausted into the snow. Next the searching party starts out and rendezvous at the sugar house. Here occur the thrilling fight between David and Sanderson, and the finale, when Anna is brought in by David, the villain denounced and the Squire gives his blessing to Anna and David.

"ALL IS FAIR IN LOVE AND WAR" is the latest production of the Essanay Mfg. Co.

The opening scene shows the den of three chums. One is discovered asleep on the couch and is finally awakened by the other two throwing pillows and books at him. The young artist arises and strolling over to the window discovers a pretty girl passing, with whom he immediately flirts. The other two, seeing this, plan to win the fair maiden. The first fellow buys her a beautiful box of flowers and sends it to her with a note, "If you love me wear these." The other two boys, discovering the box on the table, take out the flowers and replace them with a pair of pajamas. The delivery to the girl by a messenger of the note and finding the pajamas causes the girl's father to arm with a heavy boot, the housekeeper with a duster, and the girl with her fingers ready to scratch his eyes out, and wait for him. When he arrives at the girl's house he is thrown out, swearing revenge on his two friends. The next fellow has bought a valentine to bring to his lady love. The other two fellows, discovering this pretty valentine, quickly take it from the box, replacing it with a homely one drawn by the artist, and some lemons. Hearing the valentine bearer coming they quickly sit down and watch him as he puts the box under his arm and starts to see his girl. The next scene shows him handing her the box, not knowing that the contents had been changed. He is also thrown down the steps, just as his predecessor. The third fellow now comes in for his experiences. He is heard telephoning to the young lady that he would meet her at 8.30 and starts in to press his full dress trousers. His chums steal the pants, and when he comes to take them he finds them gone. Quickly looking around and seeing it is after 8.30 now he grabs a rug, puts it around his limbs and runs down the street half dressed to meet the lady. The other two fellows have already called at the house and persuaded her to leave with them. Just as the young fellow comes along he sees the other two boys with the girl and tries to explain, but a passing policeman, seeing the peculiarly dressed fellow, chases all three of them home and walks off with the young lady himself.

SUNDAY SHOW QUESTION IN VARIOUS COURTS.

Discussions in Buffalo, Waterbury, and Action in Newark and Montreal.

Buffalo, N. Y.

A decision in regard to Sunday pic- ıre shows rendered by Justice Pound ı the Supreme Court is based on tate law and therefore regarded with ıterest. Justice Pound denied an ap- lication on behalf of the United 'audeville Company for an injuction estraining the police from interfer- ıg with the moving picture shows of ıe company on Sunday, and his de- ision sustains the action of the Mayor ıdam and the Buffalo Police Commis- ioners, as well as of similar action by ıe Rochester municipal administra- ion. His opinion in full is as fol- ows:

"The Penal Code, Sections 259-277, rohibits the doing on Sunday of cer- ain specified acts which are declared o be 'serious interruptions of the re- ose and religious liberty of the com- unity.' (Penal Code, Section 259):

"The doing of no act on Sunday is rohibited, except for the reason that ıe Legislature deems that the doing f the act is an interruption of the re- ose and religious liberty of the com- unity, but such repose is deemed to e interrupted by the doing of such rohibited acts, however quietly said cts may be done.

"All labor on Sunday, excepting 'orks of necessity and charity, is pro- ibited (Section 263). All trades, man- facturers, agricultural or machinery mployments are prohibited on Sun- ay, except that such works of neces- ity are permitted as may be per- ormed on that day so as to not inter- ere with the repose and religious lib- rty of the community (Section 266).

All public traffic on Sunday is pro- ibited, with certain exceptions eemed to be needful to the comfort f the community and not interfering s repose (Section 267).

"All theatrical performances on unday are prohibited (Section 277).

"All shooting, hunting, fishing, play- ng, horse racing, gaming and other ublic sports, exercises or shows are rohibited upon Sunday, also all noise isturbing the peace of the day (Sec- ion 265).

"It is claimed on this hearing that a noving picture show open to the gen- ral public, to which an admission fee s charged, giving numerous exhibi- ions daily in a hall or theatre lo- ated on the principal street of the ity, in close proximity to places of vorship, does not come within any f the prohibited acts above set forth nd that it may be lawfully opened on unday. On motion for preliminary njunctions in the First Judicial Dis- rict it has been held that such mov- ng picture shows are not 'Public hows' in the meaning of Section 265 f the Penal Code, and injunctions ave been granted restraining police nterference therewith on Sunday. On ike motion in the Second Judicial District the contrary has been held and the injunctions have been de- nied.

"It has been held that the 'Public Shows' prohibited by Section 265 are only those which are outdoor in pub- lic view. Keith & Proctor Amuse- ment Company vs. Bingham, N. Y. Law Journal, January 22, 1908.

"It has not been clearly demon- strated why the Legislature should have prohibited all outdoor public shows and also the performance of any tragedy, comedy, opera, ballet, farce, negro minstrely, negro or other dancing, wrestling, boxing, spar- ring contest, trial of strength, or an aerial, equestrian or dramatic, per- formance or exercise or any exercise of jugglers, acrobats, club perform- ances, or rope dancers on Sunday, and provided that aiding in such perform- ances by advertisement or otherwise should be a misdemeanor, and that every person who leases any place for the purpose of such performance is guilty of a misdemeanor (Section 277), and should at the same time have intended to permit a moving picture show to open its doors on Sunday.

"A fair construction of Sections 259- 277 of the Penal Code leads to the con- clusion that all public shows are pro- hibited as "serious disturbances to the repose and religious liberty of the com- munity.'

"The courts have repeatedly held that ball playing on Sunday for which an ad- mission is charged is a public show, whether noise actually disturbs the peace of the day or not, because the statute presumes that such ball playing inter- rupts the repose of the community. (People vs. People, 44 Misc. 118.)

"That seems to be the case with this plaintiff. It gives a 'Public Show,' and it is to be presumed that such an act if done on Sunday will interrupt the repose of the communtiy. Motion denied."

Newark, N. J.

The first chapter of a test case which will decide the Sunday question in New- ark, N. J., has been enacted in Precinct Court.

Moving picture showmen and repre- sentatives of places of amusement oper- ated on Sundays were on hand in force in the First Precinct Court when Eugene Couture, proprietor of a nickelodrome at 60 Market street, was arraigned on a test charge of violating an ordinance by con- ducting a moving picture performance on Sunday without a license. A formal plea of not guilty was entered on behalf of Couture by Rudolph A. Braun, his counsel.

After hearing the testimony of three witnesses Judge Howell announced that to his mind there had been a violation of the ordinance. He added, however, that had the complainant been under a State law, so that he would have discre- tion as to its disposition, he would gladly have suspended sentence, knowing that

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it was a test case undertaken in the interest of a number of business men. Under the city ordinance the penalty is fixed at $50, which, with costs of $2.05, Couture paid under protest. Mr. Braun announced immediately after the case was concluded that he would take the matter to the Court of Common Pleas as soon as possible.

License Inspector Ward was called to show that Couture had no license for last Sunday performance. He also showed that licenses were never given for any Sunday's performance. He also showed of his visit to Couture's place with Patrolmen Troy and King, and of having witnessed the performance of moving pictures. The captain said he heard a piano played, and in answer to a question by Mr. Braun said he recognized the strains from the music-box as being "sacred." Patrolman King, when asked for a description of the show, said it represented an illustration of a musical piece entitled "The Holy City." He knew it because he had seen the same picture before. It represented a church choir singing, and there were angels hovering as a back ground to the singers, with clouds surrounding them.

The entire question of the Sunday show will be definitely ruled upon before all the proceedings are over.

Waterbury, Conn.

Superintendent of Police George M. Beach has notified Manager H. E. Parsons of Poli's Theatre and Managers McMahon and Halliwell of Eagle's Hall that it has been decided to close up all moving picture exhibitions on Sunday. The order came as a complete surprise to those concerned and the news that Waterbury was to have a blue Sabbath caused some little consternation around town.

The closing of the Sunday shows comes as a result of the activity of Harry S. Friedman, who runs the Lyric Theatre at 87 East Main Street. This small moving picture establishment was formerly conducted by James E. Harrington, who was arrested some time ago for trying to open a Sunday show there.

Mr. Friedman has been after the Superintendent of Police for permission to run on Sunday, but Mr. Beach refused absolutely to allow these small amusement parlors to open. The police object to the place because the audiences which attend stay within for but a short time and come out to make way for the next relay of sight seers. This would, the police think, keep a crowd about the outside of the place on the sidewalk. There are people going in and coming out most of the time.

Mr. Friedman takes the stand that Mr. Harrington took in the matter and thinks he ought to be allowed to run on Sunday if the larger amusement places do. He has threatened to get out warrants for the arrest of the managers of Poli's and Eagle's Hall if they opened on Sunday. So Supt. Beach sent for manager Parsons and informed him of Mr. Friedman's purpose. He stated that if the warrant was issued, the police would have to arrest him and close Poli's Theatre. Manager Parsons talked the matter over with Mr. Beach and it was decided that Poli's would not open Sunday.

Mr. Parsons said that it would be a great disappointment to his patrons. He said that every Sunday he entertains about 2,500 people at Poli's with a motion picture and illustrated song entertainment. The Sunday exhibitions, he said, afforded a place where a large number of people could spend a Sunday evening in an orderly manner. Manager Parsons has decided to give the Sunday show on Saturday and will have motion picture exhibitions at Poli's on all afternoons and evenings when other attractions are not booked at the theatre. This sort of entertainment is popular with a large class of theatre-goers.

Manager McMahon of Eagle's Hall said he was greatly surprised and disappointed at the stand taken by Mr. Friedman. Mr. McMahon said that last year when he conducted the Bijou, a nickel theatre, on Grand Street he asked permission to run on Sunday and was refused. He said, however, he didn't go up and have warrants issued for the larger places of amusement which are conducted on Sunday. Mr. McMahon had a conference with Supt. Beach and decided to close up Eagle's Hall on Sunday without forcing Mr. Friedman to go to the trouble of having him arrested.

Supt. Beach is in favor of allowing the larger places to open on Sunday. He thinks that it affords a quiet and orderly entertainment for a large number of people who have no other place to go on that day. But he refuses to allow the small places located right on the street to open and he believes that the public does not want them open. With Mr. Friedman forcing the issue as he did, however, there was no other course to take but to force Poli's and Eagle's Hall to close.

Montreal, Canada.

Keeping moving picture halls open on Sundays is a violation of the law according to Judge Choquet, who imposed a fine of $10 on L. E. Ouimet, against whom the provincial authorities had insituted a test case, charging him with illegally keeping the Ouimetoscope moving picture hall, East St. Catherine street, open on Sundays.

This is the first time that keeping such amusement halls open on Sundays has been established in court as an infraction of the law. Early last November Chief of Police Campeau announced his decision to apply the Sunday closing by law to all moving picture halls and penny arcades. It was discovered, however, that the civic by-law in question could only be applied to theatres and not amusement halls in general. Owing to this, His Grace Archbishop Bruchesi applied to the Attorney-General to have the provincial authorities enforce the Sunday law, in view of the fact that the Montreal civic by-laws did not cover the case of moving picture establishments. As a result Provincial Detectives Lapointe and Brosseau were instructed to visit all such halls on Saturday during last December and warn

proprietors that keeping their establishments open on Sunday was a violation of the law and that infractions would be punished. This was done and the inspection was repeated by the detectives on the following Sunday, after which a report was forwarded to the Attorney-General with a list of all halls that had been kept open notwithstanding the warning. Following this came instructions to institute a test case against the proprietor of the Ouimetoscope.

In view of this judgment, Prosecuting Attorney Hibbard and Lafortune may institute action against other proprietors but they have not yet reached a definite decision in this respect.

Mr. Ouimet announces that an immediate appeal from Judge Choquet's decision would be entered by his lawyer.

"O. K, BY GORRY!"

Cheap theatres as missions for the young of the city, the man that turns the crank operating the moving picture machinery a missionary to the young men of Battle Creek, Michigan, and the illustrated song artist a gospel singer in disguise.

That is the way Chief of Police Farington has sized it up. That the five-cent theatre has done more to discourage and diminish drinking and crime in this city was another declaration made by the tall boss of the city blue coats.

"Yes, sir, by gorry," said Farington (to quote a local daily), "I honestly think that these nickel shows have really done more to prevent drunkenness and drinking in the city than all of the sermons that were ever preached.

"Before we had them with us, what was a young fellow going to do for amusement? There was the saloon or the billiard hall inviting him in. One was about as bad as the other. He naturally got to drinking just to pass away the time and he soon fell into the habit of hanging around saloons, meeting bad company, and before long he had gone wrong.

"Now look at the difference. For ten or fifteen cents a young fellow can get a whole evening's entertainment, and he can go home with a level head and wake up in the morning without a sick headache and a bad taste in his mouth. And the young fellow can take his girl to one of these cheap shows and it does not cost him his whole week's pay to do it, either. And every one of the cheap theatres here put on a show that could not offend the most fastidious. They also keep the farmer who comes to town out of the saloons.

"The saloon men of the city do not like to see these cheap shows doing business here. Every one of them complains that it takes money out of his pocket, and I would not be surprised to se several saloons close up here as a result of the inroads made on their income by the cheap theatres. I like them. I wish we had more of them here. My officers would have fewer drunks to look after."

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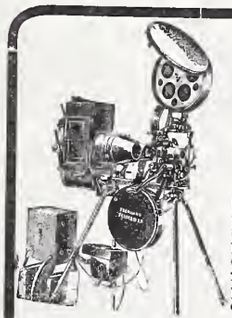
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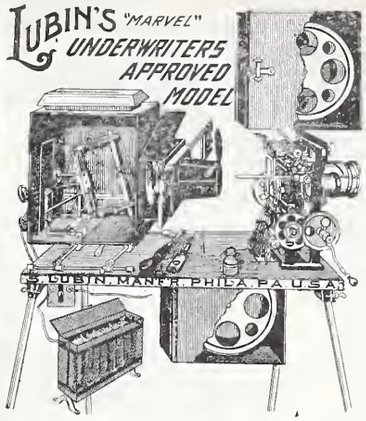

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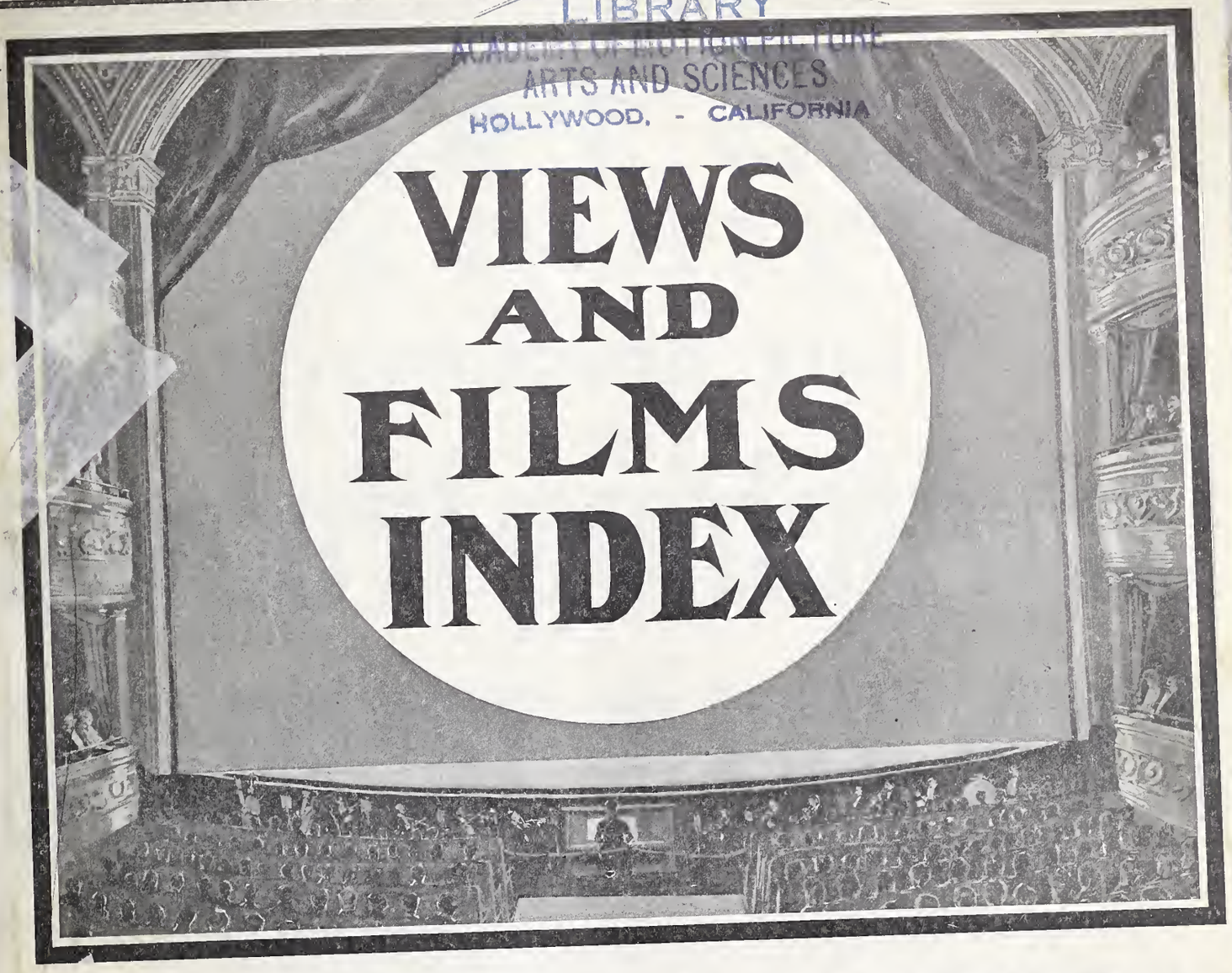

THE FILM RENTERS

should recognize that **QUALITY** is now the issue in the struggle for business. You must tell the showmen about your intentions, and the surest, quickest way to reach them is through the recognized medium for the trade

THE

VIEWS AND FILMS INDEX

36 EAST 23rd STREET, NEW YORK CITY

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FILMS

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THE EXHIBITOR.

His Position Discussed.

The most important factor in he moving picture business and the one upon whose success the health of the industry depends in a great measure, is the exhibitor—the man who conducts the five and ten-cent show. But notwithstanding this important fact, it seems as if showmen are under the impression that the present associated movement is for the sole object of forcing them to giving up more money for their service. Whether this is so or not does not remain to be told now, for the reason that we have not yet seen the working of the movement. In the meanwhile the discussion in various quarters is interesting.

We had a visitor this week, Dr. H. Charles Hespe, of Jersey City, N. J. By way of introduction be it said that Mr. Hespe's position as a showman is a decidedly advantageous one for the reason that the site at 338 E. Central Ave., on which his Hippodrome is located, is his own property, so that the important item of rent is no worry to him. He conducts an exceptionally well equiped theatre which has never been bothered by police or other authorities, and notwithstanding the close competition he is doing good business. To begin with, Mr. Hespe does not want to go down on record as a kicker who is out only to grind his own axe; as a matter of fact, he can very well afford to pay the increase in rental rates without being bothered at all. But when he came in, his first question was as to whether the VIEWS AND FILMS INDEX takes one side of the question or the other, and on being assured that we are entirely non-partisan and as such would print anything he had to say, he waded in.

"The end of the present movement is not for the good. I do not see how anybody can contend that the combination which has been effected between renters and manufacturers will not seriously interfere with the prosperity of the small man who runs his five-cent show. I have never seen a beneficial result in such movement, and I wish you to say for me that I ask the exhibitors to get together and protect themselves now. This is the time! This is the hour! And if it is a question of the man for the hour I am willing to begin right away. There is not time enough to wait and every day counts. I am sure that, realizing the situation at the present, every exhibitor appreciates the weekly poundings of the VIEWS AND FILMS INDEX in the past regarding the association of exhibitors. It is true that you have advocated it straight along but the result of your efforts has not been your fault. But what are the exhibitors going to do now? Are they still going to wait?

"It has been contended that one result of the present movement will be that the lowest class of moving picture theatres will be eliminated. I shall not argue that point; perhaps they will. But I refuse to believe that there are a sufficient number of this character of places now running to warrant such wholesale action.

"We are told that we should raise the price of admission. Well, I suppose that this is greatly a question of locality; and speaking for my section, I insist that were we to charge ten cents admission we would have to close our doors in a short while. In our particular locality there is every evidence of the public's good disposition toward us. There is even argument among them as to which is the best show on the thoroughfare and discussion of the merits of the various shows is frequently heard among people who have no more interest in the shows than as mere spectators.

"What are we to do? I do not propose to lay out a definite plan impromptu, but I ask that you give us a chance through your columns so that we may at least get together in a common interest. The exhibitors must awaken to the danger that threatens and the sooner they get together in some way the less will they have to regret in the future. I merely issue this call and I leave the working out of the details to more brainy men."

VIEWING THE SITUATION.

A Conservative's Summary

The present is one of the most remarkable periods in the field of moving pictures since their inception. Heretofore the chief interest in them has been exhibited by the people who looked to them for amusement, but at the present time, with conditions as they are, a new interest—the genuine interest of the promotor and investor—is manifested with an unmistakeable keenness. The daily press has been devoting considerable space lately to the "$50,000,000 moving picture syndicate" and high financiers have been sitting up to take notice. Some of them do not seem to understand how such a good thing ever got away from them. Naturally the newspaper talk of the millions has led to a great deal of talk and speculation. Much of it has been of a character scarcely worth attention because many of those who have indulged in it have had no real interest in the pictures one way or the other as investors. Among the manufacturers, renters and exhibitors there have been some good heart to heart talks during the past two weeks, the chief topic being the policy outlined at the recent convention in Buffalo, N. Y. The opinions expressed concerning this policy have varied considerably. On one hand have appeared sturdy champions of the movement; on the other critics and skeptics have had their say, as in all important movements, but nothing has developed to indicate that there is the slightest weakening on the part of those who framed the policy. Among the champions is found a spirit of unmistakable gratification. They declare that when the policy adopted has been given a fair trial its most sturdy supporters will be found in the ranks of those who are now the critics.

Some of the developments attending the situation are quite interesting. One of them is the stability attending the Buffalo programme. Unionism was first talked of and inaugurated among the operators. They conceived the idea that their movement would not only bring about their own salvation, but also save the moving picture business from an early decline through an enforced employ of experienced handlers of the machines and pictures. The theory was all right, but practical manifestations did not appear. Then the renters, the people who rent to the exhibitors, got the union bug in their bonnet, but nothing developed to attract very serious attention. Occasionally rumors would spring up that the operators and renters would eventually come to an understanding. To support these rumors it was stated that there was a direct interest between the two bodies in that it was policy for the renters to demand of the exhibitors that they hire only competent men as operators so that the machines and films would receive proper care and attention. But despite the existence of these two unions covering a period of many months nothing transpired to awaken a genuine interest. Occasionally somebody threw out a hint that their existence was purposely a quiet one and that some day there would develop a scheme that would give the renters a Hackenschmidt hold on the manufacturers. Stories of this kind were credited in but very few quarters and affairs moved quietly and smoothly along until the Buffalo convention finished its labors, and then what a stir! The flurry that has been caused would lead the calm observer to suppose it is little short of a miracle that the manufacturers should have come to any kind of a mutual understanding. Some of the disgruntled people have been talking about trusts and monopolies ever since. In these days of combinations such cries arise on the slightest pretext. Up to the present time there have been no results upon which such a conclusion can be based. As the Buffalo policy only became operative this week nothing can be pointed to as proof of such claims. Up to the present time it is purely a matter of construing the policy in question, and as at all times there are so many people who place misconstructions through a lack of understanding, and an equal number who always misconstrue a thing for a purpose, it would be well for the sober minded man to go slow.

Surveying the field in its present state one is forced to the conclusion that the policies do not partake of the elements embodied by what are generally known as trusts. Looking into the situation of the past few months calmly and without prejudice one could not help but see that an excellent industry was being threatened by irresponsible and wreckless people. A form of amusement that had gained unprecedented popularity with the hundreds of thousands of those who sought an innocent means of pastime at nominal cost was threatened by serious injury, if not destruction, through the almost insane efforts of some thoughtless people who could only see in the moving pictures a means for rapidly acquiring money. Nickelodeons multiplied to such an extent that landlords were on their knees praying for the time to arrive when the leases of their grocer or tailor tenants would expire so that they could turn the place into a picture theatre. Fruit stand magnates allowed the Board of Health to confiscate their stock in trade. They had no further use for it. The few dollars they had in the bank afforded ample capital for the rental of a second hand machine and a few tortured pictures. Had this class of people remained in their own disreputable quarters the effects might not have been so decisive, but like an epidemic they spread to various parts of the cities and towns to the detriment of men who were conducting respectable places, and to the disgust of the better class of people that patronized them. In some cases the "pikers" became so indifferent to the requirements of managers of amusement resorts that even their own class became disgusted with them, and in many instances the health authorities and police were called upon to act. Surely something was required to save the day for legitimate capital, enterprise and industry. There has been much criticism of the increase in rental prices under the new policy, but if this step will drive the undesirable exhibitor out of the field it will be a splendid achievement. The moving picture field requires "the survival of the fittest." Thousands of men, women and children are forced to remain away from moving picture resorts through lack of comfort, risk of insult, or possibly imposition. As soon as the confidence of these is restored the question of additional expense will become a comparatively insignificant one to the exhibitor. Moving pictures are great money winners when properly handled. Many of the manufacturers have truthfully stated that too many unscrupulous people have engaged in the business and it is their desire to counteract the effects that have been felt in many quarters. Surely no one can take exception to such a policy. It will mean better satisfaction for the patrons, more money for the exhibitors and a corresponding increase in revenue for the renters.

The cries of "monopoly" and "trust" have been raised mainly by some people endeavoring to gain something through prejudice, even to working upon the sentiments of operators. To any sane person such work appears silly in the extreme in face of the accepted re-

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calehuff, Chas., 4th & Green sts., Philadelphia, Pa.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Maiu St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
Fort Pitt Film & Supply Co., Inc., 808 House Office Building, Pittsburg, Pa.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
Hetz, 302 E. 23d St., New York.
F. J. Howard, 564 Washington st., Boston, Mass
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
E. H. Jaeger, 371 Palisade Ave., W. Hoboken, N. J.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
E. Meyers, 123 West 27th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 876 Eddy St., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
Wm. Paley, 40 W. 28th St., New York.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
D. W. Robertson, 407 Park Row Bldg., N. Y. City.
Selig Polyscope Co., 43 Peck court, Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Urban-Eclipse, 662 Sixth Ave., New York, N. Y.
Urban-Eclipse, 52 State St., Chicago, Ill.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Coleman & Newton, 237 East 41st St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland O.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Heunegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Harry H. Robertson, 562 Bainbridge St., Brooklyn, N. Y.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manbattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

ports from the Buffalo convention, one of the chief aims of the operators has been the enforcement of rules requiring the licensing of operators after due examination as to qualifications and they have been working steadily along this line. One of the foremost declarations at the Buffalo convention was that operators of moving picture machines should be licensed. If this policy is adhered to the legitimate operator will eventually regain his own. Hundreds of competent men are out of employment to-day through their places being filled by mere boys who would be unable to hold their jobs if compelled to undergo an examination for a license. Summing up the situation as a whole, all the talk now indulged in by some of the critics is only such that attends all movements toward reform. Those interested in the present movement declare that the results will ultimately benefit all concerned. Such projects should be encouraged at least until they can be given a fair trial, for surely many branches of the moving picture business have been in need of reforming for some time.

B. V. D.

THE TRAVELING SHOW.

Many exhibitors throughout this country often experience difficulty in getting profitable audiences. Of course this may be due to the population of a town being limited or some other special event taking place at the same time, but where neither of these conditions exists the fault has been found to rest with exhibitors who put on shows which are not satisfactory.

In a town of 2,000 population there may be 500 persons who enjoy moving picture exhibitions and they will attend them as long as they continue to please but once an exhibitor comes to that town with a low grade stock of films or uninteresting slides, he has spoiled the good opinion of the audience and in many cases even incurs their ill will. He may draw a good house for the first evening because the show before him was satisfactory, but word that his show is not up to the mark begins to circulate quickly and the result is that not only does the size of his audiences for the following evenings diminish but the exhibitor who visits the town after him is the greater sufferer.

A showman's statement on the subject is interesting; he says: "If a man who just knows how to operate a machine and has a little capital thinks he is going to make a success as an exhibitor, he is greatly mistaken. Not only does he bring failure to himself but to those who come after him. He is an obstacle in the progress of the business. Exhibiting requires capital. A good repertoire is essential and even this is of no account unless backed up by good management. A moving picture show must not be lacking in mechanical effects to lend realism to the scenes depicted on the screen. The exhibitor must be well versed in light effects, and if he himself is not an operator he should have one who is a first-class mechanic.

"I have seen shows given where the pictures were good and the operation of the machine was good, but the exhibition hall was not sufficiently dark and this entirely spoiled the effect of the pictures. Advertising alone may bring an audience for the first night, but patrons of these exhibitions as a rule, know a good show from a bad one, and the man with the latter will quickly find, taking his box office receipts as a register, that he cannot palm off any old thing at all on the motion picture audience. A good show is bound to make money and no matter how many shows there are, they will continue to draw as long as they make good. I know that if I tried to put on my show anything but a first-class equipment the people who have paid to see my pictures in previous years would quickly make up their minds as to what to do in the future.

"I consider that it is for the benefit of manufacturer, dealer and exhibitor that people who are competent and honorable in business should be given prominence over those who are not and that reputable business men should know at all times with whom they are dealing. This would shield the trade against fakers and would help the upright exhibitor in receiving the square deal which he at all times deserves."

ARCADE MACHINES.

Police Commissioner Bingham of New York sent to the aldermen a warm reply to Alderman Velton's resolution calling for a more rigid supervision of slot machines. The reply, which was read to the board, was as follows:

"I have secured a copy of a resolution, adopted by the Board of Aldermen, February 11, 1908, in regard to slot machines and the picture shows.

"First—The Police Department has nothing to do with the licenses of common shows.

"Second—The Police Department furnished the license bureau in the spring of 1907 with a considerable list of such places, which, it was believed, violated the law, and requested that licenses be either revoked or not issued. The Police Department has not been informed of action in these cases.

"Third—The lack of police supervision referred to in the resolution is only apparent. There is no such lack. Not only the Police Department but the Children's Society is paying continuous attention to this matter, and arrests are from time to time being made.

"Fourth—The existence of these shows cannot be properly blamed upon the Police Department, which, if it had sole jurisdiction in the matter, would very quickly regulate it."

Your subscription, Two Dollars per year—have you mailed it? Do it now

WASHINGTON AT VALLEY FORGE

(KALEM) Length, 960 ft. (approx.)

A Patriotic American War Drama

READY SATURDAY, MARCH 7

MOVING PICTURES AND HUMAN NATURE.

By JOHN M. BRADLEY.

[Mr. Bradlet is one of that newest class to be added to the category of artists. His work is that of what may be termed an impresario of moving picture films; he is a film maker in every sense of the word, as he writes his own plots and is familiar enough with the mechanical connections of his art to also superintend their execution. It will be noted on perusing his article that he refers to films as "plays," and stands strongly in favor of the problematical variety, giving little credit as a drawing card to the ordinary comic. "Plays should leave an impression on the mind," he says. Apparently this is a matter of individual inclination, as some people it is known prefer the light, comic diversion.—EDITOR.]

When I was a boy my parents took me to the theatre one evening to hear the grand opera "L'Africaine." The next day my teacher asked me to give him a description of the play. I told him that I heard a lot of music, that I had seen a lot of fine sceneries, with many persons on the stage, wearing very fine costumes, etc., but I could not give him the plot.

It is the same with many of our moving pictures. The film makers have some great ideas, they spend money in a very lavish manner for the finest sceneries, costumes, etc., and they give us something very pleasing to the eye. But is the eye the only thing to be taken into consideration? Children and women in general do not care so much for the looks, as they want what they are looking for, viz.: a little sensation, something appealing to the senses, something to bring tears or emotion.

When a woman sees one of these elaborate plays she has nothing to confide to her neighbors. Same as I did, she can say that she saw some fine scenery and some fine costumes, but nothing else. If the same woman sees a dramatic play, with something to create in her a certain sensation or emotion, she will run to her neighbors to tell them of the play, of the plot, and she naturally advertises the play; then her neighbors want to see it, and even she wants to see it again. We have just now two plays bearing the same title, and although I do not like to enter the field of personalities, I name these plays as they so well illustrate my ideas on moving pictures. They are called "The Two Orphans;" both of them are very fine as to sceneries, costumes and staging in general, but they are very different. One has been repeated several times and folks are not tired of looking at it. The plot is very simple: the two boys cause a great sensation, the tears come to the good women when they see these boys falling on the road, begging, etc. And what a fine opportunity to create emotion when the lads rescue the rich man who helped them. The plot is so simple and so well worked that any woman, even any child, can follow the play from beginning to end without losing a phase of it. The other play is more elaborate in the staging art, but few, very few persons understand the plot except those acquainted with the original play. This last play is perhaps more pleasing to the eye but it leaves no impression on the mind of the spectator.

In your valuable paper you say that at one time two changes a week were enough, and that to-day, in many places, a change twice a day is a necessity. If the showmen were to give only plays as "The Poor Old Couple," "A Mother's Secret," "A Race for Millions," "The Eviction," "The Mill Girl," "The Despatch Bearer," etc., etc., they would not need to change their programmes so often, as such plays can always bring some money. If the showmen want to show us films as "Economical Trip," "Laughing Gas," "Stage Struck," "Mike, the Model," "A Crazy Quilt," etc., etc., they have to change every day, as such plays have nothing in them—they can make one laugh at the moment but folks walk out and remember nothing. Such plays leave no impression on the mind.

One fault with many makers is the exaggeration in the acting. Because we call them "moving pictures" film makers, producers, actors, etc., believe that they have to exaggerate every movement to keep in time with the rapidly moving film. They believe that they have to exaggerate everything, that they have to be excited and have to run all the time. If they would remain natural they would obtain far better results. Have you seen a man, a born American, on Broadway, when he is approached by a poor emigrant, unable to express himself in English? Because the poor emigrant cannot understand our language the American believes that he has to work his arms around like a windmill and make all sorts of contortions with his body and face, to convey to the foreigner the information desired. Our film makers follow

(Continued on page 11.)

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.
I Would Not Refuse a Little Love.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
When the Snow Birds Cross the Valley.
While the Old Mill Wheel is Turning.
When You Know You Love Her and She Loves You.

A. L. SIMPSON.

Arrawannah.
Best Thing in Life.
In the Wildwoods Where the Bluebells Grew.

HARSTN & CO.

My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
The Peach that Hangs the Highest Is the Sweetest on the Tree.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
See Saw.
School Days.
What the Rose Said to Me.
Blue Jeans (in preparation).
Keep on Smiling.
The Girl Who Threw Me Down.
In the Land of the Buffalo.
'Neath the Old Cherry Tree Sweet Marie.
In the Valley Where My Sweetheart Waits for Me.
The Songs My Dear Old Mammy Used to Sing.
Give Me an American Girl.
Dearest Pocahontas.
Handsome Lifesaver.

SCOTT & VAN ALTENA.

When You Know You're Not Forgotten By the Girl You Can't Forget.
When Bob White is Whistling in the Meadow.

De WITT C. WHEELER.

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In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

BARRON & THOMPSON CO.

Beside the Old Oak Gate.

LEO FEIST.

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Fare Thee Well My Old Kentucky.

CHAS. K. HARRIS.

Somewhere.
And a Little Child Shall Lead Them.
Dreaming Love of You.

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Arrawannah.
No One Knows How Much I Miss You.

HELF & HAGER CO.

Meet Me, Sweet Katheleen, in Honeysuckle Time.

HENRY B. INGRAM.

Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

VICTOR KREMER CO.

Will the Angels Let Me Play?

PROSPECT MUSIC PUB. CO.

When Life's Blue Sky Turns to Gray.

JEROME H. REMICK & CO.

The Tale the Church Bells Tolled.
San Antonio.
Somebody's Waiting for You.

WILL ROSSITER.

If the Man In the Moon Were a Coon.
Since You Called Me Dearie.
Clover Blossoms.

MAURICE SHAPIRO.

Pawnee.
The Town at the End of the Line.
Little One, Good-Bye.

JOSEPH W. STERN & CO.

Bob White is Whistling in the Meadow.
When the Wild Rose is Blooming Again.
We Have No One to Care for Us Now.
The Bird On Nellie's Hat.
When Snowbirds Cross the Valley.

HARRY VON TILZER MUSIC PUBLISHING CO.

In the Moonlight, Dear Louise.

M. WITMARK & SONS.

Roll Around.
Far Away.
Take a Sail in My Boat.

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 9. MARCH 7, 1908. WHOLE No. 98.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E.C.

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EDITORIAL.

Elsewhere in this issue will be found a statement made by an exhibitor who has a conception of the present situation which is by no means uncommon among exhibitors. The darkness of the status of affairs does justify whatever fears they may have; for, as far as they are concerned, they can only judge the situation by its results; and is it not true that up to date the only result they have seen is a raise of rental rate? It is true. Then why expect that they should not be alarmed?

We note that in several quarters there are movements under foot by which it is proposed to raise the price of admission. This, we think, should have been done long ago. The only good excuse for the existence of the five-cent show is that it served to popularize pictures; this is very well and true. But is it not equally true that the five-cent figure is entirely out of keeping with the real value of moving pictures—the amusement they afford? Unquestionably so. The existence of the five-cent show is altogether a result of an unhealthy competition, and was only made possible with the ability of some one-horse showmen to equip a show cheaply—then the advent of a cheap performance (junk film) and the cheap price was a naturally following condition; in other words, the five-cent price, in most cases has been the cancer of the business. True it is that some nickel shows are models of good order and neatness, but the influence of the "cheap show" craze is easily felt when one looks about and sees a competitor allowing two children to pass the door for five cents. What next?

The raising of the price seems to be the first chapter of a history like that of the vaudeville business. We all remember when persons who had any theatre taste at all would not be seen entering a "variety house," with its cheap price. But see how times have changed! The highest class of management, the finest audiences, the most fabulously paid artists—in vaudeville! Another important indication and one worthy of a great deal of weight is the sudden activity of the Keith interests in turning a number of their theatres into "straight picture houses." Why? Because the houses were not paying? Who dare say this of the Union Square theatre? It will be remembered that Mr. Keith was one of the first men in the amusement world to realize the possibilities of vaudeville, and it is doubtful whether any other interests would have undertaken its fostering had he not done it. Anyhow, he did it when others saw only failure in his path. Now he is devoting his houses to moving picture shows, and there is every reason to believe that history will repeat itself.

Therefore, moving picture exhibitors, have courage. You are not being forgotten. Those who are forcing the issue realize that you and your theatres are their market and they are too sensible to do anything to hurt your interests for when shows prosper it means golden eggs for renter and maker.

Moving Picture News From Everywhere.

At a conference held between the Executive Board of the Film Service Association and the manufacturers, it was decided to make a change in the schedule of rental prices which it is known will surely be acceptable to exhibitors throughout the country. The Executive Board also is reconsidering the application of several rental concerns which do not yet hold membership.

Glad to hear from Williamsport, Md., that the moving picture show there, which was closed by the police because the building was not provided with the number of exits as required by the new law, is in full swing again. Ragan Neibert, the manager, has made the necessary changes in the doors and has red lights at the exits.

The Vail Amusement Company, with an authorized capital stock of $25,000, was incorporated at Columbus, Ohio, by H. S. Vail, Hoke W. Donithen, S. H. DeLong, B. F. Waples and C. E. Merkel. The company will take over the amusement enterprises in Marion, Findlay and Fostoria, and Mr. Vail will continue as manager.

Columbus, Indiana, has always had the reputation of being a good show town, and that reputation seems to hold good even now, for every once in a while some new amusement company comes along and pitches its tents within her corporate limits. The latest addition to the category of amusements in Columbus is the Weir family, who will open a moving picture and vaudeville show in the Belvedere block. C. B. Weir, a member of the family, is there now, and is making arrangements for the opening of the show. It is his intention to put on the first performance next Monday night.

The family has been doing vaudeville since the season opened and in connection with the show that is to be opened here there will be an orchestra of stringed instruments, moving pictures and theatrical stunts of a high order on the stage, and the price of admission will be but five cents.

F. J. Howard of Boston, dropped in for a chat this week. He didn't think we knew anything about his new proposition, the Animated Advertising Co., but we did. It is incorporated at $100,000, Howard is the president, and J. J. Gartland treasurer. Mr. Howard kindly explained that it is a new idea. The company will seek to contract for the making of films showing the work of some manufacturing concerns, which advertisement will be run over the Howard circuit. For a consideration, he says, it can be arranged that the "taking" be done by a licensed manufacturer.

The Executive Board of the Renters' Association held a meeting during the week—to be exact, Friday.

Telephone bell buzzed violently yesterday. It was Joseph Levi on the wire, he of the announcement slides, and he impressed on our copy grinder the fact that he should never have printed that the extraordinary slide offer only held for ten days—why, give them all a whack at it; make it thirty days. All right, Levi, we'll fix it and bounce the scribe.

Down in Atlantic City, N. J., the Bijou Company has popped up, and they announce that, capitalized at $50,000, they will juggle "moving pictures, songs, vaudeville and variety performances." The incorporators are A. D. Feigenbaum, F. W. Gordon, G. W. Bailey.

Looking for all the world like a vaudeville trio, and with dispositions in high E, Messrs. Selig, Swanson and Harden, of Chicago, floated into town. Swanson says that things "are lively" in Chicago and the other two agree with him.

Another visitor this week was P. S. Powers, of the Talking Machine Company, Rochester, N. Y. Just took a run into the city on a little business relating to the phonograph end, and—glad to see you,—good-bye.

A new wrinkle in the moving picture business is the advent of a new concern in New York City, the Brady Sign Exchange, which has opened at 9 West 14th Street, New York City. This concern will for the sum of One Dollar per week, supply any nickelodeon with sufficient advertising signs for all week. For instance, a house which runs four new subjects daily would call for a service of twenty-eight oilcloth signs (24 x 28) and for each day they would be given a streamer 2 ft. x 12 ft.

The concern is composed of Edmund and Arthur Brady, whose experience in the nickelodeon sign business is very extensive. They are experts in their line, and by their improved methods can turn out excellent work in but a few minutes—lightning sign painting.

An American consular officer in western Europe reports that an active merchant in the city in which he is located, who is the head of a well-known house engaged in the import and export business, desires to secure the exclusive agency for Spain and Portugal of cinematographic films manufactured in the United States. The consular officer states that what is preferred in the way of views are real pictures of actual people and things, and believes that a profitable business will result to an American firm which can make arrangements to furnish satisfactory views.

IT'S INTERESTING.

The cry, "My God! will nobody save me!" followed by screams and moans, at a moving picture show on High street, Burlington, Vt., at the height of a moving picture production, surprised and delighted the audience. Boys in the front seats who thought a talking machine had been connected up with the picture apparatus, began to applaud. Only some of the older heads noticed that, while the canvas depicted a heroine fighting off assailants, the cry was undoubtedly that of a man, and seemed to come from the back of the hall.

Andrew Harris, the piano accompanist, saw the commotion and momentarily stopped the music. Then, he, too, heard terrifying groans, but, unlike the audience, which wondered why the pictures had stopped, he knew they were not part of the show.

Harris dashed through the audience and burst open the door of the little sheet-iron cage at the rear, in which, for fire protection, the picture machine is operated. A form blocked the door and Harris pushed harder.

In the darkened interior John Riker, the picture operator, was just losing consciousness, as he hung suspended, his hand grasping a live wire projecting from the wall. With a terrific jerk Harris freed his fellow-employe, receiving a shock that almost numbed him. Then with rare presence of mind Harris, to guard against a panic, threw the slide announcing an intermission and turned on the lights.

Without excitement Riker was lifted out of the cage and placed under a physician's care. When he revived he told how the accident happened. Groping for the switch, his hand seized instead the exposed wire, and the sheet-iron flooring completing the circuit, nearly a thousand volts shot through his body.

With only the narrow aperture through which the lantern was pointed between himself and the hall, Riker's cries sounded to the audience much as if they came from a phonograph. Riker says he was unable to release the wire, and the few seconds that he remained conscious seemed as many hours as the electric current roasted his hand and contorted his body. Thirty seconds longer would have sealed his doom.

[Were this operator an electrician, and a good one, would he not have looked to the insulation of his wires?]

FOY IS "FILMED."

"I have realized the brightest dream of my fair, long life," said Eddie Foy the other day, as he backed his automobile into the garage at his home in New Rochelle. "Yes, thank heaven. I have been pinched by a real cop while in a real automobile with all my family about me. And, what's more and better, I've got pictures coming showing the cop in the very act of pinching me. Who shall doubt my word?

"Ladies and gentlemen"—though there was no audience other than his family and the newspaper man—"it's me that's got Francis Wilson, Augustus Thomas, Wright Lorimer, Joe Sheehan, and the rest of that bunch skinned four blocks by the tape line. My automobile is a real thing; it is no moving picture machine. Would a cop take any chances pinching a moving picture machine? No, heavens, no."

Investigation proved that every word of what Mr. Foy said was true. He walked into Police Headquarters at New Rochelle, dressed in a tan suit, a cap, and a pair of green goggles. The policeman on duty looked hard at him. Foy yanked off his disguise.

"Fear not, Sergeant," he exclaimed. "It is only me—only I."

"Oh, Mr. Foy, Eddie Foy, what can the police do for you?" asked the policeman.

"Pinch me. Send a man out with me, a sure, steady man, who never fails in a pinch."

"It will cost you $35."

"I care not a fig if it does. I want to feel like a real millionaire once in my life. I prithee, I want to be the real thing."

One of the best men at the New Rochelle headquarters was sent out to trail the Foy car. It went sailing down Main street. In it were all the Foy family—the head of the house, Mrs. Foy, and the six young Foys, 13 years old and under. After trailing the green car a mile and not finding anything that could be construed even by him as a violation of the speed law, bicycle policeman Casey whistled for a halt.

"Why don't you do something if you want to get pinched?" he demanded. "Here I've been wearing out my legs for a mile. Do something."

"Oh!" exclaimed Foy, and he turned on the various things that make an auto go.

Not having been arrested at Church street, Foy stopped his machine.

"Here," he demanded of Casey, "I've brought you out here to pinch me. Get on the job. What's ailing you? Pinch me, quick. Here comes the picture man. Wait — steady — hold — now! Unhand me, villain!"

Policeman Casey had done his work —so, too, had the moving picture man across the street. Having been dragged from the machine by Casey, Foy went over to see if he had "took well," found that he had, and then went right back home. He and the five little Foys had that strange smile on their faces that follows five encores.

How about your yearly subscription to the VIEWS AND FILMS INDEX? Get it in now—

"CINE-BUGS."

By E. W. Lightner.

In these days of picture machines there is one that the public seldom hears of and never appreciates. It is located on an upper floor of the Public Safety Building on Sixth avenue, Pittsburg, Pa., and is patronized exclusively by physicians, bacteriologists and other learned men. One of them the other day gave it a new title, "Dr. Matson's Moving Pictures."

Some of them are radiant in their Bureau of Health. There are germs and variegated hues; some are dull and ghastly—these germ pictures in color in the bacteriological laboratory of the wigglers, alive and dead—harmless bacilli with entirely friendly intent, and deadly atomies that tell of the ravages of virulent diseases—all seen under a microscope which magnifies 1,000 times.

The chief work of Dr. Eugene G. Matson, physician-scientist in charge of the bacteriological work of the Bureau of Health, is to receive and examine infected sputum and determine whether the disease germ is that of tuberculosis or diphteria, or whether it is harmless; or to take a drop of the blood of a fevered patient and look for the typhoid germ.

From all points of the compass the sputum comes to the laboratory. It is brought in tubes, labeled and kept at a proper temperature. An imperceptible atom of it is placed upon a tiny plate of glass and upon this is put a drop of chemical oil which operates to bring out in faint and beautiful crimsons and blues, the sputum and the bacilli.

Then you have Dr. Matson's moving pictures. Under the microscope, magnified 1,000 diameters, was placed a typhoid culture. The focus was adjusted to the eye and behold! there were groups and individuals of minute creatures, some quiescent, lying in clumps or heaps, some cutting all sorts of antics, wriggling like tadpoles in a great pond.

"You may easily calculate," said Dr. Matson, "how many of these creatures could be contained in a drop of water of any given compass. You see the size of the germ. Well, that is the real germ magnified one thousand times. It is an easy calculation that hundreds of millions could live in an atom of their element less in size than a drop of water, and the number that could be compressed into a cubic inch would be four quadrillions, five hundred trillions, represented by the figures 4,500,000,000!"

While he talked Dr. Matson was placing under the microscope a culture of the tuberculosis germ, and when the focus was adjusted the reporter witnessed a strange spectacle. No individual germ could be distinguished, and there was no activity, for these were dead baccilli. But spread under the eye was a filmy, trancelucent, lacelike picture, strange, ghastly, white; colorless, but with a pallor that suggested something more dreadful than the pallor of death. That gave the colorless color to the deadly sputum. That christened the disease "the white plague."

Latest Productions of All Film Makers.

PATHÉ.

Bewitching Woman.....590 ft.
A New Way of Traveling.....360 ft.
That Mother-in-Law is a Bore...311 ft.
Workman's Honor .....688 ft.
Northern Venice .....606 ft.
A Statue on the Spree.....475 ft.
Only Thoughtlessness .....262 ft.
Betrayed by One's Feet.....262 ft.
The Mummy.....344 ft.
The Explosive Calf.....377 ft.
The Mattress.....475 ft.
Pierrot's Jealousy and Drunkenness 492 ft.
What a Razor Can Do.....426 ft.
Up-to-date Removal .....344 ft.
Playing at Chess.....344 ft.
Customs Officers Mystified.....311 ft.
Troubles of a Grass Widower...639 ft.
Jerusalem .....442 ft.
Unlucky Old Flirt.....459 ft.
One-Legged Man .....410 ft.
It is not the Cowl that makes the Friar .....311 ft.
Launching the "Roma".....262 ft.
Regattas in London.....475 ft.
The Little Cripple.....885 ft.
Cruel Joke .....606 ft.
I'm Mourning the Loss of Chloe..344 ft.
Any Barrels to Sell?.....262 ft.
Holdup in Calabria.....902 ft.
Scullions' Dream .....541 ft
Farman Aeroplane .....147 ft.
Incendiary Foreman .....885 ft.
Tourages in Their Country.....492 ft.
Forsaken .....508 ft.

EDISON.

Playmates .....360 ft.
Cupid's Pranks .....935 ft.
Sculptor's Welsh Rabbit Dream...590 ft.
Fight for Love.....890 ft.
Fireside Reminiscences.....505 ft.
Rescued from an Eagle's Nest...515 ft.

VITAGRAPH

The Story of Treasure Island....855 ft.
The Deceiver .....295 ft.
Mashing the Masher.....300 ft.
Too Much Champagne.....325 ft.
House To Let.....438 ft.
The Farmer's Daughter.....530 ft.
Galvanic Fluid .....500 ft.
A Comedy of Errors.....495 ft.
Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....325 ft.
Sold Again.....250 ft.
Caught .....560 ft.
The Intermittent Alarm Clock...350 ft.
The Last Cartridge.....600 ft.

LUBIN.

Count of No Account.....545 ft.
Where's That Quarter.....565 ft.
Ringmaster's Wife .....585 ft.
Bachelor's Wedding Bells.....485 ft.
Have You Seen My Wife?.....———
The Silver King.....655 ft.
Through Darkness to Light....

KALEM CO.

Way Down East.....1,000 ft.
Henry Hudson .....777 ft.
Evangeline .....———
Merry Widow .....1,000 ft.
The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.

SELIG POLYSCOPE CO.

Monte Cristo .....1,000 ft.
The Miser's Fate.....400 ft.
The Tramp Hypnotist.....380 ft.
The Irish Blacksmith.....640 ft.
The Newly Weds' First Meal....290 ft.
Financial Scare .....435 ft.
The Four-Footed Hero.....600 ft.
Two Orphans .....1,035 ft.
The Eviction .....585 ft.
What is Home Without a Mother-in-Law .....600 ft.
Mike the Model.....600 ft.
Tin Wedding .....810 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Princess in Vase.....938 ft.
Snow Man .....717 ft.
Bobby's Kodak .....518 ft.
Classmates .....800 ft.
Energizer .....789 ft.

MÉLIES.

The King and the Jester.....321 ft.
In the Bogie Man's Cave.....350 ft.
The Knight of Black Art.....371 ft.
Bakers in Trouble.....365 ft.
Shipping Cheeses .....280 ft.
New Death Penalty.....400 ft.
Macaire and Bertrand.....1,060 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

All Is Fair in Love and War..700 ft.
Painless Extraction.....225 ft.
His Sweetheart When a Boy.....545 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
The Hoosier Fighter.....800 ft.
The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Butterflies .....634 ft.
Christmas .....382 ft.
Japanese Vaudeville.....313 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...———

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft.

LATEST FILMS OF ALL MAKERS.

"THE EXPLOSIVE CALF," by Pathé Frères. Two countrymen go to market and purchase a calf which they carry off under their arms between them. They go to a café with it and begin filling themselves with liquor. In a short while they are beyond control and they make their way home from the café, still holding on to the calf. They go from one place to another, meanwhile scaring the animal so that it refuses to move for them and they must carry it on their shoulders. In this manner they attempt to board a car, but they are shoved off. By this time they are pretty well filled and they insist upon pouring some liquor down the calf's throat. But at one café they are compelled to leave the animal outside, and when they do this an urchin steals it an substitutes in its place an air-filled bladder resembling a calf. When the country men emerge they take the thing by a string and it floats along with them When they seat themselves for another drink the effigy rises in the air and one of them climbs a ladder to bring it down to earth. They finally reach home with unsteady gait, and as they fall into the house one of them sits down on the calf and the bladder bursts. The discovery of their loss brings them to their senses.

Another Pathé film is entitled "A BEWITCHING WOMAN." A fisherman is asked to be directed by a beautiful woman, apparently a stranger in the neighborhood. As he points out her course to her he is evidently entirely fascinated by her charms, and he follows her at a distance. When she becomes tired of walking she seats herself to rest, and the fisherman tenderly approaches her. She is somewhat surprised, but he quiets her fears by falling on his knees and telling her of his love. She laughs at him coquettishly but nevertheless invites him to her home, and he follows her. She leads him to a beautiful mansion, and they both enter. Meanwhile his wife and mother have become alarmed about his safety and have gone out to the seashore to search for him. Here they meet an old man, who tells them that he saw the fisherman going into a certain house, and they immediately go thither. Reaching the beautiful courtyard they enter the gates, and a view in the house shows the fisherman, who had been in amorous embrace with the woman. Becoming alarmed at the sound of familiar voices he tears himself from her, but she follows him out to the balcony and sees who it is.

With a woman's ferociousness she pulls him into the house, and the two women outside go home, weeping. The real character of the fisherman's affinity is shown in the entrance of an old gentleman, whom she greets so lovingly and affectionately that her erstwhile lover, disgusted at the revelation, flees. But like all women who are won, she does not surrender but follows him. The man renounces her, and there is a tempestuous time between the three women, but she finally departs, defeated, and the fisherman is left to the old peace of his home.

In "NORTHERN VENICE, by Pathé Frères, life in the city of rivers is depicted, the first being a view of St. Omer. The ease with which the inhabitants conduct ordinary activities in their boats is next shown, one phase being a funeral. The mourners are seen following the coffin, which is placed in a flat-boat, into which they follow it, together with the priests. Harvest time is pictured, the crop being taken on the big flat-boats to the storage rooms. The work of a typical Venetian drawbridge is seen, boats with cattle and other cargoes passing under it. An old couple with a load of household goods and farm products depart from their home and head down stream for the market. A little excitement is furnished when they collide with another boat, and the entire load with the occupants is dumped into the water.

"THAT MOTHER-IN-LAW IS A BORE," by Pathé Frères, shows a henpecked individual, whose mother-in-law is his perpetual guest, left alone at home when his wife goes away. As soon as she is gone her mother undertakes to run the house, including the husband, and she does. He becomes ill and she forces him to steam his swollen face dangerously close to a basin of boiling water until he drops exhausted from the pain. Not content, she inflicts further tortures on him, with the result that when she leaves the room for a moment he plans his escape from the house, the doors of which she had locked. He pens a note to a friend of his asking him to dress himself in clothing just like his own, and a servant delivers the missive. In a short while the faithful friend is on the scene, and it is difficult to tell one from the other. There is a little explanation, and the henpecked husband makes his departure, and the friend is left to his fate. He soon becomes acquainted with its character too, for the mother-in-law, unaware of the substitution, resumes her violent tactics and he suffers a terrible ordeal. He races all over the house seeking relief, and finally attempts to jump from a window, but she reaches the spot in time and beats him back with a stick. At last, a mass of bandages and bruises, he throws himself into a chair in despair. Now the husband and wife return and matters become straightened out. Hubby attempts to make explanations to his friend, but the latter will not listen, for sympathy does not ease pain.

"ONLY THOUGHTLESSNESS," also by Pathé. To an elderly couple the mail carrier brings a letter from a friend, informing them of a death in the family; they express their grief mutually and immediately prepare to offer their sympathies. Another letter is brought them, however, and this informs them of a betrothal. Now the scene changes to the home of the mourners, where they are receiving condolences. They open many letters from friends and are pleased with the sincere expressions, until they come to one in which the writer congratulates them. They are stunned and inflamed with rage, and resolve to have further explanation of the outrage. The next scene shows the engaged couple spooning in the parlor, and they receive letters of congratulation. But they become enraged and infuriated when in one the writers, our elderly couple, offer them sympathy and condolence. The young people immediately dash out and are soon at the house. Here they meet the bereaved couple, and marching into the house the quartet administer a sound beating to the two. But when they stop for a moment, notes are compared and it is found that the envelopes were changed by mistake.

"BETRAYED BY ONE'S FEET," a Pathé film, shows only the lower limbs of the actors. Judging by the first feet that appear their owner is a newsboy, and those of his customers soon crowd the scene. The jostling of an old lady by two crooks and the stealing of her purse is next shown, and the appearance of four uniformed legs which tramp in unison tell that two officers are on the spot. A little comedy in which figure a boy, a hat and a rock is next enacted, after which the cigar stump picker is seen at work. The last view shows the lower proportions of the passengers in a car, where a big fellow wedges himself in comically between two frail little women. The expressions of the feet show the feelings of their owners.

Pathé Frères: "THE MUMMY." Reading that a certain dealer has an ancient Egyptian mummy for sale, an antique professor goes out to inspect the curio. It meets with his satisfaction and he purchases it. He begins to carry the thing home, and meets with quite a little trouble; but his will makes the way and he reaches his room safely. Anxious to begin his investigations, he sheds his coat quickly, rolls up his sleeves, and taking his huge carving knife in hand begins to cut the mummy up. His old landlady passes by and sees her boarder at his peculiar work; he is so engrossed in his task that he does not see her, and she, catching a glimpse of the human form, runs out in alarm. With the cry that a man is being cut up in her house she summons the butcher, the baker, the grocer and a score of women, who follow in wonder. The entire crowd goes to a police station and they summon the chief and the whole force. Now the army marches into the house, where, cautiously, they climb the stairs. One brave fellow opens the door and the whole mob soon cluster about the sarcophagus. But their alarm turns to naught when they see that it is only a mummy, and they depart in laughter. In the last view the professor is showing the old woman what's in a mummy.

"A STATUE ON A SPREE" is also a new film by Pathé Frères. The meeting of the town board is shown, where the members are trying to decide upon an appropriate pose for a statue of a distinguished citizen. They finally decide upon one, and a committee is chosen to go to the sculptor and order the figure. Arrived at the studio, they explain their wants to the artist, and deposit a sum of money with him for good faith. Apparently the sum is a big one, for the sculptor, for as soon as the august committee is gone, he summons his friends and they go out to "blow it in." They go to a resort and soon wines are flowing riotously, the statue being entirely forgotten. But in the next scene, his money gone, the sculptor receives a letter reminding him that the unveiling takes place the next day, and he has not even enough to buy the material.

Now a friend of his, a funny little fellow, hits upon a scheme to help his pal out. He will be the statue. He dresses up in white just as he knows the figure will look, and his friend determines to try it. They build a pedestal, he stands upon it, and thus is he transferred to a wagon, covered up. The bogus figure is taken to the public square, where 'mid speechmaking, band playing, cheering, etc., the mayor unveils it, revealing the nervy fellow in white in a pose resembling Dr. Munyon's. The townsfolk fall into line and march to the hall, where a great feast is spread, with the sculptor as the guest of honor. During the festivities, however, the artist conceals a bottle and a loaf of bread and manages to sneak out to his friend. He leaves the stuff with him and steals back to the banquet. Left alone with the liquor, the statue loses its pose and begins to drink; the fellow is soon hopelessly intoxicated and staggers from the pedestal. He keeps on drinking as he staggers through the town and frightens inhabitants, who flee at the sight of what they think is their beloved citizen's ghost. With bottle glued to his lips, however, the soused figure heads for the banquet hall, and arriving here he jumps on the table and upsets the entire affair.

In "A NEW WAY OF TRAVELING," by Pathé Frères, two grotesquely costumed Orientals seem to be coaxing a clumsy looking Chinese damsel to take a trip with them. The equipage proposed is a queer barrel, and when she finally raises her unshapely self from the floor she crawls into it, while the two men mount the cask a-straddle. It promptly moves upward, and the next view shows them in mid-air. They sail around among the planets, which as-

WASHINGTON AT VALLEY FORGE

(KALEM) Length, 960 ft. (approx.)

A Patriotic American War Drama

READY SATURDAY, MARCH 7

me all manner of weird forms, the
en managing to retain secure positions,
til suddenly a storm hits them and
e curious craft goes hurtling through
ace; down it goes, through lightning,
ıtil it splashes into the sea and strikes
e bottom. The damsel crawls out and
l three become witness of marvelous
baqueous occurrences. A huge star-
h is seen, with human heads on each
›int, and subterranean fungi and other
owths keep moving before them in a
wildering maze. Again and again they
ew wonderful evolutions in which
gure all manner of imps and water
ymphs. This performance over, the
io once more take possession of their
ırrel and an upward tide carries their
ıbmarine-air-ship to the surface. Here
ıe men find that the girl has swallowed
veral gallons of water. They immedi-
ely adjust a pump to her mouth and
er inflated diaphragm begins to give
ay to rhythmic spurts of water. The
io then embark on the barrel once more
ıd fly home.

"THE MATTRESS," by Pathé rères, Finding much difficulty with his ed, a fellow goes out and purchases a ew mattress. He carries it along only short distance when he becomes in-›lved in a brawl, and the mattress falls n a legless cripple who wheels himself long in a little wagon. When he is ›vered by the mattress he makes pretty ood speed, and the result is a long ıase, after which the man regains his roperty and the cripple is arrested. he purchaser now hails a cab and he eats himself in it; but when it has one a short distance the vehicle parts self in half, and he is left sitting in his eat; but he places the mattress there ıstead and pulls the affair to his home. Here he attempts to get in the door with but is unable to do so, and finally hits pon a scheme. He goes up to his ›indow, fastens a pulley in the top and s soon hauling the mattress up with a ope. It is quite near the top when the ope parts and the mattress falls on top f two policemen who happen to be here. On recovering their feet they eize the rope and pull the fellow down pon themselves, after which they ıarch him off to the police station.

"A WORKMAN'S HONOR" is also a Pathé film. It being pay day, a laborer goes with his cronies to a drinking place, where they all make merry. He s seated there with some questionable haracters apparently, for his wife en-ers and tries to persuade him to go ıome but he refuses, and she leaves him here.

Now, very much intoxicated, he stag-gers from the place, and going to a neighboring lonely park seats himself on ı bench and falls asleep. The fellow who ıad been sitting at the table turns out o be a highwayman, who now lays for ı victim near this bench. A gentleman passes along and he jumps out at him, sticking a dagger in his back. He robs he man and places the empty wallet in he pocket of the sleeping laborer. Two policemen who now happen by dis-cover the crime, and awakening the sleeping man, march him off as a sus-pect, at the same time carrying the corpse to the police station. The laborer upon being searched is immediately placed under arrest, because of the wal-let which is found upon him; his wife is sent for, and she pleads for him, but it is of no avail, for the evidence is incriminating; but she resolves to vin-dicate him.

The next scene shows the wife passing a saloon, and from this place she sees issuing the man who was with her hus-band on the night of the murder; she conceals herself as he passes her and then she follows him. Far out of the city to a deserted section he goes and soon enters an old hut. Before follow-ing him, however, the woman sends a boy for the police, and they accompany her down. Here, as they lie in wait, they see the man, drunk beyond control, telling his companions about how he killed a man. This is enough, and in another second there is a sharp scuffle, which results in the capture of the mur-derer. Of course the suspect is allowed to go free, the murderer is imprisoned and the workman goes happily home with his wife.

"THE STORY OF TREASURE ISLAND" is the title of a new film by the Vitagraph Company of America.

"Fifteen men on the dead man's chest,
Yo, ho! yo, ho! and a bottle of rum,
Drink and the devil had done for the rest,
Yo, ho! and a bottle of rum."

The first scene shows part of Flint's old pirate crew, with one-legged John Silver in the lead. They have dis-covered the hiding place of Billy Bones, the mate of Flint's ship, the "Walrus," and they send Black Dog, one of the crew, to tip Billy Bones to the "black spot" at the Admiral Ben Bow Inn; but Billy Bones drives Black Dog away, and will have nothing to do with him. Silver then sends Blind Pew, and Pew gives Bones the "black spot." Bones has a stroke of apoplexy and dies. Mrs. Hawkins and her son Jim, who keep the inn, find the "black spot," which says, "You have till ten to-night." They are very much frightened, and they open Bones's old sea chest and get the money he owes for rent, and Jim takes an old bag for good measure, and, being very much frightened at the pirates they run to Squire Trelawney's. The Squire and Doctor Livesey open the bag and dis-cover the old map of Treasure Island, which the pirates were trying to get from Bones. Crosses were marked on the map where the gold was buried. The Squire and Doctor realize the value of the map; fit out a ship and start for Treasure Island. John Silver discovers this, and he and all of old Flint's pirate crew, unknown, manage to get aboard the ship as sailors. Jim Hawkins, the

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VIEWS & FILMS INDEX

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WASHINGTON AT VALLEY FORGE

(KALEM) Length, 960 ft. (approx.)

A Patriotic American War Drama

READY SATURDAY, MARCH 7

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cabin boy, concealed in an apple barrel, overhears Silver plotting to seize the ship and kill the owners. This he privately tells to the captain, and they secretely lower a boat, fill it with ammunition and provisions, escape to the island and take refuge in the old stockade Fort, built by Captain Flint years before. The pirates also land and Silver comes with a flag of truce and tries to get possession of the map showing where the treasure is. This the captain refuses to surrender, and the pirates attack the stockade; a fierce fight ensues, and they are beaten and driven off. In the mean time Jim Hawkins, the cabin boy, wandering around the island, comes across Ben Gunn, a poor Maroon, whom the pirates punished, by leaving on the island three years before. He had found the treasure in his lonely wanderings around the island and had carried it off to his cave. This Jim tells the Doctor and the Doctor goes and meets Ben Gunn and gives him a piece of cheese, which the poor half-witted creature had been longing and dreaming of during his three years on the island. Ben shows the Doctor the empty treasure hole and then takes the Doctor to his cave and shows him the piles of gold, which formerly belonged to the pirates. In the meantime Jim is captured by the pirates; they are going to kill him, but John Silver prevents them and saves Jim's life, secretely in hopes of saving his own neck. The Doctor comes with a flag of truce and tries to persuade them to let Jim go, and he gives the map to Silver, as it is of no value to him, Ben Gunn having taken the treasure up. Silver saves his own life and Jim's by showing the pirates the map which he has in his possession, and the pirates, wild with joy, go on the treasure hunt. They find the old treasure hole by the aid of the map, but the treasure is gone! They turn on Silver and Jim. Silver, at bay, gives Jim a pistol, and they shoot two of the pirates, just as the Doctor and Ben Gunn come to their assistance and the three remaining pirates run for their lives.

The Doctor, Jim, and Silver now go to Ben Gunn's cave, where they find the Captain and the Squire and the treasure.

"Of all the crew that sailed alive,
Not one came back of seventy-five."

"WASHINGTON AT VALLEY FORGE" is a new film by the Kalem Co. The first scene shows the continental soldiers in winter quarters at Valley Forge. One of the incidents shown is Washington giving his mantle to a sentinel who is almost frozen while standing on guard. As soon as the coat is given to the soldier the other soldiers notice this act of kindness on the part of Washington and seem to cheer for their good-hearted commander. Next scene shows the capture of a patriotic American girl by the Hessians. An American spy who witnesses this act follows them, and when the girl is left alone he allows her to escape and takes her place himself. The next scene shows the Hessians ordering the death of the spy. The finale of the film pictures the relieved American girl reaching Washington and giving him the message and all of the details. The battle at Trenton now takes place, at the end of which the Continentals are successful, and the tide of the American Revolution turned in favor of the rebels.

The latest Biograph film is "THE PRINCESS IN THE VASE," the opening scenes of which, we are told, are laid in Egypt, three thousand years ago. In Egyptian Memphis, the ancient capital there dwelt a wealthy prince, whose wife, in beauty, was likened to Athor but with heart as cold to him as Egyptian marble. The prince discovers she has a lover, whom he kills. The princess commits suicide. Her body is placed in a bier in front of the temple and burned as an offering to mighty Osiris. Alongside the pyre is placed the vase. The smoke and vapor that arise from the pyre enter, in a most mysterious manner, the vase which is to be the sarcophagus of that ethereal and unfortunate princess. It is then deposited in the tomb. Recently this vase was unearthed by an archaeologist who brought it to America. He is so engrossed with the mystery that surrounds his treasure that during a nap he dreams that the vase is broken and the princess reappears, causing him all sorts of trouble on account of his strong-minded wife.

"CUPID'S PRANKS" is a new Edison film, the stages of the story being as follows: The workshop on Mount Olympus. The diminutive God of Love at work. After finishing a quiver of arrows, he tires and falls asleep. He is awakened by the thundering voice of Jupiter who gives him a thrashing with his forked lightning for being idle.

The flight of Cupid. He alights on a skyscraper. With his field-glass, he surveys his surroundings. Ready to begin his pranks. He espies a society reception. Arrives there in time to inspect the elite as they enter.

The ball-room. Dan selects his victim. Sends his arrow into the heart of a fair lady. Brings to her side the hero. They meet. His work so far accomplished.

The game of hearts. The hour is late. Cupid reverses the hands of the clock. They continue to play. Dan lowers the light. In the moonlight their troth is plighted.

The fond good-bye. The parting kiss. Another kiss. Then several more of them. Cupid uses his field-glass on the town clock. The hours are rapidly passing away. Snow is falling and covers them with its mantle of white. Dan builds a fire to keep warm. The lovers shakes the snow from him and depart with regret.

The quarrel. A photograph drops from the book of poems which the lov

WASHINGTON AT VALLEY FORGE

(KALEM) Length, 960 ft. (approx.

A Patriotic American War Dram

READY SATURDAY, MARCH

s are reading. She is unable to ex-ain. He departs in anger. Dan is uch abused during the quarrel and ives hobbling on a crutch.

Returning the presents. Each arranges return all letters and gifts. She con-als one fond missive in her gown for veet memory's sake. Cupid not to be ntwitted discovers her action. He re-eals it to her lover. The latter demands e letter. She unwillingly returns it. perusal of its contents and all is for-ven.

The happy marriage. The minister onounces them man and wife. They part on the honeymoon. Cupid's work done.

Following is a synopsis of Edison's ew film, "PLAYMATES." At lunch-on. The little girl and her dog. The tter dressed. A pipe in his mouth. he mother and nurse appear. They ropose a meal for the girl and her laymate. Both eat very quickly. The hild becomes ill. The dog leaves to nform the mother of the mishap. He mmediately returns to his playmate. emains by her side until mother and urse arrive. The child is gently re-noved from the room. The child put o bed. A physician summoned. The og climbs into the bed beside the sick irl. The father and doctor arrive. The tter insists upon the dog being removed rom the child's side. The doctor pre-cribes for the patient. Has little hope or her recovery. Her playmate comes n silently and assumes an attitude of rayer by the bedside which is quickly ollowed by the child's mother, and all thers present bow their heads. The ittle girl is able to be up. Her faith-ul dog beside her. She quickly recovers rom her illness. And is again with her aithful companion.

MOVING PICTURES AND HUMAN NATURE.

(*Continued from page 5*)

nuch the same idea; instead of forc-ng their actors to speak their roles hey allow them to act by signs only, nd as our American actors are not uch good pantomimists as the Eng-ish and French actors they exag-gerate their movements and their ex-pressions, and consequently bring out these exaggerated plays.

Our film makers follow too much the policy of our theatrical men. They produce a play for the moment. We have on Broadway a lot of new plays for the season of 1907-1908. Where will these plays be next season? Gone and forgotten. They last only one season, if they last that. Your father most likely heard "Faust," "Aida," "Il Trovatore" and many other grand op-eras and many celebrated plays. You have been to many of them; you are not tired of them, and these same plays and operas will again be on the boards for your children, your grand-children and your great-grandchildren. If we should devote our attention to the making of good, sound and solid plays for the moving pictures we could show them again and again and never tire of them.

The main trouble is that the busi-ness is new and many young men with little experience found their way into it as producers, camera men, etc. It is fun for most of them to work in a studio with a lot of actors and ac-tresses, and it is so much fun that they have no time to study books, to find their subjects and the details. I am not exaggerating, for if you take many of our plays you will find that they are not exact versions. There is a certain play, a religious passage, in which a son returns home. Ac-cording to the book, the father was waiting and watching for his son, but the play, although a fine piece of stag-ing, does not show us the father watching and waiting, but the young man returns and it is only when he is close to the house that he is dis-covered by a servant and the servant then calls out the father.

We are exaggerated and not natural in the making of films, and as long as you depart from the natural you can-not accomplish much. It is natural to tell the truth, and you will never con-tradict yourself if you do. A lie seems easy, but a lie leaves the door open for contradiction; and because a lie is not natural you lose your point and navigate in the dark. To succeed with a lie you must be an expert liar, and lie to the point of believing your own lies. When in moving pictures you want to abandon the straight, natural lines—when you want to pro-duce false and exaggerated positions —you find yourself in hot water to complete your play, and because you fail to harmonize all these unnatural positions you produce a failure, stamped at once as a fake.

Same with tricks. A good trick as a good joke is a good thing, but a bad trick, same as a bad joke, is silly. A play can be benefited with a clever trick, but a play is quickly branded as a fake when you abuse the same trick. In a certain play a number of persons fall from a bridge into a river. The first man gets up on the water and jumps back from the water to the bridge. This is a very clever trick, giving a little color to the play, but when all the other persons accomplish the same feat it is found to be too oft repeated; it is tiresome and mars the impression of the play.

If we are to have some tricks, let us have something good, with some com-mon sense and not silly tricks. Jules Verne was a great man to educate children and even men. We all know that his books were mere fiction, but they have helped many men and chil-dren to learn something of geography, of astronomy, etc., without having to take regular scientific books. Many satisfied; they expect more and more. These great efforts to create unnatural scenes, to force the laugh, etc., kill all the plain and natural effects and leave nothing to really speak to the senses, to create any sympathy, emotion or sensation.

The success of the Passion play is not due to any religious sentiment, as

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Cheer Up!

The country is not going to the demnition bow-wows! Business is not going to smash!

If you're not making money fast enough, look about you and see what the trouble is. Maybe you are not giving your patrons the kind of stuff they want. Maybe you've been letting things slide a little too much. Have a little more faith in yourself, but be sure it's the right kind of faith. Have a little more faith in the public and don't take them for a pack of know-nothings. The people are wise in this day and age, Mr. Manager. They have been educated up to the point where they won't let go of their money, no matter how small the amount, unless they know they are going to get its value in return. Just for a change, give them something better than they expect. Give them more than their money's worth!

Does that sound like a losing game? Just try it and see how beautifully it works. If you're in a rut, get out of it. If you begin to feel spring fever (a polite name for spring laziness) creeping into your veins, exercise a little. Exercise your brains as well as your muscles.

Say to yourself:—"See here, now, I've got to get busy. I've got to boost this business of mine. I've got to make good."

Then write to me and say this:—"See here, Laemmle, you've been making some pretty high-sounding promises in your advertisements. Now then, I'll try your service just to see how much truth you've been telling. Come on now. I DARE YOU TO MAKE GOOD!"

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many persons not believing in Christ witness the play. Its success is due to the sight of three naked men on crosses. The naked forms to this great desire of seeing the nude, the supposed sufferings of the men call for some sympathy, create a certain emotion, etc. Suppress the scene of the crucifixion in the Passion play and the play will be as dead as some others.

It is perhaps sad to make such an assertion, but we cannot deny that we are in a generation of morbid passion. Because the Comstocks, Parkhursts and others are fighting vice, we de-

The demand for moving pictures is not only great but the film makers are taxed to the uppermost to find new subjects to meet the favor of the public. The Passion play is a very expensive film, but why is it that other elaborate plays, as "Fairyland," "Cinderella," etc., have not met the same success?

My answer is that the public (to use the French expression) is blasé of all our new shows; in other words, the public is tired of the great efforts made to bring out plays with impossible and unnatural scenes. The public is so blasé that the more we try to make them laugh or try to bring out gorgeous scenes, they are never Earth." If Verne was a great educator the moving pictures can be great educators, and if we would follow these lines we would not have in New York Commissioner Bingham asking the closing of moving picture shows nor in Chicago an ordinance requiring that every film be accompanied by a permit, etc. Some of our film makers have entered this field, in showing us in tricks, illusions, visions, etc., scenes of the seas, of the moving stars, etc., but other makers use the tricks to show us what I think is nonsense, as carriages running backward, etc.

volcanic eruptions by reading Jules Verne's "Trip to the Centre of the men have learned of the formation of light to revel in it. Because these good men do not want us to see the nude we crave to peep at it. The first sin of man, as we are told, was to eat of the forbidden fruit, and the same weakness of Adam is in us; we just want the very thing that we are told to shun. This sin is encarned in us from our birth. Look at a child: he always wants what you are not willing to l him have. He wants your knife, an while you refuse because you fear h may cut himself, you give him hi dolls and toys, but he breaks then cries and gives you no rest until yo comply with his request.

The scene of the crucifixion create another desire, the one of seeing som one suffer. Did you ever notice ho fond we are of seeing others suffe. In case of an accident, morbid crow push to see the poor victim suffe and push so close that in many case the victim cannot get fresh air an the doctors cannot work. In case o a catastrophe, see how many ar anxious to read the accounts. In cas of a fire, crowds handicap the firemen not that they are only eager to see building destroyed by the flames, bu in the expectation of seeing a rescue of seeing a desperate woman jump o throw her child through the window

But in following such lines we mus be careful to not exaggerate, not t make a fake picture. As long as w can represent a nearby natural fir scene the public will accept it, but i we go too far the public will see th fake and kill the play.

P. T. Barnum said that the Amer ican public wants to be humbugged It is the truth, but the same publi will not stand for any fake. As lon as the public believed that the battle shown in moving pictures were rea charges made by our soldiers in Cub and the Philippines these films were a success, but when the public learne that said plays were taken in back al leys that settled them.

The film makers have realized these points and they are now devoting their attention to dramatic plays, with some common sense and which car create some sympathy and emotion plays that appeal to the differen senses, leaving an impression on the mind of the spectator—*plays of human interest.*

Just one wee, little remark in these columns may mean to you an important improvement in your business Why take chances of being left behind others? Take a year's subscription to the VIEWS AND FILMS INDEX—Two Dollars.

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THE SONG SLIDE SITUATION.

An Interview with the "Daddy" of the Song Slide.

We present this week a portrait of Henry B. Ingram, the father of the song slide business in New York and at one time the partner of DeWitt C. Wheeler, now the largest manufacturer of song slides in America. There is no man in the business better posted on the song slide situation than Mr. Ingram, and what he says will be interesting to song slide makers and song slide users as well. We might add that Mr. Ingram owns some of the finest projection apparatus in use and has been a lantern slide maker for over twenty-five years. He has been an operator for many of the great lecturers in this country and is a thorough master of the stereopticon and the moving picture machine. His old vaudeville partnership with Charles Jacklin is remembered with pleasure by many people and their grand illustrated song act, presenting such songs as "Anchored," "Heart Bowed Down," "The Holy City," "Then You'll Remember Me," and the Toreador song from "Carmen" were one of the features of our best vaudeville houses.

HENRY B. INGRAM.

The making of song slides is as old as the stereopticon. The claims of many people that they were the originators of it is as unfounded as their ignorance of its history is unbounded. As near as can be learned the first person in America to use illustrated songs with a stereopticon was Philip Phillips, a Methodist minister who was known as The Singing Pilgrim. Phillips was a revivalist missionary and lectured with a stereopticon. He was a beautiful singer and a magnificent organist, and he introduced illustrations in his religious services with hymns as early as war times.

The first person in this country to introduce illustrations for a standard or popular song is believed to be Bernard Covert, the writer of that grand old patriotic song, "The Sword of Bunker Hill." He traveled all over the country during General U. S. Grant's first campaign for the presidency, singing "The Sword of Bunker Hill," and other patriotic songs. He was accompanied by a stereopticon operator who illustrated his songs. Later he was followed by James Holbrook, a sweet singer of Irish love ballads, who presented such songs as "Killarney," "Mary, the Rose of Tralee," "Norah, the Pride of Kildare," and other songs. Then there was Alfred P. Burbank, the reader who presented his recitations, and Professor App, whom many will remember as a fixture for many years at Tony Pastor's. Allen May claims to be the first singer of illustrated songs, but the people men-

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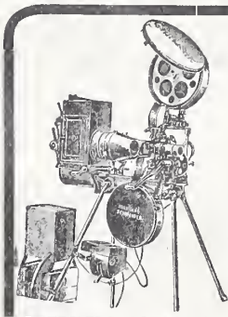
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tioned above had abandoned the stereopticon before Allen May was born. Yet Mr. May must be given the credit of reviving the illustrated song in its present form, being the first to present it in the modern vaudeville theatres.

Way back in 1890 Mr. Henry Ingram was a reporter on the New York Times. He owned a fine stereopticon and had a laboratory in Nassau street, where he made lantern slides and illustrated many songs, most of them old ballads. He moved from there, in 1896, to 108 Fulton street, and in 1897 he opened a studio at 57 West 28th street, which he abandoned for a while to return to newspaper work during the Spanish-American war. He is without question the first person in New York to make slides for commercial purposes illustrating songs. Such a thing as a music publisher having slides made in the early nineties was not known. They did not "butt in" until they saw Alonzo Hatch and other singers making a record with their illustrated songs. Jos. W. Stern was the first music publisher to have slides made to put out with his songs.

In the year 1898 DeWitt C. Wheeler became the partner of Mr. Ingram and they moved to 51 West 28th street, where the business developed to considerable proportions, keeping eight colorists busy constantly, when in the summer of 1898 Mr. Ingram sold out to Mr. Wheeler and placed a picture act on the stage. He immediately took the lead and kept it until he quit the theatrical work in the winter of 1903. About eight months ago he re-established himself in the slide business at 42 West 28th street, and since has put out many beautiful sets of song illustrations.

The organization of the Film Renters' Association induced the VIEWS AND FILMS INDEX to take up the condition of the song and lantern slide business. The enormous amount of trash that had been dumped into the rental business by slide pirates and copyists had given the industry a black eye, and it was determined to see if something could not be done to bring the reputable slide men together to talk over the matter and bring them into harmonious relations with the association of film rental exchanges. To do this the slide men must have an association.

Our representative called upon Mr. Ingram and asked for some information on the slide situation. Mr. Ingram said:

"I had been out of the business for a number of years when last April, by the merest accident not necessary to explain, I became interested in the slide business again. I saw at once that unfair methods of competition were prevailing in the business and that competition was becoming destructive. There was also a corroding canker eating away the vitals of the business by men who were not practical photographers, dishonestly copying the output of the reputable slide makers and putting their product on the market for half price. These pirates did not need a costly plant of pho apparatus and Cooper-Hewitt ligh skylights, reducing cameras, t rooms, etc., to carry on their busine All they needed was a small da room, a couple of developing boxes a a small printing frame, a stock of ch icals and some plain mats and gl glass to raise havoc with every table lantern slide maker in the who was honest. Their business not require even a camera or lens

"The result of this business has the cutting of prices of original so that every man who wishes honest must be content with narrow margin of profit that shou make the mistake to overproduce few sets of slides he will see his p wiped out entirely.

"Then some of the larger manufa turers of slides having overproduc and having a lot of slides on han circularized the rental bureaus, offe their product at a greater reduc price and the result was another dro in price until at the present time th profit on a set of slides is merely nom inal.

"Then there is another cause for th extreme depression of the trade. Tha is the rental bureaus which have give increased service to the five-cent the tres to get the customers of other bu reaus away from them. This has com pelled them to buy more slides, but the raise a howl every time they are aske to pay a decent price for a set of slide They are simply playing into the hand of the managers of the little theatre and they are trying to take it out of th hides of the slide makers. Fate con spires with these fellows to reduce th price of slides because some of th smaller makers see a chance to increas their output and fall to the game an then down comes the price of slide again.

"The music publishers are anothe source of trouble. They argue that be cause they must give many sets of slide away free to singers the slide make must reduce his price. When M Wheeler and I were partners we ge $11.85 centts per set of 20 slides and title page. We paid good prices fo coloring and to-day the drop in th price of slides has, I am ashamed to say been mostly at the expense of the poo girls who work like slaves at the colo ing table. Just think of some of th slide companies paying from two t five cents per slide for coloring. A near as I can ascertain there are bu two firms in the city who pay abov five cents per slide for coloring and tha is myself and Scott and Van Altena.

"The reputable slide makers must sto this unfair competition and form ju such an association as the film men hav got, and the men in the Film Rente Association must stop buying copie slides. I am sorry to say that most o the copied slides are sold to the f rental bureaus.

"An attempt has been made to g the slide makers together for no oth purpose than to talk over matters o interest to all. Most of the reputab makers assented to the proposition an agreed to attend a meeting, but two o the biggest manufacturers in the Ci

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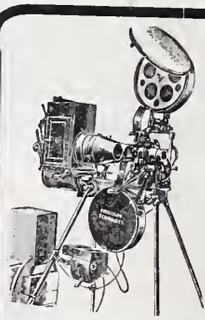

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For He's a Jolly Good Fellow!

Copyright, 1908, by The Vitagraph Co. of America.

A young wife is seen at home preparing dinner. Another scene shows the husband in a café with a crowd of fast looking men. He tries to leave but is prevailed upon to stay. Sends his wife a telegram stating that important business detains him. He gambles and loses a large sum of money. Reaches home very late; wife asleep; on the wall appears motto reading: "For he's a jolly good fellow."

LENGTH, 375 FEET

AT THE STAGE DOOR

Or, BRIDGET'S ROMANCE

Copyright, 1908, by The Vitagraph Co. of America.

A dude buys some roses for a chorus girl, goes to the stage door and sends them in by the door boy. He forgets to tip the latter, and the boy in revenge changes the card and addresses the flowers to Bridget, the scrub woman. She comes out and throws her arms around the dude's neck to his great discomfiture.

LENGTH, 325 FEET

A Child's Prayer

Or, THE GOOD SAMARITANS

Copyright, 1908, by The Vitagraph Co. of America.

A child is living in poverty with her mother. She has been taught to pray for help when in trouble. Failing to dispose of some trifles which she is selling, she kneels on the steps of a church and prays. Some kindhearted people in passing are moved by the earnest prayer, follow the little girl to her home, and supply the sick mother with food and money.

LENGTH, 290 FEET

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ENCOURAGEMENT FROM PATHÉ.

When seen at his office a few days ;o, J. A. Berst, General Manager Pathé Frères, gave an interesting count of the status of the present tuation as far as his firm is con- rned.

He says that he is entirely satisfied ith conditions since the Film Ser- ce Association became a working rce. The last month's business was e best one ever experienced by the ncern, all of their customers but ree having signed the agreement, d those will comply within a few ys. To all appearances, the increase ill continue, says Mr. Berst.

It is not known to all, perhaps, at at the time of the calling of the st convention at Pittsburg, Mr. erst was in South America, far out the reach of any news. It was ly on his return here that he be- me aware of the existence of any nd of a pact or agreement among y of the manufacturers, and it asn't until then that he knew any- ing about any association of rent- s. He returned within a few days the Chicago meeting, and there he und himself hard pressed for a de- sion as to where the firm of Pathé ères will stand on the patent ques- on.

"Now, regarding the Latham loop, want to say that since before 1896 e have made and sold machines hich embodied this principle. For o years I used a device which had loop and served better than the rocket scheme. **And I say in all rnestness that should the situation any time demand it, I can, in ten fifteen days, equip every machine the country with a device which ill cost about one dollar,** the use of hich will enable them to surmount e patent difficulty beyond a doubt. nother consideration with me was, at to my mind there is possible ason to believe that the Edison pa- nt on the film will be sustained; so at this would mean that Pathé Frères ould be put out of business in this untry. Also, I admit our camera an infringement on the Edison pa- nt, but it is impossible for us to use nother camera, as the only one which erhaps does not infringe is the iograph's, and with this we cannot roduce the quality of films which ur customers are accustomed to. till another important fact which ex- lains Pathé's position is that those anufacturers who at that time in- nded to take license under the Edi- on patent are those who are best nown in this country, who have led heir competitors in the production f films and whose subjects are best ppreciated by the public; while on he other hand the manufacturers now ontrolled by Kleine Optical Com- pany are unknown in this country; even the French concerns in it being unknown to me. (A) Every exhibitor knows that the seven licensed manufacturers are those whose product could best be relied upon to give good results; and as for Pathé Frères, is it not true that we have made all of the most important improvements which have brought the art of film production to its present high standard? Our first work in this direction worthy of note was the invention of a perforating device which made a quickly appreciated improvement in the stability of films. Again, where can the equal be found to Pathé's films in excellence of photography? Thirdly, we were the first to put titles on films at the beginning of the film and explanatory ones throughout. Our improvements in coloring have not been equalled anywhere—first our tinting and later our toning, which was followed by the invention of a coloring machine which made it possible for us to produce exquisitely colored films at such a low figure as the market can well afford. And I wish to say here that the house of Pathé has by no means exhausted its inventive resources, for **we expect, by means of a new invention, to shortly improve our films** to such a degree that it will leave all others so far behind that Pathé's films will be used to the exclusion of all others.

"**Yes, we shall certainly protect exhibitors as far as is in our power.** Our films are fully protected by the Edison patent and any showmen who are troubled by any bluff suits of the few inferior concerns which are operating without the Edison license will do best by communicating with me and I will take immediate steps at my own expense to protect them. These concerns are in the field at the present time for all that they can get quickly; they know that their hours are counted and I should not be surprised if they are working with a view to pulling some of the renters down with them. The trade need only look for proof that this is so, to the maliciously false rumors which the opposition is spreading. To begin with, it is absolutely untrue that the members of the Association were told that they may use the Biograph Company's film. There is no step which we have taken which would justify such an impression. Again, there is a report that the Edison Company lowered the schedule without consulting the Association. As a matter of fact, it was under the pressure of the Executive Board of the renters' association that I and three other manufacturers in session agreed to lower the schedule; and this was at a meeting at which there was not even an office boy to represent the Edison Company. But the Kleine forces have nothing to lose by spreading such rumors, and we expect many more with the same degree of truthfulness to make their appearance. As the situation now stands, the eventual defeat of the rump is a certainty, and there need be no doubt whatsoever in any mind as to the ultimate result. The exhibitors need only keep their wits about them and turn a deaf ear to the frenzied arguments which so-called 'independents' may offer; and they should always bear in mind that we film manufacturers know that the exhibitors are the very important factors of the moving picture business whose interests we must protect. We are doing it."

THE FUTURE OF THE FIVE-CENT SHOW.

Manufacturers will gain an idea of what is required of them in this exhaustive study of the audiences which patronize the shows.

Where do more persons go, daily, two or three times over than attend all the theatres in Greater New York?

The theatre at $2 and $2.50 a seat, and even at 50 cents a seat is an expensive show, from the point of view of the people who are, after all, in the majority. There are 25-cent theatres. Even they are expensive treats in the eyes of masses of New Yorkers. There are licensed theatres where admittance costs as low as 10 cents. Yet that is too high. There is a class of shows that cost less and that actually entertain more patrons day by day, between two and three times over, than all the theatres from the 10-cent up to the $2 and $2.50 class. The average theatre attendance in the greater city can hardly be estimated, it is said, at over 100,000 a day. At least 250,000 is the number of those who watch the moving picture shows at a nickel a head.

Because of their extent and of their upstart growth, within say five years, the cheap nickelodeons are an unappreciated force. Nobody seemed to think of them as anything more serious than a source of a new and loud street noise, the blare of the advertising gramophone. In the meantime, not according to their apparent loud habit, but silent and unbeknown, the nickelodeons were working quite a change in the lives of a million or so of New Yorkers.

The People's Institute and the Women's Municipal League were the first social institutions to take cognizance of the new force. They carried on a joint investigation and have just made public their report. Here is there opinion of what they found. "We have found a wide and deep-rooted popular movement. We have seen a people's theatre of the future taking form and we have been impressed with the great opportunity which business interests have taken up and developed into a far-reaching institution."

The field investigator who worked for the two societies, Mr. John Collin, was asked recently to explain the rapid growth of this newly risen all souls' theatre. That is all that one can call the new development, for poor men's theatre would not do, since it does cost something, and since it is the delight of children, of unversed immigrants, of family parties—and not merely of the theoretical "poor man" of benevolent societies.

"Why have the moving picture shows grown up so rapidly?" Mr. Collin was asked.

"Because they fill a want for education and for recreation—yes, for mental outdoor air, you might say, that those who could not afford the theatres never could satisfy before."

The nickelodeons are, to continue the speaker's explanation, something entirely different from their nearest likes, the cheap theatres on one hand and the penny arcades and other cheap shows on the other. The nickelodeons seat less than 300, and do without a theatre license, for a theatre license costs $500 a year. The nickelodeon obtains a common show license for $25 a year. To be sure, the theatre can offer on its stage any style of music, acting, vaudeville or other entertainment. The only music of the nickelodeon must be machine music, and its only performances those displayed in moving pictures, says the New York Sun.

The penny arcades, which operate under the same common show license and show small moving pictures in machines, each to one watcher at a time, are different in turn: they were found to be places of an entirely distinct character and not always a pleasant one. Attended largely by children, they showed in numerous cases a tendency to offer vicious pictures. It was the only way, apparently, in which they could compete with the larger, more extensive pictures of the cinematograph shows. Even so, it was found, the penny arcades were not holding their own. Their numbers are diminishing; their owners are in many cases making them over into the more desirable nickelodeons.

Anybody who has been inside of a nickelodeon knows that all of them are alike, but one can see many of them, from the outside, without realizing their interior workings at all. The nickelodeon front is a jumble of bright lights and loud decorations, evidently meant to attract the passer-by and draw him in, magnet-wise. There is a burst of gramophone sounds about the entrance. There stands the barker, too, with voice of welcome, and rattan cane for those who are not of a mind to step in but would block the entrances.

One enters a converted store, a long narrow room with a centre aisle and

benches on either side. There are anywhere from 150 up to 300 seats. If it is a busy evening the aisle and the exits are wedged tight with spectators standing. Two features not unexpected strike one right away: crowding and bad air. The crowding is carried to the point where it is dangerous and the bad air is convincingly unhealthy.

But the people? They seem fully half of them to be children. There are children alone, children in parties and children with their parents. The family parties are easy to pick out. They form a large element. The investigators decided that the family element had a great deal to do with giving the shows their present clean and desirable character. The loafer and tough character are not absent. The pictures entertain them as they do the rest. But they are no longer the chief patrons. The moving picture shows, after a few years of growth, have actually taken on the almost puristic propriety of family entertainments.

It was not so within three or four seasons past. The investigators are authority for the statement that there used to be little to choose between the cinematograph improprieties and those which lay in wait for the stray cent in the penny arcades, with benches under every peep-hole, so that small folk might climb up and look. Gradually the children have forsaken the arcades and have brought their parents with them to the nickelodeons as places for evening entertainment. The appearance of the family has resulted in the censoring of the moving pictures to a point of the most bourgeois propriety.

The concerns who purvey the moving picture films to the shows have simply found that the proper pictures "go" the best. As one of the investigators summed it up: "Five years ago the moving pictures were bad. Now they are cleaner than the shows on Broadway." It is a change due wholly to the unconscious influence of the patrons.

There is no end to the subjects that the moving pictures can depict. They compete with theatres, books and even newspapers. In fact, they give things as none of these three could. They are a new mode of expression. One of the favorite moving picture exhibits during the past few months, for instance, has been "Evangeline." The whole poem is rendered in pantomime, with its proper setting of forest and of quaint ways and costumes, with its changes of scene —wide and rapid. It is a subject that the stage manager would not undertake to put on. But again the nickelodeons compete with the stage on its own proper ground. They give "The Two Orphans" in dumb show, in six acts, or films, taking twenty minutes to produce. Even the Passion Play, taking an hour to unroll itself before the spectators's eyes, is eagerly viewed.

In case a wreck on the coast near by arouses the interest of newspaper readers, the moving picture shows are likely to have their moving picture representation of it on view within three or four days, while interest is still keen. That is one realistic side of the moving picture. They reach their other extreme of realism when they show such things as actual representations of savage dances in New Guinea, or herds of deer running over the snow in the Northwest.

But the variety of pictures does not begin to end here. There are fanciful pictures, fantastic, fairy-tale or wonder pictures. Ali Baba and the forty thieves are portrayed and so is the immortal Bluebeard of legend. One of the most numerous sort of pictures is the historical. There is a hunger for pictures of strange times, as well as strange places, and for dramas of the lives of kings and emperors above all Napoleon. Another class of pictures for which, strangely enough, the showmen have found a strong natural demand is the instructive kind. One of the finest instances of these is a representation of the manufacture of steel.

The pictures seem to prove on the part of the spectators a tremendous appetite for variety. It is impossible to find subjects too remote to arouse their interest. In fact the restricted mind of the city dweller seems to seek the longest possible mental flights. His imagination craves change, just like that of the man of affairs who gives his leisure over to reading.

Only the fancy flies in a much more buoyant medium. The picture gazer does not have to force himself to behold things, as the reader. They are presented before his eyes. He can stand no end of wonders, nothing exhausted, save for the strain to the eyes from watching the wavering pictures on the screen.

Most of the shows change their films daily or twice a week. They do this to induce their neighborhood audiences to come the more frequently. This, although many spectators are eager to see the same set of pictures twice over, in order to get them better in mind. The scheme of frequent changes of bill makes for variety in the matter offered, of course. But evidences are plain that the variety is not too great for the taste of the patrons.

While Aldermen, fire department and benevolent bodies have gone on clinging to the old idea that the moving picture shows were pernicious, the people themselves have seemed to grasp an idea that their ordained guardians missed—the educational value of the shows. This is not true of New York only. In Italy, where the inhabitants are nowadays keenly interested in this country, cities are aglare with moving picture shows depicting American scenes. Here in New York the shows cater to the curiosity of two ignorant classes—children and immigrants.

The shows appeal above all to children. In one of the large East Side schools 1,800 boys, ranging from 6 years to 16, were asked if they went to moving picture shows once a week or oftener. Three-quarters of the number answered yes. In one class the whole number had the fever. The shows indeed have the fault of their attractions; they often induce truancy. This and the eye strain felt by young eyes are drawbacks, but only incidental, say the investigators, to an educational work of little known possibilities and surprising magnitude.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 10. MARCH 14, 1908. WHOLE No. 99.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

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EDITORIAL.

Elsewhere will be found a statement made by the general manager of Pathé Frères, in an exclusive interview to the VIEWS AND FILMS INDEX. It throws light on a great deal which has heretofore been in darkness, and comes at a time when it can serve the best purpose. It means to exhibitors that they can now better understand the nature of the attempts which have been made to create panic in their ranks, Mr. Berst having gone so far in his remarks as to place the black mark on two specific rumors, and this only as an illustration. They can well decide whether or not to place their confidence in the Association, by noting his assurances that within ten days he can equip every machine in the country with a device which will safeguard the owners from prosecution. The motives which impelled Pathé Frères to take their present position seem most sensible and business-like, and their earnestness of purpose cannot be doubted when they make an open statement saying that they will protect the showmen. The authorized statement also contains a great deal for the future. The points cited as to Pathé's work in the past as regards moving picture progress cannot be gainsaid; and if the general manager has taken on himself to promise even more for the future, we must give it thought. The plans and mechanical operations of the French concern are never known to the trade save in the presentation of a result, an actual achievement; and the promises made for the future, we are told, are based on the present activities of Pathé laboratories. To our mind, an exhibitor perusing the statement should be easily able to take encouragement, and when the present storm subsides and things begin to take on an even aspect, it is a safe prophecy that the level-headed exhibitor will find himself far ahead of his fellow who allowed panicky reports to upset him.

Moving Picture News From Everywhere.

And still those awe inspiring trick films come from the house of Méliès. Surely, if ever there was a "bag of tricks," this one of the French film maker seems to be as the bottomless pit, as is borne out by the "Genii of Fire." We note, by the way, that this concern is issuing a weekly bulletin, which will be sent free on application.

The Actograph Company, of New York, has been incorporated at $30,000. Those named in the papers are A. V. Jones, H. M. Browne, H. W. Mills.

William Bullock, formerly of Cleveland, Ohio, seems to be the genuine "Fighting Bill" of the show business as far as moving pictures are concerned. Having carried out the Sunday show proposition in his favor in Cleveland, we next hear of him in Jackson, Michigan. Recently the Jackson chief of police issued an order against all Sunday picture shows. Mr. Bullock forthwith announced an illustrated lecture on the Holy Land for his Sunday bill. He was arrested after the show had been in progress for a brief interval, gave bond, and his case came up in police court the next day. The trial was by jury and it took the twelve "good men and true" less than a minute to decide, after the evidence was all in, that Mr. Bullock was "not guilty."

At Little Falls, N. Y., Messrs. John E. Reardon and Casper Shults, proprietors of the Gem theatre, have concluded negotiations with R. D. Fuller, representing the Catherine Lockwood estate, and a new theatre will be erected for them on Main street on the site where W. H. Wilcox's store stood, and which was destroyed by fire last fall. Mr. Fuller and J. B. Porter are preparing to rebuild the block. A three-story structure will be erected and the entire portion of the Lockwood building will be taken by Reardon & Shults. Architect Carl Haug is now at work on drawing plans for a model up-to-date playhouse. It will be on the ground floor and will have an attractive city entrance with doors on each side. The inside of the theatre will be 25 by 90, and every seat will be elevated. There wil be a balcony and gallery and the seating capacity will be about 500. The ceiling will be of iron and the entire structure will be absolutely fireproof. The work will be commenced on the building as soon as the weather will permit and it is expected that the theatre will be ready for occupancy about May 1st or as soon thereafter as possible. Messrs. Reardon & Shults will present vaudeville entertainment in connection with their moving pictures and illustrated songs. They are popular, progressive amusement providers, and their many friends will congratulate them on this evidence of their prosperity.

Under the management of S. Z. Poli the Nelson Theatre at Springfield, Mass., was opened as a moving picture house exclusively.

The way the m. p. men in Boston, Mass., stood in with the law instead of defying it, is a useful lesson in "How to Win" for showmen everywhere. As soon as the order was issued regarding construction, they lost no time in complying, with the result that the kickers had no more grounds left, and the shows were allowed to open. Well done!

Glad to note that the Selig film, "Four-footed Hero" is making such a hit at the Majestic Theatre, Muscatine, Iowa, that it is being retained to run for twice the period originally intended. It is said that manager Kolhammer knows a good film, and he says that this subject brought him record business.

It is a significant fact that the Casino Co. (Caille & Kennedy) are introducing the lecture feature in the moving picture theatres which they control. Having given the plan a try-out at three of their Detroit houses, they are convinced that the lecturer is a valuable addition to the moving picture show, and have also introduced the innovation at their Toledo theatres, the Bijou Dream, the Victory and Royale.

We learn that a permanent organization of moving picture showmen has been formed in St. Louis, Mo., which will be known as The Interstate Association of Moving Picture Exhibitors. The following officers were elected: Del Mead, president; Walter R. Deweez, vice-president; N. Neetle, secretary; G. H. Lilie, treasurer.

Building Commissioner Smith, of St. Louis, introduced a resolution at a meeting of moving picture showmen, asking their cooperation in the passing of a regulating ordinance. The bill was unanimously favored. Mr. Smith further stated that he recognized the five-cent theatre as a legitimate enterprise, not a nuisance. (Come on, come all!)

F. M. Corey, who is known as the pioneer of the five-cent theatre managers in Petoskey, Mich., has sold out his interest in the Nickelo theatre, which he has successfully operated since its first opening, to L. G. Parker. For the past several weeks Mr. Corey has been fitting up the store room first door west of W. Z. Searle's jewelry store, making it into a theatre which will be first class in every respect. Seating capacity for about two hundred has been provided, the entire place being fitted to serve the comforts of its patrons.

The Harry H. Robertson Further Advanced Moving Pictures began a long engagement (appearing ev Saturday night) on Jan. 18th at Church of the Open Door, Brookl N. Y., and have been so well lil that beginning March 10th, the co pany will appear every Thursday well as Saturday. This attraction gilt edged and has made good fr the start. The company inclu D. C. Allen, pianist; Dan E. Dietri tenor; Elmer McIntosh, operator, a Mr. Jno Orinsby, manager. T No. 2 company is always on the as well.

Plans for the erection of a movi picture show building for Riversi Park, Findlay, Ohio, have been co pleted and the first picture is to thrown on the screen the afternoon May 30.

The contract for a moving pict show for the park was let to t Blanchard Amusement Company t weeks ago, and the plans were ma public Tuesday morning.

The new place of amusement is be known as "The House of Mirt and the name will be placed over t front entrance with myriads of spa ling electric lights, making the e terior of the building as light as d The structure is to be built facing t old reservoir, and about 140 feet d tant from the dancing pavilion. It to be 30 feet wide and 70 feet lo with a seating capacity of 450. Fr the ground the building will be 20 a 32 feet high. It is to be remodel from the dancing pavilon that w once in operation at Mortimer. Ne the floor on each side will be fo ventilators, with dome air escap above. There will be six electric fa all pointing upward. This is to kee thorough ventilation, a continuo circuit of air through the room, ma ing it really cooler than out und the trees.

From the extreme front the e trance porch is to extend 10 feet, wi the ticket office stading out and t double entrance doors on each si An exit door on each side in the re near the stage is a preventive f panic accidents. The operating roo just over the ticket office, will lined with asbestos. In the rear the picture room is the private offi of H. E. Beard, of the Blancha Amusement Company.

The doors open on May 30, for th is the day set for the general openi up of the park. The shoot-the-chut the theatre, the pavilion, all will beg on that day. The first warm day of t spring will see the Pastime afloat the river and carrying passengers.

Mr. Berst of Pathé Frères, a Messrs. Gilmore and Deyer of t Edison Company have gone to Ch cago.

Wherever you see moving pi tures you see the VIEWS AN FILMS INDEX. Two Dollars p year, issued weekly.

ere is the roll of the Film Service Association with the most recent revisions.

UGUSTA, GEORGIA:

1. Theatre Film Supply Co.

ALTIMORE, MARYLAND:

2. Pearce & Scheck, 222 N. Calvert Street.

OSTON, MASSACHUSETTS:

3. New England Film Exchange, 682 Washington St.
4. Howard Moving Picture Company, 564 Washington Street.
5. Miles Brothers, Hub Theatre Building.

IRMINGHAM, ALABAMA:

6. The Bailey Film Service, 116 Twenty-First St.
7. Southern Film Exchange, 103 N. 20th St.
8. Theatre Film Supply Co., 2007 Second Avenue.

UFFALO, NEW YORK:

9. Powers Machine & Film Co., 13 Genesee St.

UTTE, MONTANA:

10. Montana Film Company.

HICAGO, ILLINOIS:

11. Schiller Film Exchange, 109 E. Randolph St.
12. American Film Service, American Trust Building.
13. Chicago Film Exchange, 60 E. Randolph St.
14. Eugene Cline & Co., 59 Dearborn Street.
15. Globe Film Service Co., 79 Dearborn St.
16. Inter-Ocean Exchange, 59 Dearborn St.
17. Laemmle Film Service, 196 Lake Street.
18. National Film Rental Co., 62 N. Clark St.
19. Royal Film Service, 253 La Salle Street.
20. Geo. K. Spoor Co., 401 Wells St.
21. Standard Film Exchange, Unity Building.
22. W. H. Swanson & Co., 79 So. Clark St.
23. Temple Film Exchange, Masonic Temple.
24. Theatre Film Company, 85 Dearborn St.
25. 20th Century Optiscope Co., State and Lake Sts.
26. U. S. Film Exchange, 59 Dearborn St.

CHARLOTTE, NORTH CAROLINA:

27. Theatre Film Supply Company.

CINCINNATI, OHIO:

28. Southern Film Exchange, 148 W. 5th Street.

CLEVELAND, OHIO:

29. Cleveland Film Renting Exchange, 514 Citizens Bank Bldg.
30. Eugene Cline & Co., 717 Superior Avenue, N. E.
31. Lake Shore Film & Supply Co., Superior Building.
32. National Moving Picture Supply Company.
33. Miles Brothers.

COLUMBUS, OHIO:

34. Ohio Film Exchange, 16 East Broad Street.

DALLAS, TEXAS:

35. Southern Talking Machine Co., 347 Main St.
36. J. D. Wheelan, 339 Main Street.

DENVER, COLORADO:

37. Little & Pratt, Charles Building.
38. H. H. Buckwalter.
39. Chicago Film Exchange.
40. Globe Film Service.

DES MOINES, IOWA:

41. Pittsburg Calcium Light & Film Company.

DETROIT, MICHIGAN:

42. Detroit Film Exchange, Newberry Building.
43. Michigan Film & Supply Company, Butler Building.
44. National Film Company, 100 Griswold St.

EL PASO, TEXAS:

45. O. T. Crawford Film Exchange.

EVANSVILLE, INDIANA:

46. Laemmle Film Service.

GRAND RAPIDS, MICHIGAN:

47. A. J. Gillingham.

HARRISBURG, PENNSYLVANIA:

48. Keystone Film & Supply Co., Spooner Building.

HOUSTON, TEXAS:

49. O. T. Crawford Film Exchange Company.

INDIANAPOLIS, INDIANA:

50. Indianapolis Calcium Light & Film Co., 114 So. Capitol Ave.
51. H. Lieber Company, 24 West Washington St.
52. Luther Day Service Co., 19 West Ohio St.

KANSAS CITY, MISSOURI:

53. Eugene Cline & Co., 1021 Grand Avenue.
54. Chas. M. Stebbins, 1028 Main St.
55. Yale Film Renting Co., 1116 Main Street.
56. 20th Century Optiscope Co., Shukert Building.
57. W. H. Swanson & Co.

LOS ANGELES, CALIFORNIA:

58. Clune Film Exchange, 727-729 So. Main St.
59. Tally Film Exchange, Broadway and Sixth St.

LITTLE ROCK, ARKANSAS:

60. Louie Mitchell, 120½ Main St.

MEMPHIS, TENNESSEE:

61. American Film Service.
62. Chicago Film Exchange.

MILWAUKEE, WISCONSIN:

63. Western Film Exchange, Mathews Building.

MINNEAPOLIS, MINNESOTA:

64. Northwestern Film Co.
65. Twin City Calcium Light & Stereopticon Co., 720 Hennepin Ave.
66. Eugene Cline & Co., Third and Nicollet Avenues.

(Continued on page 11.)

Latest Productions of All Film Makers.

PATHÉ.

A Briton's Promise.....885 ft.
A Rape Under Louis XVI.....492 ft.
In a Difficult Position.....328 ft.
Lost, A Pretty Dog.....328 ft.
Mr. and Mrs. Jollygood Go Tandeming .....328 ft.
Toula's Dream.....328 ft.
The Frog (colored).....196 ft.
Angel of the Village (toned)...410 ft.
Billy is on Fire.....278 ft.
Suspicious Husband.....393 ft.
My Watch is Slow.....295 ft.
Baby Show.....410 ft.
Bewitching Woman.....590 ft.
A New Way of Traveling.....360 ft.
That Mother-in-Law is a Bore...311 ft.
Workman's Honor .....688 ft.
Northern Venice .....606 ft.
A Statue on the Spree.....475 ft.
Only Thoughtlessness .....262 ft.
Betrayed by One's Feet.....262 ft.
The Mummy.....344 ft.
The Explosive Calf.....377 ft.
The Mattress.....475 ft.
Pierrot's Jealousy and Drunkenness 492 ft.
What a Razor Can Do.....426 ft.
Up-to-date Removal .....344 ft.
Playing at Chess.....344 ft.
Customs Officers Mystified.....311 ft.
Troubles of a Grass Widower...639 ft.
Jerusalem .....442 ft.
Unlucky Old Flirt.....459 ft.
One-Legged Man .....410 ft.
It is not the Cowl that makes the Friar .....311 ft.

EDISON.

Nellie, the Pretty Typewriter..590 ft.
A Yankee Man-o-Warsman's Fight for Love.....830 ft.
Playmates .....360 ft.
Cupid's Pranks .....935 ft.
Sculptor's Welsh Rabbit Dream...590 ft.
Fight for Love.....890 ft.
Fireside Reminiscences.....505 ft.

VITAGRAPH.

At the Stage Door.....325 ft.
For He's a Jolly Good Fellow.375 ft.
A Child's Prayer.....290 ft.
The Story of Treasure Island....855 ft.
The Deceiver .....295 ft.
Mashing the Masher.....300 ft.
Too Much Champagne.....325 ft.
House To Let.....438 ft.
The Farmer's Daughter.....530 ft.
Galvanic Fluid .....500 ft.
A Comedy of Errors.....495 ft.
Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....325 ft.
Sold Again.....250 ft.

LUBIN.

New Way to Pay Debts.....275 ft.
See the Point?.....220 ft.
And a Little Child Shall Lead Them .....550 ft.

KALEM CO.

Way Down East.....1,000 ft.
Henry Hudson .....777 ft.
Evangeline .....
Merry Widow .....1,000 ft.
The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.

SELIG POLYSCOPE CO.

Monte Cristo .....1,000 ft.
The Miser's Fate.....400 ft.
The Tramp Hypnotist.....380 ft.
The Irish Blacksmith.....640 ft.
The Newly Weds' First Meal....290 ft.
Financial Scare .....435 ft.
The Four-Footed Hero.....600 ft.
Two Orphans .....1,035 ft.
The Eviction .....585 ft.
What is Home Without a Mother-in-Law .....600 ft.
Mike the Model.....600 ft.
Tin Wedding .....810 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Princess in Vase.....938 ft.
Snow Man .....717 ft.
Bobby's Kodak .....518 ft.
Classmates .....800 ft.
Energizer .....789 ft.

MÉLIES.

The Genii of Fire.....310 ft.
The King and the Jester.....321 ft.
In the Bogie Man's Cave.....350 ft.
The Knight of Black Art.....371 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
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The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Butterflies .....634 ft.
Christmas .....382 ft.
Japanese Vaudeville.....313 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.

ACTOGRAPH CO.

Presentation of Firemen's Bravery Medals by Mayor McClellan..250 ft.
Mystic Shriners at Dreamland...

O. T. CRAWFORD

International Balloon Race.....800 ft.
Country Girl .....330 ft.

LATEST FILMS OF ALL MAKERS.

A new film by Pathé Frères is entitled "THE BABY SHOW." Having much pride in the beauty of her little charge, a fussy governess enters her mistress' baby to compete in a baby show. But the baby's elder sister, being whipped by the governess, resolves to even matters, and when the fond nursegirl lays the infant in the basket and leaves the scene for a moment the little girl takes the baby out and puts a dog in instead. The scene of the competition is now shown, each infant baby being seated on cushions on a stand. The lady judges crowd around each child admiringly, but the governess waits confidently near her charge. When the committee reaches that stand they lift the cover of the basket, only to be confronted by a docile, innocent looking canine. The bashful animal promptly jumps off and runs home. The mortified governess quickly follows it, and arriving there does not even have the satisfaction of avenging herself on the little girl, for the father interferes at the psychological moment.

"MY WATCH IS SLOW," also by Pathé. A young clerk buys a new watch which happens to be a bad time-keeper. In blissful ignorance of this fact, he carries it off and it begins to make trouble for him. He departs for his desk at the office in ample time, according to the watch, but when he arrives there he finds himself several hours late, and his only plea being a new watch, the employer decides that something is wrong. He is next seen as he keeps an appointment with his sweetheart, taking his deficient time-piece as a guide. When he reaches the rendezvous he waits patienly but the lady does not appear. When he makes inquiry, however, a waiter hands him a note from her in which she states that she waited for him for an hour after he was due, and being fully convinced that he is not sincere, earnest, etc., etc., does never again want to hear from him. The poor fellow almost collapses when he compares his time-piece with another; but his troubles are not yet over, for on reaching home he finds a letter from his employer telling him that his presence need no more cast its brilliancy over the establishment—fired.

Another very good Pathé film shows a "SUSPICIOUS HUSBAND." Afraid to trust his wife while he is gone, a suspicious husband hires a moving picture photographer to track his beloved in his absence. He goes to the studio of Pathé Frères, and when he emerges a camera man is with him. His wife takes him to the station. From this point she proceeds to a restaurant, where she dines with some friends. But what is her surprise to see the camera directly in front of her, the operator turning the crank frantically. All the guests unite in protest and the man with the machine is thrown out bodily; but he sticks to his task and next follows the lady to the sea-shore, where he dogs her footsteps and waits for her to come out of the bathing house. He photographs her as she goes to the beach in bathing costume, and sets his camera up when she is in the water. But a frolicsome bather is his undoing and he is thrown into the waves. It seems that during these photographic processes he is becoming somewhat infatuated with the pretty woman and he now follows her home. He is nervy enough to go into the house, but here he forgets all about his task, attempting to make love to her instead. At this juncture the husband enters and the photographer's fate is a rapid trip through the doorway with the aid of vigorous kicks from the husband.

"BILLY IS ON FIRE," by Pathé Frères. A wicked kid fastens a harmless torch into the seat of his trousers, and by letting the smoke in through doorways causes much alarm and confusion. First throwing peaceful citizens into panic, he makes bolder by going into the police station, where the trick is discovered and a big policeman goes after him. But Billy manages to keep within trouble making distance, and people who turn out with brooms and other articles are just in time to inflict them on the officer. A number of citizens finally organize a bucket brigade and wait against the inner side of a fence. The boy is on, and only goes near it, but the policeman does not see the strategy and goes right through the gate, where a dozen buckets are emptied over him.

Pathé Frères.—"A BRITON'S PROMISE." The Briton meets his sweetheart and they take a walk over the hills, in the course of which they both make their vows. The simple lover then goes to tell his mother, and she encouragingly takes the couple to the girl's father to ask his consent. But the old man has his mind set on another suitor, and he promptly dismisses the petitioners, sending his daughter into the house with a threat. In the next scene the young lover receives notice from the government that he must immediately go out on a cruise; of course he goes to his sweetheart with the news and together they stroll to a large white crucifix, and before the sacred symbol she vows to wait for him. Then she takes him to the ship and he is soon out on the waves.

The next view is supposed to take place some years later. The old father of the girl is telling her that she must marry a certain man, and notwithstanding her protest she must bow to the Briton's will. The wedding takes place. Now, it happens that on this day the sailor sweetheart returns, and as he steps off the vessel a man tells him of the wedding. Mortified, he hurries into the town, and as he stops near a turn in the road he espies the bridal procession coming toward him, afoot, from the church. As soon as the bride sees him she runs forward, but her father averts a scandalous scene and the lover is left there. He goes straight to the crucifix and falls before it.

Meanwhile the couple and the guests proceed to make merry; but the bride is on the alert, and mid the confusion of the dance manages to slip away. On she runs until she reaches the crucifix, where she lays her hand upon the solitary figure before it. He recognizes her with a start, but she tells him that she is still his, and in her bridal gown she goes with him to the seashore. The lovers climb a steep cliff, and standing on the brink they clasp each other in one long embrace, then throw themselves off the rocks into the tumultuous sea below.

"ANGEL OF THE VILLAGE," by Pathé Frères. The angel in this film is a little girl who is struggling hard to keep alive her old mother, who is lying ill on a pile of rags. She tries in various piteous ways to scrape together enough to keep her parent alive, and one scene shows her on the steps of the church, where are also gathered a number of beggars of various descriptions. As the people leave the church they pass through and give their mite as they will; in this way the girl receives a few coins and with this she purchases some refreshment for her mother. With skipping, joyful steps the little angel goes back to the hovel and bends over the form. But as she reaches down her mother suddenly falls back, and in another moment is dead. The child, dazed and taken completely by terrible surprise, quakes for a few seconds with emotion then loses her reason. Abandoning the corpse, she begins to skip about the streets, jingling her coins with insane glee, stopping only now and then to distribute it to the beggars who, in her disordered mind, appear to her, only to fade away again. She wades into a stream, and here, as before, the beggars appear and she gives them charity. The little girl skips on through field and wood, but once, as she stops, she sees a vision of her mother with outstretched arms, and she falls dead in the roadway.

Another very interesting film by Pathé is entitled: "THE FROG." From the rocky centre of a fountain a fairy emerges, and with a wave of her wand she causes to appear a huge, green bullfrog, which begins to hop around the fountain. Suddenly the rocks disappear and the scene is enveloped in showers of multi-colored fire; when the rocks again appear there is a tableau of posing girls revolving round it. Several changes of pose and costume now take place, embracing the artistic employment of white horses and heroic male figures, and the change reveals only a gigantic green frog. The film closes with the appearance of the fairy once more.

"TOULA'S DREAM," by Pathé Frères. Toula is an African, ebony-hued cook who falls asleep in the kitchen and has a weird dream. She finds herself at the table, cutting a turnip into slices. When she throws them into a pan an ugly, grimacing head comes up; horrified, she tries the other vegetables, but with each there is a different kind of horror. Puzzled, she looks about for some cause, but she sees only how all the furniture and utensils take li: and begin to hop and prance about he In a frenzy she tries to quiet the con motion but cannot. Suddenly above th stove she sees a gigantic tomato, again which a ladder is leaning on each side by this means two white capped chef climb to the top and with a long lum ber saw set about the task of cutting th huge tomato. Now she goes to the over and on opening it sees a beautiful ta bleau of girls. Again and again sh repeats the operation, and each tim there is a different view—acrobats ballet, tableaux and floral sets. Sud denly the furniture begins to hop abou again and the cook falls exhausted int a chair. Her mistress now returns an awakens her; the wench comes to wit a start and is immediately terrified. Th mystified madam goes to the oven only to find everything burned to a crisp

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Pathé Fréres: "MR. AND MRS. JOLLYGOOD GO TANDEMING. The couple with the hilarious name decide, after having dined, to go out on their tandem bicycle. They start well, but in speeding over a bridge they upset two pedestrians, who make a high dive into the water. From this point they enter into a ride of destruction and catastrophe, upsetting first a masher of whom a damsel is trying to rid herself; they next ride into an old invalid who is being wheeled about in a chair, and the old gent, gaining his feet, runs after them; policemen are not invulnerable to this bicycle attack, and they next upset cart venders and an errand boy. They finally come to a sad ending, however, by riding off an embankment into a stream, from which they are fished out. A view an hour later shows them well bandaged and bruised, standing aghast at a bill for damages rendered by their victims.

"LOST, A PRETTY DOG," by Pathé Frères. An elderly lady and her daughter purchase a beautiful dog, but the master of the house does not take kindly to the canine and resolves to get rid of it. He hires a tramp to steal the dog, and when the ladies are looking at the millinery in a shop window the man cuts the leash and makes off with the pet. On discovering the loss the women faint, and when they reach home hubby feigns great sorrow. The next day they advertise their loss in the newspapers, however, and one of those to read the notice is the man who had been paid to steal it. Seeing a chance to make some more money, he goes to the house and the joyful ladies cheerfully pay him the reward and reclaim their pet. The husband, entering the room, is dumbfounded

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A Weberfieldian comedy

CAPTAIN KID

545 feet

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hen he sees the animal, but he dare not ıow his anger, so pretends to be over-›yed. At the same time he watches ıe man who had played him double, and hen that individual departs he follows im and gives him a severe thrashing. hen, as if to satisfy with a vengeance, e lets an army of reward seekers into ıe room, and the women faint again at ıe sight of scores of yelping mongrels f all shapes and sizes.

Pathé Frères: "IN A DIFFICULT OSITION." It is just a few minutes efore the ball, and the beau, by his trenuousness in dressing, has torn a uge rent in the seat of his only pair of rousers. Hastily seizing a needle and ıread he tries to sew them while on is person and just manages to get a ew stitches in; thus depending only on is own ingenuity, he decides to go to he function. He does well by sum-ıoning a cab. He reaches his destina-ion all right, and is next seen in the eception room, where he uses a cushion › shield the faulty spot, bowing to right nd left, but holding fast to the cushion. Going to the buffet with a lady, he keeps chair close to the rent, and when an bliging waiter takes this from him he rantically grabs a platter and manages › cover up. But in the ballroom he ances with a handkerchief trailing racefully behind him; finding this pro-ection meagre, however, he appropriates is partner's fan for the purpose. His ownfall comes only when the lady asks im to tie her shoe lace. He is stunned y the request, but pulls himself together nd makes a daring attempt to oblige ne-handed; but this feat being impos-ible he gives up, and the guests discover he tear. The beau sits on the floor in espair, but too late, for all are already athered around him, and 'mid much aughter and ridicule he succeeds in lashing out of the room without turning is back toward the company.

"A RAPE UNDER LOUIS XVI., by Pathé Frères. The setting of this film is n accordance with the period and shows ıow a young lord abducts a peasant girl. She is carried off in a spacious coach nd the abductors drive out to a lonely oad. Here one of the men takes the girl on his horse and a soldier is put n instead to throw the pursuers off the rack. The peasants of the village, head-d by the father of the girl, go out upon he track and after a hard ride overtake he vehicle; but on finding only the oldier in it, they shoot down the drivers nd postillions and at pistol's point ›rder the soldier to lead them to his ord's home. The chase now becomes close one, but the kidnapper with the girl on his horse manages to gain dis-ance on his pursuers and is soon climb-ng the stairs to a room in the top of he building. Here he deposits the form ›n a couch and prepares to provide for escape if necessary. Meanwhile the cap-ive has led the posse to the house, and battering in the door, they come upon he villain. He gives them a savage battle for a moment and suddenly jumps hrough the high window, lowering him-self safely to the ground by means of n improvised rope made of portieres. The girl being safe, they now take up the pursuit again, and after an exciting run the father has the satisfaction of overtaking the fugitive. Instead of dealing out justice to him on the spot, however, he hands him a sword and gives him a chance for his life. The duel is short, for after a few passes of the weapons a deft stroke pierces the kidnapper's heart and he drops dead.

The latest Vitagraph film is entitled "AT THE STAGE DOOR." A Johnny is seated in a box watching the performance of a musical comedy. A pretty chorus girl attracts him, and after several attempts he succeeds in getting a smile. He glances over the programme, finds her name and straightway plans to meet her. Leaving the theatre, he visits a florist, purchases a beautiful bouquet, attaches his card and, returning to the theatre gives the flowers to the door boy to deliver. The messenger takes the bouquet, puts out his hand for the tip, but as none is forthcoming, he resolves to get even with the "dude." A horrible old scrub woman is the medium by which he expects to get revenge. He tears off the card bearing the name "Miss Violet Twinkletoes" and substitutes one reading "Miss Bridget O'Hooligan."

Behind the scenes the performers are getting ready to leave, when the boy enters carrying the flowers. All are eager to ascertain whether or not the token is for them; but the boy points to Miss O'Hooligan as the lucky lady. She accepts the bouquet, grins and triumphantly looks at the disappointed actresses, and walks away with a haughty tragedy queen air, much to the amusement and satisfaction of the door boy.

Outside the stage door the "Johnny" is impatiently waiting for his "adored." The girls come out one by one and pass by without noticing him. The door opens again, the stage hand's head protrudes; the dude anxiously asks if the flowers were delivered. The boy answers "Yes," and grins, then beckons to some one inside. The old scrub-woman comes out carrying the bouquet. At sight of her the "Johnny" almost collapses, but Miss O'Hooligan falls into his arms as the boy and actresses crowd around and laugh at his discomfiture. The disappointed man breaks away and starts on a run, the scrub-woman in pursuit. The closing scene shows the pretty chorus girl, then Bridget gazing sentimentally at the roses, weeping copiously and trying to drown her disappointment by frequent draughts from a "black bottle."

"FOR HE'S A JOLLY GOOD FELLOW," by the Vitagraph Company of America. This picture true to life, shows the pretty interior of

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Does it lead in news, and in the publication of all things helpful to Manufacturer, Renter, Showman and Operator?

A GLANCE THROUGH ITS COLUMNS WILL ANSWER

VIEWS & FILMS INDEX

36 E. 23d St., New York City

Next KALEM Issue

A Weberfieldian comedy

CAPTAIN KID

545 feet

READY SATURDAY, MARCH 14

PATHÉ FRÈRES

Have THREE OFFICES in America one of which is located in

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Mr. SOUTHERN MANAGER, If you have any doubts as to our ability to give you a better Film Service than you are receiving from distant points, we will give you the addresses of some of the Bailey clients. DROP THEM A LINE SEE WHAT THEY SAY—THAT'S FAIR, ISN'T IT?

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Our standard of quality and efficiency is unapproached
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JUST HIS LUCK

Comedy of the real kind. A long, wholesome laugh in every picture.

Will release January 13th, 1908

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Have you shown MONTE CRISTO, the success of the season?

IN PREPARATION

Dr. Jekyll and Mr. Hyde

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the home of a newly married couple. The wife, dressed becomingly, is awaiting the homecoming of her "lord and master." The table is tastefully arranged, his slippers, smoking jacket, pipe and tobacco are conveniently placed; in fact, every little detail is remembered. In every move love and devotion are expressed.

In a swell café a crowd of sporty chaps are seen drinking and smoking; the door opens and a handsome but dissipated-looking young man (the husband of the girl) enters and joins the party. A few drinks at the bar and a poker game is suggested; the husband demurs, but finally yields, after dispatching a note to his wife, stating that "business" detains him. The note is delivered, and the deluded woman bursts into tears at the disappointment. The husband with his friends proceed to a gambling house, where we see him drinking and playing furiously. One man, then another, leave the table, the husband remains and steadily loses. His last dollar goes; a friend is appealed to and lends him money. This also disappears and the loser falls despondently across the table, while the victor gleefully gathers in the money and departs with his friends. The young man finally awakens alone and "broke"; rushes madly home—it is long past midnight. Entering the dining-room, everything is so thoughtfully arranged that the man bows his head in shame, buries his face in his wife's lap. She awakens, forgives him, while he vows never again to be a "jolly good felow."

"A CHILD'S PRAYER" is another new film by the Vitagraph Company of America. In a miserable furnished garret room a poor woman lies sick a-bed. The children cluster around, clinging to her. One older than the rest takes some matches and goes out to sell them. On the street the child tries to dispose of her wares, but the people pass her by unnoticed. Completely discouraged, the little girl sinks exhausted on a doorstep. While offering up a prayer for assistance, the door opens and a rich lady and gentleman hear the pitiful supplication. They listen, step back, look pityingly at the child, and as her prayer is finished and she goes her way, the couple follow.

The child, unconscious of being trailed, returns home, drops her matches, kneels beside the bedside and sobs. The mother tries to comfort her child, when the door opens and the lady and her husband look inside and quickly depart. At a grocery store the couple purchase great quantities of provisions, and, with the clerk loaded down, start for the destitute home.

The mother and girl are trying to comfort one another as the benevolent people enter and spread the good things on the table. After leaving money for further needs, the benefactors kiss the little child and depart.

A beautifully pathetic child story.

Although the detailed description of the new Lubin films are not available at this hour, a new subject entitled "SEE THE POINT?" is said to be an excellent comic, while still another of the same class appears in "A NEW WAY TO PAY DEBTS."

Williams, Browne & Earle show "THE BOARDER GOT THE HADDOCK," which is a fish tale and shows the adventures of an unusually strong piece of Haddock being purchased for the morning meal by the good housewife, rejected by the husband and passed from hand to foot and through the dirt amid all kinds of excitements, until it is finally served steaming hot to the star boarder, who evidently relishes his meal by its looks. Another subject by this concern is "TRICKY TWINS," the action of which is in accordance with the title.

"THE GENII OF FIRE." Two young lovers approach the temple where Hindu priests jealousy guard the sacred fire from all profane eyes. In spite of the exhortations of a dervish, the young woman so persists in her desire to gaze upon the fire forbidden of profane mortals to look at that the two penetrate in the hall where it is reverently concealed. Surprised by the priests of the temple, the curious ones are immediately blinded. With great difficulty they grope about the halls for the doorway. As they emerge, the dervish takes pity upon their misfortune, and with a promise that they would never again strive to look upon that which they are forbidden, they are granted their power of vision.

"CAPTAIN KID" is the latest offering of the Kalem Company. It is a Weber-Fieldian travesty on the activities of the renowned pirate commander made after the fashion of presentation by the German comedians.

The first scene shows what is supposed to be the rendezvous of the pirate crew, where Captain Kid and his band, burlesqued, are enjoying such ferocious sport as tapping the beer keg, etc. Under the influence of what comes from the bunghole the men again and again swear allegiance to their noble captain.

The next scene shows Heinie and Louie shipwrecked, floating on the waves and holding on to their only earthly possession which consists of a treasure chest loaded with the most approved variety of sausages. They manage to hold their own for a time but gradually show signs of distress, and when it seems as if the Dutch-

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nen and their precious load are about o go down, they are rescued by the edoubtable Captain Kid and his :rew. The charming antics of the ıdventurers impress the captain with heir eligibility to membership in the ɔand and their initiation is next in ɔrder. The test includes a demonstration of their prowess with the :utlass and their performance meets with the approval of the committee. As another feature of the initiation Heinie walks the plank in the most approved style, and after various other stunts the courageous duo are admitted to fullfledged membership, and they swear allegiance to the black flag with the skull and cross-bones.

Roll of Film Service Association.

(Continued from page 7.)

MONTREAL, CANADA:

67. Ouimetoscope Film Exchange, 624 Ste. Catherine St., East.

NEW ORLEANS, LOUISIANA:

68. W. H. Swanson & Co.
69. Imported Film & Supply Co.

NEW YORK:

70. Actograph Co., 50 Union Square.
71. Consolidated Film Co., 143 East 23rd Street.
72. The Electrograph M. P. Co., 199 Third Avenue.
73. Empire Film Co., 106 Fulton St.
74. Greater N. Y. Film Rental Co., 24 Union Square.
75. Harstn & Co., 138 East 14th St.
76. Improved Film Supply Co., 148 Delancey St.
77. Kinetograph Company, 41 East 21st Street.
78. Miles Brothers, 259 Sixth Ave.
79. People's Film Exchange, 126 University Place.
80. Vitagraph Co., 116 Nassau St.
81. Alfred Weiss Film Exchange, 219 Sixth Avenue.
82. Imperial Film Exchange, 44 West 28th Street.

NORFOLK, VIRGINIA:

83. Virginia Film Exchange, Monticello Arcade Building.

OKLAHOMA CITY, OKLAHOMA:

84. Oklahoma Film Exchange, 221 West California St.

OGDEN UTAH:

85. 20th Century Optiscope Co.

OMAHA, NEBRASKA:

86. Laemmle Film Service.
87. Chicago Film Exchange.

PHILADELPHIA, PENNSYLVANIA:

88. C. A. Calehuff, 4th and Green Sts.
89. Electric Theatre Supply Co., 47 N. 10th St.
90. Chas. W. Kohl Film Rental Co., 913 Market St.
91. S. Lubin, 21 So. 8th St.
92. Miles Brothers.
93. Lewis M. Swaab, 338 Spruce St.
94. Philadelphia Film Exchange, 1229 N. 7th Street.

PITTSBURG, PENNSYLVANIA:

95. American Film Exchange, Wabash Building.
96. Columbia Film Exchange, 414 Ferguson Building.
97. Duquesne Amusement Supply Co., Bakewell Building.
98. Fort Pitt Film & Supply Co., House Building.
99. Pennsylvania Film Company, 403 Lewis Block.
100. Pittsburg Calcium Light & Film Co., 515 First Ave.
101. Wonderland Film Exchange, 410 Market Street.
102. Harry Davis, 347 Fifth Avenue.

PORTLAND, OREGON:

103. Miles Brothers.

ROCHESTER, NEW YORK:

104. Pittsburg Calcium Light & Film Co., 156 Main St., E.
105. Talking Machine Company, 97 Main St., East.

SALT LAKE CITY, UTAH:

106. Trent & Wilson.
107. Eugene Cline & Co.

SAN ANTONIO, TEXAS:

108. Loper Bros.

SAN FRANCISCO, CALIFORNIA:

109. Miles Bros., 790 Turk St.
110. Novelty M. P. Co., 418 Turk St.
111. George Breck.

SEATTLE, WASHINGTON:

112. Chicago Film Exchange.
113. Edison Display Co., 221 Madison Street.

ST. LOUIS, MISSOURI:

114. Eugene Cline & Co.
115. O. T. Crawford Film Exchange, Gayety Theatre Building.
116. Miles Brothers.
117. W. H. Swanson, 813½ Chestnut Street.
118. Western Film Exchange.

TOLEDO, OHIO:

119. Kent Film Service, 216 Nicholas Building.
120. Toledo Film Exchange, Spitzer Arcade.
121. Toledo Film Supply Co.

TROY, NEW YORK:

122. Imperial Moving Picture Co.
123. Actograph Company.

WATERTOWN, NEW YORK:

124. Mullin Film Service, Solar Bldg.

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All our subjects are with titles and bear our TRADE ★ MARK

THE GENII OF FIRE

Length, 310 feet. **Price, $37.20**

The Sacred Books of Hindustan state: "He who tries to look at the **Sacred fire** shall be struck blind."

Beautiful Settings. **Splendid Subject.**

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CHEAP

Remember These Are High-Class Selected Subjects

If You Want Some Bargains Write Quick

LYMAN H. HOWE

WILKES-BARRE, Pennsylvania

TEXAN PROGRESS.

The motion picture theatres in Galveston are popular amusement resorts, as judged by the liberal patronage accorded the seven theatres and eight shows. Just about a year ago the first moving picture show was opened in this city and at once jumped into public favor.

It is estimated that between 5,000 and 6,000 people regularly patronize these resorts and the devotees of the fad or sport or craze are jokingly referred to as victims of nickelitis—the admission price being a nickel. In some respects the moving picture theatres of Galveston differ from similar establishments in other sections of the country, and of the original shows established nearly a year ago all of them are still in operation.

That the shows have profited by their experience and favor in Galveston is evidenced by the inviting places the managements have made of their establishments. The interior of the playhouses are very attractively and, in some instances, beautifully decorated and brilliantly illuminated with varicolored electric lights. Opera chairs for the comfortable and systematic seating of the audiences are provided in several of the shows and all of them are conducted quietly and without the noisy spieler or barker or megaphone shouter. Some of them have electric pianos or other music to attract transient patrons.

Competition is the life of trade and this has brought about other attractions to win patronage by the introduction of vaudeville in addition to the illustrated song feature provided in the majority of the local theatres.

Reports from some other parts of the country indicate that some of the carelessly run moving picture shows have been closed, but the Galveston theatres in the main aspire to the best class of pictures. The managements of the local shows have endeavored to present to their patrons subjects of an elevating character, entertaining, educating and cultivating. And the wisdom of this is attested in the success of the several institutions.

There has been no occasion for the moralist to condemn any of the local shows for continued use of improper features, as the managements have catered especially to the patronage of the ladies and children. A study of the Galveston audiences, or, strictly speaking, the army of Nickelitians, quickly convinces one that they are not confined to any class, or set, or age, but that the old and the young, the mother and daughter, father and son, the professional man and the mechanic enjoy touring the picture shows. Nightly the procession starts to move in the early evening and from show to show the army goes until about 10.30, when the theatres close for the night.

The electric illuminations in front of the picture shows, all of which are located within a radius of four blocks in the business section of the city, contribute considerably to brightening up the down-town thoroughfares for many blocks and make them more inviting and attractive to visitor and the townspeople.

In various ways have these amusement places gained popularity, first by the nominal price of admission and the highly amusing and really fascinating entertainments presented; secondly, they attract hundreds of people down-town in the evenings who enjoy making the tour of the theatres and incidentally taking in the show windows and doing some shopping. The variety of the animated pictures presented is such as to command the interest and pleasure of the most skeptical and eccentric person if he takes in more than one show, and few there are who are satisfied with only one.

"Picturitis" parties are not uncommon and in fact are growing more in popularity with the confirmed patrons. In groups of two, three, four and more couples the young people as well as the old make the circuit of the picture shows in the evenings and enjoy the treat to its fullest. After viewing a tragedy in one show it is a relief to jump into the richest of comedy as presented by the next film.

Thousands of people see and learn and are perhaps benefited by a close study of many of these pictures as presented true to life and the photographers' art, which never fails. Scenes, incidents and events in the world's history are presented on canvas in a manner that must impress those who care to learn. Scenes are pictured true to life from sections of the world known to many of the patrons only through geography and history and in a thousand and one ways are the best pictures calculated to elevate and educate rather than demoralize and trai in the wickedness of the world.

The managers of the Galveston show have been "longheaded" in turning dow improper films and will undoubtedl continue to exercise care on this line as upon it the continuance of their business here largely depends.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

WANT AND EXCHANGE.

Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

FOR SALE—Nickel theatre, only one in Eastern Pennsylvania manufacturing town of 20,000, doing a good business. Fine modern Bijou front. Excellent opening for right party; good reason for selling. B. F. RITTENHOUSE, Norristown, Pa.

With Laemmle in Evansville.

"Business is so rushing here now that we hardly have time to answer the correspondence, and I have just sent word to the different colleges here in town to send me two more stenographers as the force that we have here in the office now is about a week behind in the correspondence" writes B. R. Craycroft, who is looking out for the interests of the Chicago rental concern at their Evansville, Ind., branch, which is pictured herewith. Mr. Craycroft is a tried showman, by the way, having commenced in 1894, going out with the LaPearl shows, then the Mullins, and various others, until 1901 when he bought an old picture machine in Toledo, Ohio, and gave open air exhibitions with advertising slides at Anniston, Ala., and various other places in the South. About 18 months ago he was attracted by the wonderful growth of the business and commenced to operate independently at Bowling Green, Ky., and than came to Evansville, Ind., August of last year; he rented the present office and conducted the business until December, when he made a deal with the Laemmle Film Service to open a branch here. We started very small,—he says,—in fact only had 3 customers. He started single handed, and alone and by careful attention to business and never promising unless it was fulfilled to the

letter, and selecting only men as associates that had "Film Sense," he has built a business in a few weeks that is the envy of some big ones. "We make our own announcement slides and rheostats; of course, we have all the reliable rheostats on hand and picture machines, too. Just to show you what we carry here we have nearly ten million tickets on hand now," he writes.

Lee Mitchell is Mr. Craycroft's assistant. He has been in various branches of the show business for several years. Three years ago he started in the moving picture business, and for over one year he owned and managed a moving picture show in Chicago with great success about one year ago when he sold out; he afterwards took a position with the Laemmle Film Service of Chicago, and later transferred to the Evansville Branch.—Jake Mitchell, the bookkeeper, is also a moving picture man in his way. He was first connected with it at Chicago ten years ago, and thereafter with Sears-Roebuck & Co. of the same city as correspondent. Then accepted a position as private secretary of an Oil Co. at Cleveland, Ohio, from where he came to accept the position he now holds.—Another valuable member of the staff is H. C. Hill. He first entered the business in the fall of 1904 as an operator in Louisville, Ky. Since that time he has owned and managed several moving picture theatres. He joined the Laemmle forces last November and is an expert electrician and operator and thoroughly understands almost all makes of moving picture machines. He is also the designer and builder of the rheostat mentioned above.—With Geo. McCool to complete the roster, one easily discerns the wherefore of the greeting "Look who's here!"

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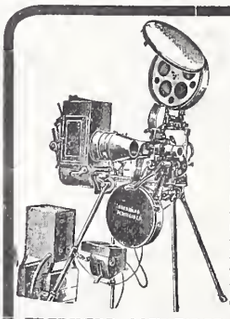

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We all start on the road to success March 2nd. Get in the band wagon and come along, and be happy forever.

Only the pests and six-for-ten men will stay out.

Any business will get undesirable customers unless regulated, unfortunately a great many have crept into the M. P. business, but they will now have to make good or get out.

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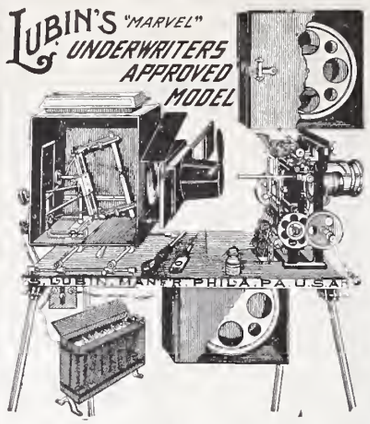

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DEPARTMENT OF PUBLIC SAFETY
CITY OF PHILADELPHIA
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Room 388, City Hall
Philadelphia, Dec. 3d, 1907,

Mr. S. LUBIN,
926 Market St., Philadelphia

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fireproof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

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City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
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Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER,
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NELLIE, THE PRETTY TYPEWRITER

A ROMANCE AMONG THE SKYSCRAPERS

Synopsis of Scenes.

NELLIE AND HER LOVER, a young broker, on the way to their respective offices for the day's work.

OFFICE OF A BANKING AND TRUST COMPANY: Nellie at work can see her lover in the tall skyscraper nearby—They occasionally exchange greetings—A visitor enters—Requests to see the President of the Company—While the latter is opening the safe, the visitor notes the combination on his cuff—He discusses the purpose of his call and departs—He lingers in the hall until the office is closed and all have gone—With a skeleton key he opens the office door and enters—Proceeds to operate the combination—The heavy door quickly opens—Hearing footsteps near, he hides—Nellie having forgotten her purse returns for it—The safe evidently left open—She discovers the former visitor and accuses him of the act—Determined not to be foiled, he intends to remove his accuser—Nellie screams and escapes him—She reaches the hall—The elevator closed—He follows her.

SHE ASCENDS THE STAIRS TO THE ROOF: Bolts the door behind her—Throws pebbles from the gravel roof to the street below but without attracting attention—Lights a newspaper and waves it—Her lover from his window sees the signal which he answers—He dashes to the street and reaches the building where Nellie is imprisoned on the roof—Her pursuer finally succeeds in breaking the door and has the pretty typewriter in his power—A struggle ensues—He tries to throw her to the street, twenty stories below—But her lover arrives in time and soundly thrashes him—The police arrest the villain—Nellie falls fainting in her hero's arms.

BEAUTIFUL SUNSET VIEW of New York City showing the Singer Building, King of Skyscrapers. **No. 6345. Code, Velenho. Length, 590 feet.**

PLAYMATES

Synopsis of Scenes.

AT LUNCHEON: The little girl and her dog—The latter dressed and with pipe in his mouth—The mother and nurse appear—They propose a meal for the girl and her playmate—Both eat very quickly—The child becomes ill—The dog leaves to inform the mother of the mishap.

FIDELITY: He immediately returns to his playmate and remains by her side until the mother and nurse arrive.

A SILENT PRAYER: The child is put to bed and a physician sent for—The dog climbs into the bed beside the little girl—The father and doctor arrive—The latter insists upon the dog being removed from the child's side—The doctor prescribes for the patient—Has little hope for her recovery—Her playmate comes in silently and assumes an attitude of prayer by the bedside which is quickly followed by the child's mother, and all others present bow their heads.

THE ANSWER: The little girl is able to be up—Her faithful dog beside her—She quickly recovers from the illness—And is again with her faithful companion.

No. 6344 Code, Veerslot. Length, 360 ft.

CUPID'S PRANKS

Synopsis of Scenes.

CUPID'S ART: "When love whispers in a woman's ear, the heart knows life's great secret." THE WORKSHOP OF MOUNT OLYMPUS: The diminutive God of Love at work—After finishing a quiver of arrows, he tires and falls asleep—He is awakened by the thundering voice of Jupiter, who gives him a thrashing with his forked lightning for being idle. THE FLIGHT OF CUPID: He alights on a skyscraper—With his field-glass, he surveys his surroundings—Ready to begin his pranks—He espies a society reception—Arrives there in time to inspect the elite as they enter. THE BALL ROOM: Dan picks his victims—Sends his arrow into the heart of a fair lady—Brings to her side the hero—They meet—His work so far accomplished. THE GAME OF HEARTS: The hour is late—Cupid reverses the hands of the clock—They continue to play—Dan lowers the light—In the moonlight, their troth is plighted. THE FOND GOOD-BYE: The parting kiss—Another kiss—Then several more of them—Cupid uses his field-glass on the town clock—The hours are rapidly passing away—Snow is falling and covers them with its mantle of white—Dan builds a fire to keep warm—The lover shakes the snow from him and departs with regret. THE QUARREL: A photograph drops from the book of poems which the lovers are reading—She is unable to explain—He departs in anger—Dan is quite abused during the quarrel and leaves hobbling on a crutch. RETURNING THE PRESENTS: Each arranges to return all letters and gifts—She conceals one fond missive in her gown for sweet memory's sake—Cupid not to be outwitted, discovers her action—He reveals it to her lover—The latter demands the letter—She unwillingly returns it—A perusal of its contents, and all is forgiven. THE HAPPY MARRIAGE: The minister pronounces them man and wife—They depart on the honeymoon—Cupid's work is done. **No. 6343. Code, Veerschuit. Length, 935 feet.**

A SCULPTOR'S WELSH RABBIT DREAM

Synopsis of Scenes.

A SCULPTOR'S STUDIO: The Sculptor cooking a Welsh Rabbit—The gas collector enters and demands payment of his bill—The Sculptor is unable to pay, and the gas is turned off—An army officer enters and demands delivery of three life-size busts previously ordered—The Sculptor with no light to work by is in despair—He lights a candle, and, going to a curtained alcove, discloses his masterpiece, "The Lady of Marble"—He bids the statue good-night; and retires to a couch—Presently he arises and leaves the studio with a small bust.

AN ANTIQUE ART STORE: The sculptor vainly tries to sell the bust to the Hebrew proprietor—He finally succeeds in trading the bust for an old brass lamp.

THE SCULPTOR'S STUDIO: He proceeds to clean the lamp — "The Genii of the Lamp" appears in a cloud of smoke ready to grant the Sculptor's every wish—He asks for light—it instantly appears—He next wishes his masterpiece brought to life—"The Lady of Marble" steps down from her pedestal—He looks for the Genii—He has disappeared—He wishes the Genii to make three busts and rubs the lamp—The Genii appears—In amazement he sees the clay slowly mould itself into shape—First WASHINGTON, then LINCOLN, then ROOSEVELT, all complete—The Genii again disappears—The Sculptor then makes love to the "Lady of Marble"—In her efforts to escape him, she upsets the lamp, and the Genii appears and forces her back on her pedestal—The Sculptor sees his masterpiece transformed to marble, collapses on the steps before it—The scene changes and the Sculptor falls off his couch, and, awakening, realizes it was all a dream—He vows never again to eat a "Welsh Rabbit."

No. 6342. Code, Veerploeg. Length, 590 ft.

OTHER LATE FEATURE FILMS

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No. 6340—Fireside Reminiscenses. Code Veerloon. Length 505 Feet.

No. 6339—Rescued from an Eagle's Nest. Code Veerlieden. Length 515 Feet.

No. 6338—The Suburbanite's Ingenious Alarm. Code Veerkracht. Length 595 Feet.

No. 6336—Laughing Gas. Code Veerboot. Length 575 Feet.

No. 6335—College Chums. Code Veenwertel. Length 700 Feet.

No. 6334—The Trainer's Daughter. Code Veenwerker. Length 800 Feet

No. 6333—Midnight Ride of Paul Revere. Code Veenwater. Length 915 Feet.

No. 6332—Jack the Kisser. Code Veenrook. Length 755 Feet.

No. 6331—A Race for Millions. Code Veengrond. Length 975 Feet.

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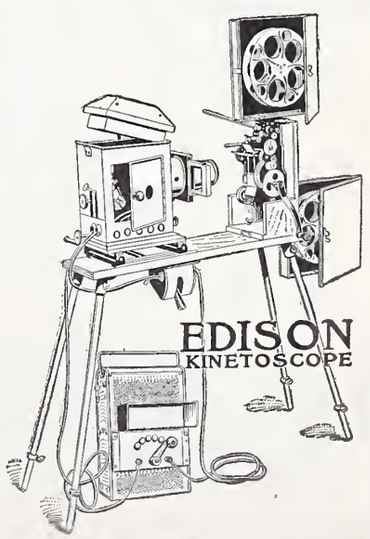

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SUITS TO PROTECT F. S. A.

Edison Co. Goes To Attack.

Suits were filed in the United States Court at Chicago, March 7, by the Edison Mfg. Co., Orange, N. J., against George Kleine and the Kleine Optical Co. The bills allege that Thomas A. Edison was granted letters patent No. 589,168, covering a moving picture camera, on August 24, 1901, but that said letters patent were inoperative, or invalid, by reason of defective or insufficient specification, by reason of said Thomas A. Edison claiming as his own invention or discovery more than he had a right to claim as new, and that the error arose through inadvertence, accident or mistake, and without any fraudulent or deceptive intention. That Edison made application for a re-issue of said patent in two divisions on September 9, 1902, surrendering No. 589,168 and receiving letters patent No. 12,037 and No. 12,038 for the unexpired term of said original letters patent, the first of said patents covering the camera for producing motion pictures, and the second of said re-issue covering motion picture films, so obtained, and having photographs arranged thereon.

The bills further state that the said re-issue patents No. 12,038 were inoperative or invalid by reason of a defective or insufficient specification, or by reason of the said Thomas A. Edison claiming as his own invention or discovery more than he had a right to claim as new, and that the error arose from inadvertence, accident or mistake, and without any fraudulent or deceptive intention; that he thereafter duly surrendered said re-issue letters patent to the Commissioner of Patents, and having made due application therefor, and having by amendment covered the defects and insufficiencies of specifications and claims of said letters patent, on January 12, 1904, he obtained new amended letters patent, being re-issue letters patent No. 12,192, for the same invention for the unexpired part of the term of said original letters patent No. 589,168.

The complaint then alleges that Edison, on November 18, 1907, assigned all his rights under said patents to the Edison Manufacturing Co., which has invested and expended large sums of money in said patents, and believes it will receive large gains and profits therefrom if infringement by said defendants and their confederates be prevented; that the principal manufacturers of moving pictures in the United States, acknowledging and acquiescing in the validity of said patents, have been licensed by Edison, and have paid and will pay large sums of money therefor, and that unless the defendants are enjoined these manufacturers will abrogate such rights.

The bills further allege that the defendants are making, using and selling, against the protest of the Edison Mfg. Co., kinetoscope films, employing and containing the invention set forth in said re-issue letters patent No. 12,192, praying for an accounting and assessment of damages for such alleged infringement, and for an injunction preventing the defendants from further making, using or selling such films, embodying or constructed in accordance with the invention and improvements set forth in said re-issue letters patent, and asking for a preliminary injunction. The answer to the bill is returnable April 6.

The Edison Mfg. Co. attorneys are Offield, Towle & Linthicum, of Chicago, and the defendants are represented by Kerr, Page & Cooper, of New York, and Rector, Hibben & Davis, of Chicago.

EDISON COUNSEL INTERPRETS SITUATION.

The following statement is given out by Mr. Dyer, Edison counsel, while in Chicago. It should help floundering tradesfolk to get a better grip on their confidence.

"As is well known, licenses under the Edison patents have been taken out by the principal manufacturers of this country. The patents have been recognized by these manufacturers as dominating the art, and royalties under them are being paid. The claim has been advanced by the Biograph Company that they can operate independently of the Edison patents because the Court of Appeals in New York decided than an early form of camera in which unevenly spaced pictures were taken, was not an infringement of one of those patents. The suit against the Biograph Co. did not involve the Edison film patent which covers all modern moving pictures, and in my opinion is infringed by all pictures manufactured in this country or imported from abroad.

"Suits have already been brought in Chicago against George Kleine and the Kleine Optical Company for infringements of the Edison film patent. The infringing films against which these suits are directed are imported motion pictures made by Gaumont and others, and American pictures manufactured by the Biograph Company. These suits will be pressed with the greatest vigor and brought on to hearing at the earliest possible moment. I confidently expect that injunctions will be secured by which further unlawful importation of these pictures will be prevented, as well as further manufacture of infringing films by the Biograph Company.

"Of course, should such injunctions be granted, there would necessarily be a very large claim for profits and damages. We also purpose to bring suit against all the film exchanges in Chicago and elsewhere who may now be handling or may in the past have handled these infringing films, both foreign and otherwise; as well as against all exhibitors who may use them. Evidence is now being secured as to these infringing exchanges and exhibitors, and upon my return to New York I intend to promptly commence additional suits against them. I have been amused to note in the public advertisements that both Mr. Kleine and Biograph Company have agreed to protect all exhibitors or film exchanges handling their films under the "Biograph patents." I am perfectly familiar with all the patents which have been granted to the Biograph Company, but I do not know of any patent under which any protection whatever could be given.

"Some talk has been indulged in as to the so-called Latham patent on which the Edison Company was recently sued in Trenton by the Biograph Company. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibitors as may use Edison projecting machines will be fully protected by my company, which will undertake the defense of all suits that may be brought against them for the use of such machines, and will pay all damages that may be recovered, provided, of course, the Edison Company is given control of such suits.

"I do not look upon the Latham patent as a serious thing. Ever since its issue in 1902, my company has been importuned to purchase it, but I have always regarded it as so unimportant as not to warrant serious consideration.

"Two things, however, may be taken seriously by the public:

"(1) The Edison Company proposes to the utmost of its ability to assert its rights to the Edison patents and to prosecute all infringers, wherever they may be located.

"(2) The Edison Company stands behind all its licensees and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees."

EXECUTIVE COMMITTEE ISSUES STATEMENT.

Following are the contents of Bulletin No. 6, issued by Secretary MacDonald, which is generally interesting enough to stand publication, explaining as it does a few important matters.

Owing to the fact that the Secretary has received a number of letters from members of the Association in regard to the recent action of the Committee:

(1.) In adopting a new price schedule.

(2.) In accepting the offer of the manufacturers granting a rebate of 20 per cent. on film purchases.

(3.) In admitting six additional members to the Association, and in order that the reason for the Committee's action may be clearly understood by all of the members of the Association, the Committee makes the following statement on:

(1.) The manufacturers held a meeting on February 26th, at which meeting a committee was appointed to confer with the Executive Committee of the Association. Both committees were in possession of statements from many members of the Association and evidence regarding conditions in all parts of the country, and the question considered at the joint meeting of the two committees on February 28th was **whether the minimum rental schedule adopted at Buffalo was a proper schedule to put in force at the present time.**

It was clearly demonstrated to those present at the joint meeting on February 28th that the Buffalo schedule was not fair to the exhibitor who is the customer of the exchange and, therefore, in order to meet the demands of exhibitors, recognizing that the exchanges should only adopt such a schedule as would be fair to their customers, the change was made. This action was taken in the interests of the Association as a whole rather than in the interests of those in any particular locality.

The final terms and figures of the new minimum rental schedule were agreed upon at 8.30 P. M., on February 28, 1908, and shortly after midnight of the same day, and only four hours later, two copies of the new schedule printed on cards were mailed to each member of the Association. This was the only official notice of the change sent out until the following day, February 29th, on which day additional copies of the schedule and Bulletin No. 5 were issued. Thus every reasonable effort was made to officially inform every member of the Association of the change at the same time and in the same way.

(2.) The Committee of the Manufacturers informed the Executive Committee that in order to assist the members of the Association while the new plans were being put into operation, the manufacturers had decided to give a rebate of 20 per cent. on all films purchased from March 2d up to and including May 30th, 1908. The terms and conditions of this rebate have already been fully explained in a former Bulletin and in letters sent out by the manufacturers.

In return for this rebate, and in order to strengthen the Association, the manufacturers asked that the Committee take up the question of admitting further members to the Association.

They urged that there were customers of the manufacturers of long standing who were excluded through inadvertence or error, and that it was not fair to drive established businesses into direct opposition to our movement, and that it would be an advantage to our Association to have certain other concerns admitted.

(3.) The Executive Committee thereupon reviewed its actions up to and including the Buffalo meeting and again carefully examined the resolutions of the Association and the by-laws adopted at Buffalo. It was found that there was sufficient authority conferred by the by-laws to permit the Committee to admit, subject to the approval of the Association at its next meeting, such concerns as were properly qualified.

A full report was then furnished to the Committee as to the applicants, whose names had not been presented to the meeting at Buffalo, owing to the fact that at that time sufficient information had not been received, either through the delay of the mail or that checks covering the necessary advanced payment of dues had been delayed, or for some similar reason, the result of which was the said applicants had never been properly considered, and had been unable to have a hearing owing to the said delays, etc.

After reconsidering all of these cases, the Executive Committee voted to, and at the meeting of February 28th, 1908, did admit to the Association, subject to the approval of the Association at its next meeting, and conditioned upon the payment of the original fee of $200, the following six members:

Denver Film Exchange, Denver, Colo.

Loper Brothers, San Antonio, Tex.

Monarch Film Exchange, Oklahoma City, Okla.

Pearce & Scheck, Baltimore, Md.

Philadelphia Film Exchange, Philadelphia, Pa.

Trent & Wilson, Salt Lake City, Utah.

In addition to the question of new members, the Executive Committee took up the proposition of granting new branch offices for which several members of the Association had asked. The Committee unanimously voted that no additional branch offices be granted unless, by the action of the Association at a regular meeting, further branch offices are admitted to membership.

FILM SERVICE ASSOCIATION,
By Dwight Macdonald, Sec.

FROM KLEINE OPTICAL CO.

March 13, 1908.

Views & Films Index,
New York, N. Y.

Gentlemen:—

My attention has been called to your interview with Mr. Berst of Pathé Frères, as published in your issue of March 14th, and I take the liberty of asking you to give the following equal prominence:

On page 3 Mr. Berst is quoted as saying: "* * * the manufacturers now controlled by Kleine Optical Company are unknown in this country; even the French concerns in it being unknown to me."

Surely Mr. Berst has been misquoted through some inadvertence, as it cannot be possible that he never heard of Gaumont, Urban-Eclipse, Théophile Pathé, Raleigh and Robert and Lux. Unless my friend Berst has been seized with an attack of aphasia he must remember Mr. Gaumont.

As the name of my company has been used in Mr. Berst's article the inference is to be drawn that he refers to us in the following remarks:

"Our films are fully protected by the Edison patent, and any showmen who are troubled by any bluff suits of the few inferior concerns which are operating without the Edison license will do best by communicating with me and I will take immediate steps, at my own expense, to protect them.

"* * * the trade need only look for proof that this is so to the maliciously false rumors which the opposition is spreading. To begin with, it is absolutely untrue that the members of the Association were told that they may use the Biograph Company's films.

"* * * Again there is report that the Edison Company lowered the schedule without consulting the Association * * *. But the Kleine forces have nothing to lose by spreading such rumors and we expect many more with the same degree of truthfulness to make their appearance."

Throughout the controversy which is now disturbing the public peace and quiet no rumors have been spread by ourselves nor by any concern of standing on the independent side. We cannot concern ourselves with every irresponsible and unknown person who purchased films much below market rates from Pathé Frères, The Vitagraph Company and others immediately before March 2nd, and are now using them to offend the sensibilities of the manufacturers from whom they purchased these films.

So far as I am concerned, and any interest with which I am connected or which I can control, no rumors have been spread or will be spread, whether true or false.

I have given credit to the other side for too much intelligence to have made the statements about many things with which they are credited by public gossip. Many of these statements bear impossibility upon their face. On his side, I would advise friend Berst to shift his ballast, steady the ship and let her go ahead without tacking into every white cap upon the vasty deep.

When the fairy tale first reached me that the Association members were to be allowed to buy Biograph films I declared it to be utterly impossible, as any one would know who realizes the conditions. A lying rumor has never interested me, whether it might be a benefit or an injury to our side. I can say, however, that almost all of the tales that have been brought to us have originated with members of the Film Service Association.

A story was brought to me yesterday by a licensed exchange which I have not repeated, and will not, because it reflects so seriously upon the Edison side that it would be very damaging, but more particularly because I believe it to be a lie.

So far as this Biograph film story is concerned, we are writing letters daily to inquirers in which we state that under the Edison license their exchanges are not allowed to buy Independent goods nor will the Edison licensees sell their films to Independents.

I do not believe in fighting by inuendo, slander or uncertified gossip.

If my name had not been mentioned in Mr. Berst's article I would not have written this, but under the circumstances I feel it necessary to do so.

Yours very truly,

GEO. KLEINE,
Pres. Kleine Optical Co.

[We probably misunderstood Mr. Berst, it is likely, for he explains that while Gaumont and Urban are of course well known, the other concerns are newcomers of whom he had never heard.—Ed.]

LOEW EXPLAINS HOW HE WAS MISQUOTED.

Marcus Loew, of the People's Film Exchange, of New York, was suddenly confronted with a newspaper account last week through which he was quoted as saying that he was a member of the Film Service Association—under protest. It happens that Mr. Loew, being a renter only in a modest way, is, nevertheless, an exhibitor of the front rank, and from the showman's view he enthusiastically endorses the F. S. A. His own opinions and ideas are interesting:

"I notice in an amusement paper of March 7th, an account of a statement, which I was supposed to have made upon the floor of the Exhibitors' Meeting, on Friday, February 28th.

"A part of the statement they attributed to me has some merit, but in all I was plainly misunderstood. When I am supposed to have said that we used to pack our place to the doors because we were giving a long show, and found we were making money, I really meant just the reverse. What I did say was that owing to the number of competitors, and the cheapness of the film service, the exhibitors gave a performance of such length that it was impossible to make both ends meet; not on account of the cost of the films, mind you, but because of the great number of people who were turned away from the doors of the place.

"I did say at the time, or if I omitted it I meant to say, that I thought the Film Service Association was the best thing that ever happened for the exhibitor, and I say this from the view of the fact that I was one of the pioneers of the moving picture show business, and saw it grow from its infanc

"I remember that when we gave performance of from six to ten minutes, and the house was comfortabl full, we were making money, but th very places which are now packed t the doors are not making as muc money for us, which I can only attribut to the very long shows, which it has be come a custom to give.

"I came to the conclusion long ago that the public was satisfied with a performance of limited duration, provided the subjects shown were wholesome and entertaining. This is the very object that the Association aims at, so that there must be some mistake when I am quoted as belonging to the Association "under protest," for, as I have stated here, the very thing that I had in mind, and started out to accomplish almost a year ago, is now being accomplished by the Association.

"Of course, I can readily understand why a number of exhibitors feel antagonistic toward the movement, and think the Association was organized for the purpose of increasing their expense by charging higher rates. I can judge the situation very well from my own experience, and from this view I am willing to go on record as saying that after a couple of months trial, the exhibitors and renters will congratulate each other upon the benefits which they will have derived from the Film Service Association.

MARCUS LOEW.

"As stated previously in my remarks, it is almost impossible to continue giving a lengthy program, such as has been in vogue in various sections of New York, and still make a reasonable margin of profit. Nobody accomplishes anything by such methods. Neither the public, the exhibitor nor the renters. The renters, on account of the very low prices, are compelled to send out a lot of film that it is shameful to project, and which creates antagonism toward the industry, both from the public and from the various departments of municipal government; the exhibitors, on account of the competition, are compelled therefore to show any kind of junk film on the screen, so as to meet the competition, which consists in the the long drawn out show, and which I am sorry to say is of very little merit; and above all, the public suffers in being compelled to witness exhibitions of this kind, whereas a performance of half the duration, given with the proper material, would be more satisfac-

ory to all concerned, and I think that his will be well accomplished by the Association. Another advantage in this s that the exhibitor receiving much better service, owing to the cost, and also giving the smaller show, will find ife worth living in the picture business, for he will be better able to handle considerably more people during the rush, which is only two or three hours a day.

"In conclusion, I sincerely regret having been quoted as belonging to the Association under protest, for if I felt that way I certainly would never have joined it, or to say the least I would have acted in accordance with my ideas before this. Those who know me know that I am not luke warm about anything I undertake, for I either go in with the proper spirit, or not at all."

CORRESPONDENCE.

RENTAL BUREAUS?

March 14, 1908.

Dear Editor:

Since the Film Service Association was formed the number of so-called Rental Bureaus that have sprung up in our midst is appalling. Men of various callings have launched their barks on (what now appears to them) troubled waters. I have in mind a firm consisting of three, *a man* and *two boys,* one an ordinary house-painter by day and an ulcerated song singer at night, the other a fiddler who solicits film rentals by fair means or otherwise.

Of course we cannot expect anything from children, but one would think they would profit by the example of *the man,* their partner, who has always been noted for his upright and manly principles.

Then we have a few old clothes dealers, bartenders and clerks whose knowledge (?) of film quality was obtained from trade journals.

The Film Service Association just formed was timely, in that the objectionable ones, who proudly advertise themselves as "Independents," may eventually be eliminated.

Speaking of the "Independents," the writer, while talking to one on the 'phone recently, asked him how he found business and he replied: "We're turning them away," but he admitted during the conversation that his firm was unable to obtain sufficient film to supply the demand, hence, "they turned them away."

Members of the Film Service Association who have the interests of the organization at heart and who have the proper sense of honor should hold in loathing and utter contempt the fellow who asks them to violate their obligation by rebating.

This is an appeal to the Film Service Association members to keep their skirts clean.

Show the enemy that our cause being just and our object for the public good behooves us to fight an honest, upright fight, avoiding the possibility of being accused of doing that which we condemn in others. Nail your association's flag to the mast and stick to the ship.

To the exhibitor I would say, when the "seven reels for twenty dollars per week" Independent tells you that you are liable to prosecution for infringement and a lot of other gush, pass him up as one who, like the parrot, repeats that which he was taught. In many cases he speaks a "Weber-Fields" English and cannot write any of it.

In conclusion, the writer is under the impression that a new era in the motion picture industry is at hand and perhaps a fierce battle will be waged, but right will prevail. The great Lincoln said: "Don't swap horses when crossing a stream." Let us follow his advice; it's wholesome. That is the position to-day of the members of the Film Service Association."

L. M. S.

Stamford, Conn., Feb. 14, 1908.

VIEWS AND FILMS INDEX.

Dear Sirs:—

I thought I would let you know of the vast growth of the moving picture and vaudeville business in this city. There are four moving picture shows here now and all are doing a big business afternoons and evenings. The Vaudeville on Main St. has done a big business the last three or four months. Mr. Geromanos is owner and manager. He enlarged his theatre to about three times as large as it was. The place now holds about four hundred people. Moving pictures and vaudeville are the features there. Mr. Geromanos' other theatre, the Lyceum, is also exhibiting to capacity business afternoons and evenings. He also stages five vaudeville acts besides two reels of first-class moving pictures. The admission there is only ten cents to all. The Lyceum's seating capacity is about six hundred.

Then there is the Family Theatre on Main St., with five good vaudeville acts and a wind up of moving pictures. The seating capacity there is about eight hundred. The admission charge also ten cents. This theatre, too, does a good business.

The Vaudeville on Pacific St., showing two reels of first class pictures and two vaudeville acts, is also exhibiting to capacity business, admission price to which is five cents. Another moving picture and vaudeville theatre is being built on Pacific St., with a seating capacity for about 350.

The people in this city are certainly going crazy over moving pictures. I think, if it were not for the moving pictures there wouldn't be anything doing in the amusement line in this city.

Yours,

B. P. Smith.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 11. MARCH 21, 1908. WHOLE No. 100.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES
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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
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Moving Picture News From Everywhere.

The official investigators of the New York People's Institute and the Woman's Municipal League who set out to thoroughly examine the five-cent moving picture shows (popularly known as nickelodeons) seem to have found the unexpected and to have had the unusual fairness to acknowledge their find. Out of about six hundred such places in New York which are attended by more than three hundred thousand people every day, it was only reasonable to anticipate that a considerable portion would be open to criticism. But much to the astonishment of the investigators, as the story is told by John Collier, the objectionable specimens were discovered to be few and far between. The nickelodeons were furnishing upon the whole healthy and even educational amusement to classes which stand sorely in need of it. Many of the amateur sociologists who had long dreamed of a theatre within the reach of the means of the very poor were surprised to discover that something very much resembling it had grown up unaided in these shows in which pictures take the place of scenery and actors and recitations of poems or renderings of popular songs furnish the human element. The old economic doctrine that whenever people really feel the need of a thing they take measures to obtain it for themselves never received a more striking illustration. The other truth which those who have had extensive dealings with genuine working people of the poorest class are never tired of emphasizing also received ample confirmation. The nickelodeons plainly demonstrated that it is not the industrious poor who seek for vicious recreation.

There was an enormous attendance of children at these five-cent entertainments. In an East Side public school of eighteen hundred pupils, thirteen hundred confessed to being weekly patrons of some nickelodeon or other. Incidentally the teachers complained that these pleasures tended to increase the number of truants and the proprietors of the shows did not deny the charge. The more respectable members of the fraternity expressed their willingness to keep their shows closed in school hours if there was any public demand for such restrictions.

The audiences chiefly consist of the newest Americans and their children. Scenes and adventures of travel were very popular, and the ancient threadbare fairy tales which can never be superseded delighted the younger people. At one nickelodeon the children were earnestly repeating Longfellow's Ride of Paul Revere after the reciter while the pictures flitted across the screen.

While the need of moral censorship better exits in case of fire and stricter regard to cleanliness and ventilation was undoubtedly displayed, the general showing was a surprisingly encouraging one. It is probable that henceforth the settlement workers will endeavor to utilize the nickelodeons instead of denouncing them as enemies. Charitable and philanthropic societies are slowly learning that great principle to which the most sucessful of creeds has always owed a large measure of its power over the unlearned. They are being taught to work out from the things people naturally like and to which they are accustomed rather than to bewilder them with wholly unfamiliar things. There are many similar lessons awaiting those who are flexible and broadminded enough to receive them. Those who start with the idea that because the poor like a certain form of amusement, it must necessarily be an evil one, probably do much more mischief in the world than those who merely stand aloof and leave their poorer brethren to attend to their own affairs.

William H. Swanson & Co. have secured Hallberg's Economizer, which is reputed to be the most improved "electric bill reducer" ever placed on the market.

Edwart Hart, of the New York concern of Hart & Davis, is now able to get around having sufficiently recovered from his recent illness.

S. Lubin and his son-in-law, Mr. Suighi, were in town for a day. By the way, "Pop" Lubin is no more; er-er-that it is, now "Grandpop," for Mr. Suighi is now the happy daddy of Kingston Lubin Suighi, who was just one month old last Friday, the thirteenth.

Instead of it being the Chicago Film Exchange, which is listed as an F. S. A. member from Memphis, Tennessee, it should be the Laemmle Film Exchange.

A novelty indeed is the printed lecture gotten up by the Kalem Co., which is given with their latest film, "The Scarlet Letter."

We understand by a communication that the Los Angeles Film Exchange has discontinued business.

Albert E. Smith, treasurer of the Vitagraph Co. of America, has returned from abroad.

Charles Calehuff, of the Quaker City Studios, was in New York City.

After running two months, the Vogue, a moving picture theatre at Iowa Falls, Iowa, has closed its doors on account of poor business. It had recently been fitted up at an expense of $3,000 by Geo. C. Chapman and H. M. Hagan.

The Theatorium, a moving picture theatre at Concord, N. C., was recently opened to splendid business. Mr. W. E. Barr, of Salisbury, N. C., is proprietor and manager, and the programs offered since the inaugural bill was presented are said to be the best ever seen in that city.

Messrs. McMahon and Jackson, of the Ohio Theatre Company, have opened a moving picture theatre at Cynthiana, Ky., and reduced the price of admission from ten to five cents at their other Cynthiana playhouses. Both theatres have been drawing good business.

Mr. Julius Levin, who operates a moving picture theatre at Champaign has added another playhouse to his list, the latest acquisition being located at Urbana, Ill. The policy is moving pictures and illustrated songs, and the indication point to a successful career of the house.

IMPORTANT SUIT.

A suit to recover damages for infringement of property rights in the dramatization of "Ben Hur" was begun yesterday in the United States Circuit Court by Harper Bros. as owners of the copywright, the theatrical firm which controls the rights to dramatization, and Henry L. Wallace, son of the late Gen. Lew Wallace, the author, and administrator of the estate of his mother, Susan E. Wallace, against the Kalem Company and the Kleine Optical Company.

The complaint alleges that without authority or permission the defendants are producing "Ben Hur" in cheap theatres in this city by means of machines belonging to the Kleine Optical Company. The production is advertised as a Roman Spectacle," the pictures, the complaint alleges, being adapted from Gen. Wallace's book. The Court is asked to grant a restraining order while the litigation is pending.—*New York Sun.*

If the case is ever brought to trial the outcome will be of great interest to the moving picture trade for it involves the right of the film manufacturers to reproduce well known plays in abbreviated motion picture form. Mr. Marion, of the Kalem Company, through his long connection with the Biograph-Edison copyright case is probably as well informed upon the subject as any one in the business. He states "Klaw & Erlanger have about as much chance of stopping the use of "Ben Hur" film as the music publishers have of stopping phonograph manufacturers from reproducing popular copyrighted songs."

"As a matter of fact," said Mr. Marion, "the action has been brought for infringement of the book copyrights by Harper Bros., and the dramatic copyrights by Messrs. Klaw & Erlanger. It must be clear to any one who is familiar with past litigation that moving picture film is neither a book nor a drama but is a photograph coming clearly under the provisions of the copyright law which provide protection for photographs. When I was with the Biograph Company we made a determined effort to have the Librarian of Congress recognize a moving picture as a drama in order that we might have the protection of dramatic copyright to guard against such reposing as was done in "Personal." But the Librarian of Congress ruled after careful investigation that moving pictures were plainly photographs and hence must look to photographic copyrights for protection. We have placed our case in the hands of Messrs. Kerr, Page and Cooper, who are without question the leading attorneys in America on copyright law and we are confident that there will be but one issue possible in the action and that in our favor."

EXHIBITORS' RESOLUTIONS.

Following are the resolutions adopted by the Greater New York Exhibitors' Association at a regular meeting held on March 6th:

"Your committee have carefully considered all the present conditions, and discussed them fully and freely, decided to present to this Association the following series of resolutions:

"Resolved: That the question of fixing prices of admission—whether to establish them at 10 cents or 5 cents—must be left entirely to the judgment and discretion of all our members in their own localities. This Association as a body cannot attempt to dictate to its individual members what they shall charge for admission. If, however, various members who may be competitors in their immediate neighborhood, shall decide among themselves to agree upon a certain price, and shall sign a proper stipulation to that effect, then this Association, through its Executive Committee, will ratify such an agreement and endeavor to keep it in force. In other words, your Committee is strongly of the opinion that 'local option' should prevail in this matter.

"Resolved: That the matter of the number of reels to be used, the length of show, etc., is also to be considered a matter of mutual agreement between such members as may be thrown into neighborhood competition. Conditions of localities must govern. Business is business, and no committee can fix a hard-fast rule upon which others may be forced to act. We believe that each man in the business must make and will make his own way, according to his own principles and beliefs.

"Resolved: That this Committee is firmly of the belief that the present combinations of film manufacturers, on the one hand, and of film renters on the other, has resulted in a serious

injury to the interests of the large body of exhibitors who make up this Association, and that we urge all members to give the situation serious thought and endeavor to devise a way out of the difficulty. We regard the new schedule of prices and the new contract as unfair and inequitable. We are of the further belief that it is inconsistent with the purpose for which we organized, to allow offices to be held by any person or persons who are in the renters' business. We advocate entire independence of action as to where we shall procure our reels, and, feeling as we do, that we, the hundreds of exhibitors here and elsewhere, are the real backbone, the true financial foundation of the moving picture business, this Committe does not hesitate to advise the entire Association to assert its strength. If one combination of manufacturers and of renters shall act arbitrarily, so as to endanger our prosperity, then we must look to independent sources for relief.

"Resolved: That this Committee recommends to the Association the suggestion that with careful thought and united action it may yet be possible for the Association as a corporate body to transact its own rental business profitably and harmoniously.

"Resolved: That your Committee further suggests the continuation of its investigating power for several purposes. The matter of counsel fees, the expenditure of our funds, the preparing of a set of by-laws under which we can intelligently operate, and the immediate reorganization of the Association, are matters that can properly come before your Committee, with the assistance of the Ex-Committee."

THE OPERATOR OF TO-DAY.

By T. A. Gramling.

It takes all kinds of people to make the world, but in mechanics there are only two kinds—good and bad; and in the moving picture business the bad predominates. An ordinance was passed and went into effect on January 1st in New York, compelling operators of moving pictures to pass an examination; and I for one, thought that boys and incompetents would be weeded out. But oh! What a mistake I made. A man is appointed examiner who asks absolutely nothing about the construction of a moving picture machine. Although he is an electrical engineer, he has made a farce comedy of a melodrama, any boy ten years old with an ounce of gray matter can pass the examination that is given in New York.

Now if it is the desire of the underwriters to protect the employer and operator as well as the public, why not make a state law of it and make the examination as strict as other States, say Massachusetts and Illinois, and have it cover machine and film as well as violations and electricity? With the machine required by the underwriters today, even if the coop is not lined there is absolutely no danger if the right man is operating. When I say that the examination should be strict, I do not mean that a man must be an electrical engineer, but a practical wireman so that in case of any trouble he would know just what to do. How many operators are there working in New York to-day able to go on the road and handle the different currents of voltages that they would get in the small towns? I believe they could be sifted down to three in ten—and that is a broad estimate. All the average operator to-day knows is to trim his lamp and push the crank; and not one out of twenty that can give the first three rules on calcium or gas. What good would a man of that kind be on one night stands, especially if he made towns where he could not get electricity? There are at present, bills before the Legislature in thirty-three States, and which will be passed, calling for an examination of moving picture operators; and while they are about it, why not include gas and calcium as well as electricity? It would be a good thing, and if properly executed the authorities would have more respect for the business. Carelessness and incompetency are the two chief ingredients in the make-up of a bad operator. And it is the one best bet that a good mechanic is a better investment than the article that is working in New York and other large cities, and the sooner the proprietors and managers find it out the better it will be for them and the operators.

In England an operator must serve a two-year's apprenticeship before he can obtain a license and must make an affidavit that he is twenty-one years old. Why not the same in this country? A law of that kind would do away with boys, and the order of crank pushers would be working in the subways where they belong; and the "old school" operators would be working and getting something like the salary that was paid at the advent of moving pictures in this country.

Now, for an organization of operators. In my opinion an organization would be welcomed and gain the hearty support of the Film Renters' Association as long as they keep out the incompetent men and tried to do the right thing by all concerned. And I will be one of the first to come to the front when I see the right kind of an organization looming up.

Below are a few questions that could be used to advantage by an Examining Board:

What does the material used in a moving picture film consist of?

How many pictures are exposed per second?

How many feet pass through the machine per minute?

What are the possibilities for the film stopping in its course while the machine continues in operation?

What would be the results?

What action would you take in the matter?

How many causes can you mention for stopping of the film?

Is it possible for a film that has been patched to part when mended while passing through the machine?

If you receive a film with the perforations in bad condition, and on account

(Continued on page 12.)

Latest Productions of All Film Makers.

PATHÉ.

Orderly Jameson.....410 ft.
Wedding in Brittany.....508 ft.
The Vestal.....738 ft.
Engulfed in Quicksands.....492 ft.
I Have Won a Pig.....229 ft.
A Good Joke.....541 ft.
Whimsical People.....196 ft.
Gendarme Has a Keen Eye.....344 ft.
Beauty Parlors.....262 ft.
The Devil's Three Sins.....377 ft.
A Briton's Promise.....885 ft.
A Rape Under Louis XVI.....492 ft.
In a Difficult Position.....328 ft.
Lost, A Pretty Dog.....328 ft.
Mr. and Mrs. Jollygood Go Tandeming.....328 ft.
Toula's Dream.....328 ft.
The Frog (colored).....196 ft.
Angel of the Village (toned)...410 ft.
Billy is on Fire.....278 ft.
Suspicious Husband.....393 ft.
My Watch is Slow.....295 ft.
Baby Show.....410 ft.
Bewitching Woman.....590 ft.
A New Way of Traveling.....360 ft.
That Mother-in-Law is a Bore...311 ft.
Workman's Honor.....688 ft.
Northern Venice.....606 ft.
A Statue on the Spree.....475 ft.
Only Thoughtlessness.....262 ft.
Betrayed by One's Feet.....262 ft.
The Mummy.....344 ft.
The Explosive Calf.....377 ft.
The Mattress.....475 ft.
Pierrot's Jealousy and Drunkenness 492 ft.
What a Razor Can Do.....426 ft.
Up-to-date Removal.....344 ft.
Playing at Chess.....344 ft.
Customs Officers Mystified.....311 ft.
Troubles of a Grass Widower...639 ft.
Jerusalem.....442 ft.

EDISON.

Nellie, the Pretty Typewriter..590 ft.
A Yankee Man-o-Warsman's Fight for Love.....830 ft.
Playmates.....360 ft.
Cupid's Pranks.....935 ft.
Sculptor's Welsh Rabbit Dream...590 ft.
Fight for Love.....890 ft.
Fireside Reminiscences.....505 ft.

VITAGRAPH

The Money Lender.....890 ft.
At the Stage Door.....325 ft.
For He's a Jolly Good Fellow.375 ft.
A Child's Prayer.....290 ft.
The Story of Treasure Island....855 ft.
The Deceiver.....295 ft.
Mashing the Masher.....300 ft.
Too Much Champagne.....325 ft.
House To Let.....438 ft.
The Farmer's Daughter.....530 ft.
Galvanic Fluid.....500 ft.
A Comedy of Errors.....495 ft.
Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.
The Thieving Hand.....325 ft.
Soid Again.....250 ft.

LUBIN.

A Romance of the Fur Country...795 ft.
Easy Money.....175 ft.
New Way to Pay Debts.....275 ft.
See the Point?.....220 ft.
And a Little Child Shall Lead Them.....550 ft.

KALEM CO.

Scarlet Letter.....900 ft
Way Down East.....1,000 ft.
Henry Hudson.....777 ft.
Evangeline.....
Merry Widow.....1,000 ft.
The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.

SELIG POLYSCOPE CO.

Beware.....670 ft.
Swashbuckler.....325 ft.
Shamus O'Brien.....950 ft.
The French Spy.....920 ft.
The Mad Musician.....480 ft.
The Squawman's Daughter.....500 ft.
Dr. Jekyll & Mr. Hyde.....1,035 ft.
A Leap Year Proposal.....775 ft.
Just His Luck.....780 ft.
Monte Cristo.....1,000 ft.
Miser's Fate.....400 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Princess in Vase.....938 ft.
Snow Man.....717 ft.
Bobby's Kodak.....518 ft.
Classmates.....800 ft.
Energizer.....789 ft.

MÉLIES.

The Dream of an Opium Fiend...345 ft.
The Genii of Fire.....310 ft.
The King and the Jester.....321 ft.
In the Bogie Man's Cave.....350 ft.
The Knight of Black Art.....371 ft.

GAUMONT.

A Restful Ride.....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter.....437 ft.
Colonial Soldier.....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler.....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
The Hoosier Fighter.....800 ft.
The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Butterflies.....634 ft.
Christmas.....382 ft.
Japanese Vaudeville.....313 ft.

THEO. PATHE

Ferryman's Daughter.....667 ft.
Comedy Thieves.....404 ft.

LATEST FILMS OF ALL MAKERS.

"THE MONEY LENDER" is the latest film by the Vitagraph Co. of America.

Our story opens with a view of the office of a "money lender," where numerous clients are, some borrowing, some paying.

Turning to a college building, a party of young men are seen coming down the steps. An auto drives up to the curb, the young men climb in and, with two young ladies, start on a pleasure trip, leaving behind one of their chums, who is "broke." At this juncture a sporty chap accosts him, notices his look of despondency and, after learning the cause, hands the collegian a card and directs him to where he can secure all the money he wants. The young man reads the card, thinks of his friends autoing and resolves to visit the "Shylock." He reaches the address, the Hebrew learns his name, consults a mercantile rating book and counts out a pile of bills, receiving the young man's note in return.

The student, flush with money, starts uptown and is passing a swell restaurant when the auto party (his chums) emerges, gay and hilarious. He is made one of the party and they drive away. At another cafe they stop and "George" orders a big dinner for all.

The following morning our college friend is endeavoring to collect his scattered thoughts and clothes, when his valet enters with a note from a friend of the previous night asking for the payment of a large amount. He has absolutely no money and has no recourse but to again visit the money lender. This time the Hebrew is less effusive and rather disinclined to advance more cash, but finally does so after raising the rate of interest. With the money "George" proceeds to a club, meets his friends (?) and pays his debt. A quiet game is started and at first the young man wins, drinks considerable, then loses, finally goes broke. He is about to leave when the Jew enters and offers to loan him more money, which also goes.

The next day the college boy, nervous and worried, is reflecting over his dilemma when the "Shylock" enters, produces a note payable on demand for $10,000. The unfortunate young man is dumbfounded, begs for more time. The Hebrew is obdurate and grants him but a single day's grace. "George" hastily packs his grip and starts for home. Upon his arrival his parents greet him affectionately, but notice that there is a burden on his mind. When left alone, despondent and desperate by turns, a temptation to rob his father seizes him. He fights against it, but the thought of the merciless money grabber drives him on. He opens the money drawer, stuffs bills and gold into his pocket just as the mother enters, stops transfixed with horror; he turns around and sees her. She advances pityingly, asks for an explanation. The young man breaks down completely. The story is told, the father entering quietly and unobserved hears it, and at its close the young man vows never again to yield to such a temptation.

Back to the young man's city apartments; the father and son are talking earnestly when the Jew is announced. He enters, angrily demands payment. George begs for leniency, which is denied, and at last pays the money. At this moment the father, who had hidden behind a screen, confronts the avaricious "Shylock," administers a sound whipping and forces him to return a good portion of the money.

The young man fondly embraces his father and swears to Heaven that he will never gamble or borrow again.

One of the new films by Pathé Frères is entitled "ORDERLY JAMESON." When the general goes on a journey he details orderly Jameson to carry his effects to the train, which are packed in a wheelbarrow. The stupid fellow piles the stuff in and so clumsily does he handle the outfit that he reaches the depot just in time to miss his general. With his brute strength to count on, he sets off along the tracks, pushing the barrow before him. Up steep inclines and down grades he plods, dropping boxes and parcels every now and then. He safely crosses a river by balancing on a thin plank, and goes over all kinds of rocky ground. But he finally comes to grief when he follows his charge over a cliff, and the whole outfit is demolished. But still he is undaunted, and is at last seen at attention before his general, with only two boxes to tell of his stupid task.

In the first scene of "WEDDING IN BRITTANY," by Pathé Frères, a picturesque celebration shows the prettily costumed Britons with their sturdy wives leaving the church, where the ceremony was performed. The feast is next in order, and on a huge lawn, simple board tables with benches are laid out in long rows, and the guests take their places at the sumptuous repast which was cooked in the open air. When the feast is over, the poor of the vicinity are served what remains. The merriment of the banquet over, the guests disperse about the lawn, where to the tune of the bag-piper, who plays from a farm wagon, they dance a picturesque gavotte and another native dance in which the hundred participants are formed in a huge circle which moves slowly round as the dancers execute an intricate step. The film includes a view of the simple wedding presents, and the last picture shows the young bridal couple.

"ENGULFED IN QUICKSANDS," also by Pathé Frères. A poor unfortunate is begging from passers-by, but nobody seems to care to help him. He wanders about the streets, making piteous appeals, but of no avail. Finally he comes to a hut where a poor man and his wife and baby are seated, and they, on seeing the unfortunate, call him into the house. The young wife prepares something from her scanty store, and the beggar is soon eating ravenously. He rests at the house for a little while, caressing the little curly-haired boy baby of the kind hearted couple. When the beggar is talking to the parents the child goes out to play, and soon is forgotten. Suddenly they are alarmed by its cries, apparently, for the father runs out, and soon returns, carrying his injured little boy in his arms. The beggar is handy with first aid, and endeavors in every way to show his gratitude. And when it becomes necessary to call a doctor he volunteers to bear the note. The father writes a request to the physician, and after instructing the beggar as to the course, dispatches him. The anxious man runs earnestly along but being a stranger, soon loses his way. He endeavors to find a path and wanders to the beach, where, as he walks he suddenly finds himself sinking into the mire. The terrible truth that he is caught in a quicksand dawns upon him, and he struggles frantically, but it sucks him further down. He tears and tugs madly for liberty, but down, down, down he goes, until he is completely engulfed in the murky sand, and the last picture shows only a writhing, twitching hand protruding from the sand.

Pathé's "BEAUTY PARLORS" shows a masher approaching a lady on the street who is finely built and elegantly dressed, but when he gets near enough to see her face he changes his mind so suddenly that he is glad to get away. The ugly woman passes on, however, and on reaching the store of a beauty doctor, decides to step in. The M. D. promises her complete satisfaction and gets busy promptly. First he subjects her mud-colored marcelled hair to a treatment, and in a little while she has beautiful raven-black hair. He massages her face and removes all dermatological defects, and finally gets to work on her teeth; in a few more seconds the woman emerges from the place a fine specimen of natural brunette beauty, with teeth like so many pearls. This time when she meets a gentleman on the street he promptly offers his arm.

In "THE DEVIL'S THREE SINS," by Pathé Frères, a knight takes leave of his sweetheart before going on a journey, and while indulging in an affectionate farewell he pencils a small note which he places in her custody and in which he promises his sweetheart that he will neither drink, flirt nor quarrel. He then starts upon his wanderings over the country land. Becoming very much fatigued, he seats himself on a rock and begins to doze off. Suddenly, he finds himself in a tavern where three men are drinking. They invite him to partake from the foaming steins, but he thinks of his resolution and declines; but they press upon him so persistently that he finally takes a drink. As he does so, one of the drinkers assumes the shape of the devil and the knight flees from the scene. Going further on he finds himself in a crowd for which a street girl of the Carmencita type is dancing, with a tambourine. When she stops he admires her beauty, and after speaking to her chucks her playfully under the chin. As he does so, she turns round and the knight is again with the devil. Having now broken two vows, the traveller realizes that he is in the devil's hands but he is helpless; and, when in going through a wood he becomes involved in an altercation with a stranger, he forgets his third vow, and drawing a rapier he fights a duel with the man. He fells his opponent with a mighty stroke, and as the man lies before him on the ground the knight sees him gradually change into the jeering, scoffing Devil. Angry at himself for having fallen under the influence of the Evil One he brandishes his sword as if to exterminate him, but the excitement of the situation is too much for him and he suddenly wakes up to find himself sitting on the rock where he had fallen asleep. It had all been a dream.

"GENDARME HAS A KEEN EYE" is also a new film by Pathé. This soldier, who is on duty to watch for smugglers on the frontier, prides himself on his keen eye, and does not suspect anything when a couple in an auto pass him and cross the boundary. They meet their smuggler confederates, and two bundles of goods are dressed up to resemble ladies and are strapped into seats in the huge car. Then the chauffeur goes along with his load for a way, but soon something happens, the car stops, and he gets out to fix it. While he is thus engaged, the gendarme comes along and begins to flirt with one of the heavily-veiled ladies. The lady's failure to respond is no surprise to him but he keeps on ogling and occasionally tickling her in an attempt to win a smile from her. Of course, the figure cannot respond but his keen eye fails to detect the ruse and he keeps on flirting with her. Soon the chauffeur has fixed the machine and, as he is about to start, the gendarme attempts to kiss one of the ladies by throwing his arm around her. The machine suddenly starts off and he is left with the lady's head in his arms. Then the truth dawns upon him and he runs after the car. The auto crosses trails with another machine, and when the officer reaches the spot he follows the wrong machine, which also has two ladies as passengers. He chases it all the way to the frontier

Next issue of KALEM

Scarlet Letter

900 Feet (approximately)

Ready week of March 23rd

Beautiful photography and superb action

Complete lecture sent to all applicants

SELIG FILMS

The most extravagant scenic propagations ever attempted, representing the highest possible standard of quality and photographic excellence, are at your disposal in the following subjects.

BEWARE

OF THIS FIRST ONE

"FRIDAY THE 13th"

Length, 670 feet.

(A gloom-dispelling innovation of disasterous comicality.)

"SWASHBUCKLER"

Length, 325 feet.

(Milton's Bully Vagabond Gentleman.)

These are our two latest creations and work in surpassing unison, involving the efficiency to prompt all manner of emotion.

Will release March 19th, 1908

Have you exhibited?

"SHAMUS O'BRIEN"

Length, 1,000 feet.

(A most substantial drama in tribute to **"THE BOLD BOY OF GLENGALL,"** incumbent upon facts of patriotism in Old Ireland.)

"THE FRENCH SPY"

Length, 920 feet.

(A military production of predominant dramatic constituency, emanated from the History of French Colonial Restoration.)

Have you forgotten?

"The Two Orphans"
"Monte Cristo"
"Dr. Jekyll & Mr. Hyde"

The Selig Polyscope Co., Inc.
43-45 Peck Court
Chicago, Ill., U. S. A.

post, and he arrives out of breath just as the machine is about to pass. He shouts a warning and tells the other soldiers his experience, but they laugh at him. To prove what he says, he jumps into the auto and seizes one of the ladies; but she happens to be very much alive and the buncoed gendarme finishes up much the worse for wear.

"THE VESTAL," another film by Pathé Frères, is set in the Roman era. A young soldier and his sweetheart are embracing each other fondly and making their vows. The next scene shows the public square, where it is announced that war has been proclaimed. The old priest addresses the populace, telling them that he has chosen for them a great leader who is none other than this young man. Upon order of the priest, his mail, sword and helmet are brought him, and 'mid the cheers of the people he bids his love good-bye and goes off to the war.

The next view shows the girl lounging in her room attended by her slave. Suddenly a messenger announces that a soldier seeks admittance with news for her. He is promptly shown in; he is a wounded man, and after placing the messange in her hands, he drops dead at her feet. Upon reading it she learns that her sweetheart has been killed. The terrible truth is too much for her and she becomes morose and melancholy. Finally, in despair, she decides to take the veil and become a vestal in the church, whose duty it is to keep burning perpetually a sacred flame of incense in the tower of the church. She is admitted to the sacred duty, and is satisfied to so forget her lost lover.

Now the day comes when the troops, victorious, are to return from war. Again the people are gathered about the square waiting anxiously, and soon the soldiers appear, the first one riding in a three-horse chariot being the young Roman who had been reported dead. All of the vestals are gathered near the priest, and when the girl sees her lover, alive, crowned in victory, she controls herself with great difficulty; but when the festivities are over she seeks him out, and finding a moment's respite from the watchful eyes of the priest, whispers a few words to him and he understands; and under cover of the night when she is alone in the tower watching the sacred light, the young Roman comes to her and enclasps her again in a lover's embrace. She forgets her vows entirely and knows only him, when suddenly to the consternation of both, the now neglected light goes out. In a moment, the priest, vestals and citizens come crowding into the church to ascertain the cause. The priest accuses the Roman and condemns his vestal sweetheart to death, while the young man holds off the indignant Romans who want to attack him.

The next scene shows the unveiled girl being marched out by soldiers to a cave where she is to be executed by being thrown into the pit to die. The black hole is uncovered, and after the priest points out to her the extinguished light, she is quickly thrown into the pit, notwithstanding the pleas and efforts of her lover who has meanwhile arrived on the scene. At this moment a miracle occurs, for, of its own accord, the light suddenly flares up, no human hand having touched it. All gathered about it prostrate themselves before the divine manifestation and recognize it as a heavenly interference. The girl is taken out of the terrible pit and restored to the arms of her lover.

A raffle booth at a country fair is shown in "I HAVE WON A PIG," by Pathé Frères, at which live stock is being drawn for, in full operation. The good folk gathered about hold numbers and as the wheel turns a clown distributes among the winners, chickens, rabbits and geese. One portly gentleman wins a pig and becomes so elated on receiving his price that with some friends he goes to a café to drink. He indulges by far too freely and spills many bottles of liquor into the pig's anatomy ,via its mouth, until the animal seems to be intoxicated too. Holding it in arms as he would a baby, the prize-winner goes to an employment bureau with it and engages a governess to take care of it. The lady who accepts the position follows him around faithfully until he reaches his home, where as soon as he staggers in through the door, his wife takes hold of him, and after giving him his dues drives the pig from the house.

"WHIMSICAL PEOPLE," by Pathé Frères. A Pierrette, standing near a crescent moon, snatches five pink suits from the air, and shaking each, it becomes a clown, who seats himself on the moon. In military unison they push their faces through a series of grimaces, and then leaning forward too far, they all go falling down from the moon. It is a long drop, but they reach some kind of bottom and there they execute a peculiar dance; as each jumps over the other in a game of leap-frog, he is transformed into a grotesquely attired negro minstrel, and from that guise into that of a Chinaman. Several dances, in the course of which they also change to girls, follow each other, after which, coming back to their own again, the five clowns begin to fall upward, and are soon back on the moon again.

Pathé's "A GOOD JOKE" will amuse everybody. A quartet are making merry at a feast, and one of them is so full of liquor that he falls from his chair. At this his companions conceive a clever plan for some fun. Taking a white fur suit from a wardrobe, they put him into it, and finishing the outfit with heavy white gloves and fitting a hollow bear head tightly over his own, they turn him out of the house resembling an intoxicated Polar Bruin. He staggers

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The man who arranged the pictures, Mr. J. H. Moore, of Mildred, Ky., was for years closely associated with Kentucky politics. He worked for weeks and weeks on the posing of the pictures so that they are letter perfect. When he first approached me with a proposition to sell me the exclusive rights to this film, I said: "Not for me. Too sensational. Not good for the moving picture business." But he insisted that I should at least project the film on the screen in my demonstration room and size it up for myself. Well, sir, I was amazed, thrilled and thunderstruck. I have seen hundreds of films in my time and have become rather calloused. But I want to say to you that this one MADE ME SIT UP AND TAKE NOTICE. I saw instantly that it would be the feature film of the year and I snapped it up. When the people see it in YOUR THEATER they are going to get the biggest show of the year and they are going to talk about your entertainment and pack your house. I wouldn't say this if I didn't know it to be true.

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along the roads, and soon becoming tired, crawls. In this position he makes his way among some peasants working on a farm, and dropping their implements, the terrorized folk run into town, where the alarm is quickly spread. The mayor calls a conference and as a result a notice is posted, offering a large sum for the delivery of the bear, dead or alive. The people gather about in the City Hall in despair, when there appears in their midst the best huntsman that ever followed a dog, and they hail his pompous presence with joy. He reads the manifesto and bids them all be calm, for he will go in search of the bear. His dog is already at his heels, and he is costumed for his task; and amid the cheers of the enthusiastic multitude he makes his departure. He wanders into the woods and looks for his game but cannot find it; but all at once, as he turns to look behind him, he gazes directly into the maw of the bear. For an instant he almost collapses, but he gathers himself together long enough to run, and he shins up a tree nimbly. Bruin gets there in time to miss him, so camps on the grass below. The gallant hunter does not relish this, so drops a bottle of liquor down upon him, apparently to scare him off, for he did not stop to take his gun with him. When the bottle strikes ground the bear promptly drinks it. This opens a new idea for the treed man, and he throws a few more bottles down. The bear drinks and drinks, until, stupified, he falls asleep. This is just what the huntsman welcomes, and jumping from his perch, he runs a cork-screw into the snout of the bear; tying a rope to this, he leads the bear triumphantly toward the town. But the animal (?) drops exhausted near the outskirts, and he runs to the City Hall to spread the news, alone. While he is gone the man bear tires of his job, and throwing off the white suit, staggers off. Now the populace returns, and the huntsman proudly marches forth. But when only a limp bear skin and head are discovered, he falls in a faint and is made the laughing stock of all assembled.

For St. Patrick's Day Pathé Frères have some very attractive new films of *Scenes of Ireland.*

"THE DREAM OF AN OPIUM FIEND" is a wonderful subject by the house of Méliès. The opium fiend is seen in a den, puffing on this terrible narcotic. He then falls fast asleep and dreams that he is at home with his wife. He asks for something to drink and he is given wine, which he does not care for, and he is finally given some bottled beer and a glass, but he complains that the glass is too small and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of the bottle. As he is about to drink the glass passes from his hand mysteriously, sailing through the room and out of the window to the moon, which drinks the beer and the empty glass is returned to its owner by Diana, who rides below on her crescent moon. The opium fiend tries many times to embrace her but she always disappears from her origin position; and once, when he almo gets her, she has changed into a mo ugly creature. He hurls at this hid ous transformation everything withi his reach. The scene then change showing the fiend, awake, throwin the different things at the Chinama attendant of the opium den.

Lubin's new tragic film is "A RC MANCE OF THE FUR COUN TRY." "Pierre," a French Canadia trapper, is trading furs with Cohe a furrier at the trading post. drunken half-breed who has gotte into a row with an Indian friend c Pierre's, vows to get even with th trapper for his interference. Pierr receives a considerable sum of gol for his furs, which arouses all th thievish instincts of the half-breed The Canadian, unaware of the plan of his foe, starts across the snov fields for his cabin, the half-breed fol lowing his tracks. Arriving home h greets his wife, a pretty half-bree girl, and gives her the gold, whicl she conceals in a bunk. Pierre nov fastens on his snow shoes and witl his traps and sled starts on his long cold journey to his trapping ground The half-breed has been watchin everything through the window. Th trapper is only gone an instant when th other enters and pleads hunger. Th wife, who is in terror, gives him foo and tries to place the money unob served in another place. Hearing th click of gold he suddenly turns an with a fierce oath demands th money. A desperate struggle now en sues, in which the wife is left fo dead. The half-breed leaves. Th Indian now arrives and succeeds i restoring the wife to consciousness She tells him what has happened an he starts off to inform her husband Pierre sits on his sled, by a froze stream, when the Indian staggers u with the news. They now start on hunt for the rascal and finally locat him in the forest, where they battl until their ammunition is exhausted Pierre knocks him senseless with th but of his gun and after tying hi they drive him over the snow to th cabin. Pierre now tears open th coat of the thief and restores th money to his wife, at the same tim ordering the Indian to cut his bonds The moment he is released he pick up a knife ad is about to stab th trapper in the back when the India with a quick movement draws hi knife and plunges it into the half breed, who dies cursing the others Pierre now with a prayer for hi enemy enfolds his wife in his arms.

The new film which Carl Laemml

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as secured entitled "THE GOBEL RAGEDY AND THE TRIAL OF ALEB POWERS," which we are old was taken by a licensed manufacturer, begins with the scene showing the busy election with speech making and political work going on the interest of both, Taylor and Goebel. Next is seen the State Capitol, where Governor Goebel in company with Jack Chinn, is approaching the executive building. Suddenly a shot is fired from a window in the building and Goebel drops. (Latest information points to Henry E. Youtsey.) The Governor's friends rush to him and quickly carry him across the street. The next view shows the appearance of the late Tom C. Campbell, formerly of Cincinnati, who takes an active part in the attempt to run down the murderer. With a number of sympathizers he retires to the detective room. Meanwhile, it is shown that the shot Governor is sinking rapidly, and soon the news of the tragedy reaches Caleb Powers, as he dines on a train going from Louisville to Frankfort, Ky. While his friends endeavor to aid him he contemplates escape to his little mountain home in a soldier's uniform. Accordingly, he mingles with the soldiers and waits for the train; but as soon as the train rolls in there alights ex-Governor Campbell, who points the disguised lawers out to the crowd and they assault him. While he is lying on the ground they search him and secure a pardon issued by W. S. Taylor, absolving him from all blame or connection with the murder.

The next scene is that of his third trial, where he makes his famous speech before the jury that sentenced him to death. For the third time he is sent back to his cell, where his aged mother calls on him, bringing him flowers, and he reads to her the encouraging letters which are sent to him by friends. Power's lawyer now visits him and preparations are made to prepare the case for the Supreme Court of the United States.

The scene of the fourth trial is shown, Judge James S. Morris presiding. After Jerome Franklin makes his famous speech in behalf of the commonwealth, the jury retires and a view is given of the crowd waiting for the verdict. After a three days' deliberation the jury disagrees, eleven voting for acquittal on the first ballot. A great ovation is given the prisoner as he is again taken to his cell.

We publish herewith the entire circular lecture issued by the Kalem Company, with "The Scarlet Letter."

Ladies and Gentlemen: We take pleasure in presenting to your attention today a dramatization of Hawthorne's greatest American novel, "THE SCARLET LETTER," as played by the late Richard Mansfield. You will all recall the plot of the story, I am sure, but to refresh it in your minds let me point out a few salient features.

"The Scarlet Letter" is a story of early Puritan days in New England. Hester, a beautiful young Englishwoman, is sent to America by her husband, with a promise that he will follow on the next ship. But he fails to keep his promise and Hester does not hear from him in years. In the meantime she is befriended by a young Puritan minister. Friendship ripens into love and Hester, thinking her husband dead, loves the handsome young clergyman with her whole heart. But when the baby is born the minister, fearing the wrath of the Pilgrim Fathers, denied it and Hester is condemned to wear the Scarlet Letter and to stand in the Pillory. And it is only after several years of Hester's shame and ignominy that the little child finally reaches the father's heart. Then comes the great scene. The minister on a fete day ascends the pillory, places himself where Hester had been placed, and publicly proclaims his sin.

Start Picture on Screen.

A little strip of wooded shore is shown, white sand, water and, back of all, the trees. It is a bright sunshiny day. Two small boats lie waiting. Into these clamber a number of men and women and children. They are dressed in the quaint costumes of the Puritan days and shabbily, bearing many bundles. They are about to go far and settle a new country and there are many fond and tearful farewells. When the boats are about filled, a man comes solemnly down the shore, his hands behind his back and his gray head bowed. He is tall and powerful of build, but past forty. There is no sympathy or sentiment in his face—nothing save studious self-composure and calm. A man a woman could not love for long. He stops at the shore line and turns back when a young girl greets him. It is the maid Hester. She is all bundled for a long journey and carries many packages. It is obvious she is going to America—to a new land. Her husband sends her on ahead. He will follow. They embrace and the older man pats the child-wife on the head. Makes her swear, standing on the sunlit shore, fidelity. He points out across the waters. She must go. Then he signifies that HE will join her as soon as possible. Hester climbs in the boat. The husband stands with chin in hand watching, his broad shoulders squared unsympathetically against the blue sky while around him, weeping mothers, brothers and fathers

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IN AMERICA—THE MINISTER.—The ship has reached America. The strangers in a strange land clamber ashore. The last to come off the boat is slender, delicate Hester with her many bundles. The others pass on. She rests wearily upon a boulder, allowing her bundles to drop at her side on the stones. A young man walks past, reading a book. He is handsome but a ministerial personage wearing the garb of his kind. The beloved minister of the colony. He sees the forlorn little figure, lays aside his book and approaches. Offers to carry her bundles for her—a part of them. She blushingly consents.

TWO YEARS LATER—NO NEWS FROM HER HUSBAND.—Here we have pines, rocks, dells and the wilderness of untrammeled nature. Through the maze of the trees walk the young minister and Hester. The girl is changed for the better. Her garb is in exact conformance with the Puritan attire. She is beautiful, winsome, unaffected. The young minister stops occasionally to pick flowers. They stop at a hammock, grass covered, in the dell, and the minister avows his love for her. The girl shakes her head sadly and looks as in a dream into the distant green of the trees. No word has come of her husband. Yet she loves the minister. Her refusal disappoints the minister. He leaves and Hester, left alone, sobs in her gown and kisses the garland he made for her.

THE MINISTER'S WOOING.—Now the scene shown is the rear garden of a quaint little stone cabin in the wilderness. An old woman sits at a spinning wheel in the sunshine. Hester reclines near her with a basket of sewing. She shows her handiwork to the old woman, who compliments it highly. She is known to be the most expert with the needle of them all. The old woman goes in house. The young minister appears. He comes back to woo again. Hester drops her sewing as he passionately declares his affection for her. She gives in. They kiss and he embraces her. Side by side they wander from the cottage, his arm about her waist, her head upon his shoulder.

HESTER'S BABY — A YEAR LATER.—This time Hester, with grey hood over head and bearing an infant closely wrapped in her arms, hurries in affright from the open cabin door. She is followed by the old woman who, in shrewish fashion, strikes her with a stick and drives her from the hut. The real characteristics of the woman are clearly defined—a vixen. She is still striking the girl when neighbors pass and see. Among them is the minister. His head is bowed but he does nothing more than to nod at the girl. She shrinks from him. The people fall aside as he enters yard and warns the vixen to stop the lash. Hester flees with her babe in arms. The old crone shakes hand at minister and enters her hut.

CONDEMNED.—The stone steps of the Governor's house are pictured. Many people throng about the steps leading down from the big oak door. At this juncture let me quote a word from the legitimate story:

"A throng of bearded men, in sad colored garments, and gray steeple-crowned hats, intermixed with women, some wearing hoods, and others bareheaded, was assembled in front of a wooden edifice, the door of which was heavily timbered and studded with iron spikes. The door of the jail being flung open from within, there appeared in the first place, like a black shadow emerging into sunshine, the grim and grisly presence of the town beadle, with a sword by his side, and his staff of office in his hand. Stretching forth the official staff, in his left hand, he laid his right upon the shoulder of a young woman, whom he thus drew forward, until, on the threshold of the prison door, she repelled him, by an action marked with natural dignity."

A great roar goes up from the assembled Puritans. They hiss and scoff and foremost—in the lead—is the old crone with witch proclivities. Hester carries her babe on her arm. On her dress is embroidered an immense letter A. Hester's whole bearing is of proud disdain. She takes note of none of the implications and insults hurled at her by the crowd. A tragic little procession starts. First goes the stern beadle, clearing the way through the crowd of jeering people. Then Hester and her babe, with the crowd closing in as they go on.

THE PILLORY.—(As description of the setting for the next scene, I again quote from the book, for its language is far more comprehensive than I could hope to make mine):

"Came to a sort of scaffold at the western extremity of the Market Place. It stood nearly beneath the eaves of Boston's earliest church. It was, in short, the platform of the Pillory, and above it rose the framework of that instrument of discipline, so fashioned as to confine the human head in its tight grasp. She ascended a flight of wooden steps and was thus displayed to the surrounding multitude, at about the height of a man's shoulder above the street."

Hester, with her babe, stands before all on the platform. The Scarlet Letter gleams for all to see.

One of the group turns to the young minister and bids him pray for the erring one—the gruesome turn of fate. He tries to avoid it but they insist. Speaking for her and all to hear, he bids her tell the name of the man who wronged her—points into the crowd, at himself—everywhere. Then stands wiping his brow in the agony of supense. The girl deliberates, shakes her head—she WILL NOT—NO—NO. She herself will shoulder the wrong. She loves the young minister too much to tell the crowd it is HE who speaks to them.

THE MINISTER'S CHILD.—A cottage in the forest. Hester appears, leading her little daughter, grown now to be a girl of three or four years. Woman still wears the Scarlet Letter. Hester seats herself on bench in front of hut. Child clambers near. Points to the red A questioning what it means. Mother strokes curly head and bursts into tears. Child comforts her. Little child gets her mother's sewing. Hester enters house. Child playing alone—little girl. Young minister passes, spies the cottage, draws nearer. Little child crawls in his lap and minister breaks down. Weeps. Hester appears unseen at door of cot. Sees him weeping. No, it is not for her to claim him—she softly, sadly shuts the door. While they thus wait—these two, the minister and the child—around a corner appear the witch and the husband. Witch points to the very obvious scene. Man nods his head and they go their way.

HESTER'S VINDICATION.—The same view as before of the scaffold and platform in the Market Place, only now alive with a holiday fete. People merry. Hester, her child and the minister come upon the scene. Minister impressed by the sight of the spot where Hester, years before, faced the insults of the crowd. He rushes weakly, blindly up the stairs to the platform, with all eyes upon him. A hush comes over the multitude. Hester runs after him to drag him back. The child at her side. Sinks to his knees with arms around them. The minister determined, shouts out his own guilt to all and snatching at his breast, tears aside the garment showing a livid A burnt upon the flesh. Points to his and to the one she bears. Her husband, dashing up stairs, tries to separate them, but the young minister drops dead upon the platform. Hester falls over his body in agony of grief, with child held back by the awed father.

THE OPERATOR OF TO-DAY.

(Continued from page 7.)

of a stress in business the manager insisted on you speeding her up, would you comply or delay the show by stopping to make necessary repairs?

What is a magazine and what is it for?

Should the sensitized side of the film come in contact with the rollers of the magazine?

Does the action of the rollers damage the film? If so, to what extent?

What is the cause of the film loop on the top sprocket gaining at times and projecting over toward the lamp house?

In repairing a film, how would you treat the emulsion?

Would you wet film at place to be spliced?

What is the cause of the cracking of condensers and how would you prevent it?

How would you find out what size objective lenses to use to get a picture 6¾ x 9½ at, say, 70 feet, without trying a half dozen or more lenses before getting right size?

In setting a pair of condensers which one would you place in back and which in front?

Does it make any difference; if so, what?

In case the take-up worked loose and after examining the belt you found it in good condition where next would you look for the trouble?

How would you relieve the tension on intermittents?

How on the take-up?

In what position should the shutter be when picture is exposed?

Along what lines does an electi current flow?

In connecting the lamp and resistan to terminal switch on D. C. which wi should go to the rheostat and why?

On A. C. does it make any differen which wire goes to the coils?

Why is a resistance coil used?

What is watt?

What is an ampere?

What is a volt?

What is an ohm?

If you are using 30 amperes and 1 volts how much resistance have y got?

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There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
When the Snow Birds Cross the Valley.
While the Old Mill Wheel is Turning.
When You Know You Love Her and She Loves You.

A. L. SIMPSON.

Arrawannah.
Best Thing in Life.
In the Wildwoods Where the Bluebells Grew.

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That Welcome On The Mat Ain't Meant For Me.
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Love Me As You Did Before.
The Peach that Hangs the Highest Is the Sweetest on the Tree.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
See Saw.
School Days.
What the Rose Said to Me.
Blue Jeans (in preparation).
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'Neath the Old Cherry Tree Sweet Marie.
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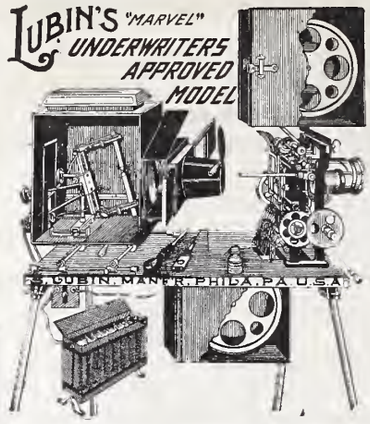

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FIRE MARSHAL'S OFFICE
Room 388, City Hall
Philadelphia, Dec. 3d, 1907,

Mr. S. LUBIN,
926 Market St., Philadelphia

Dear Sir: Having examined different makes of Moving Picture Machines in regard to their safety in case of fire, I have come to the conclusion that your 1908 Cineograph with Stereopticon combined, equipped with Fire Magazines, new Automatic Fire Shutter and new Automatic Fire Shield is absolutely fireproof and comes up to all requirements of the Fire Marshal's Department.

I have suggested to the Fire Underwriters to accept your machine as the Fireproof Model for general use.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

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HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal
DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

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LATEST FEATURE SUBJECTS

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Animated Snowballs

Synopsis of Scenes.

INTERIOR OF A COUNTRY HOME.—Cynthia, the farmer's daughter plans to go skating with her beau—The young couple about to leave—Detected by her father—Compels the beau to make a hurried exit—The farmer orders his daughter to sit down at the organ and practice her music lesson—The lover returns—Bribes the little colored girl to continue the lesson on the organ while they go skating—The colored girl elaborates on the music lesson with both voice and feet—The farmer in the next room notices the difference—Finds his daughter gone and starts after her.

THE ICE POND.—Cynthia and her beau having a glorious time skating on the ice—He is an expert skater and shows her some fancy skating—Her father arrives—The young couple make for the shore with her father in pursuit.

THE CHASE.—The farmer loses them in the woods—A tramp informs him which road they took and also joins in the chase—The runaway couple hire a sled from a country boy—They coast over the hills to elude the farmer—He with the other pursuers continue the chase under difficulties.

ANIMATED SNOWBALLS.—The young couple roll off the sled and down hill, collecting the snow as they roll—They soon become huge snowballs—Can't stop if they want to—Continue rolling and becoming larger snowballs until they reach a high ledge—The snowballs roll over and break—Thus the chase ends—The old man arrives in time to give the beau a thrashing with his cane—The erring Miss Cynthia is chastised and led home by the ear.

MORAL.—Never take a music lesson on skates.

No. 6346. Code, Velenosa. Length, 795 feet.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 352

NELLIE, THE PRETTY TYPEWRITER

A ROMANCE AMONG THE SKYSCRAPERS

Synopsis of Scenes.

NELLIE AND HER LOVER, a young broker, on the way to their respective offices for the day's work.

OFFICE OF A BANKING AND TRUST COMPANY: Nellie at work can see her lover in the tall skyscraper nearby—They occasionally exchange greetings—A visitor enters—Requests to see the President of the Company—While the latter is opening the safe, the visitor notes the combination on his cuff—He discusses the purpose of his call and departs—He lingers in the hall until the office is closed and all have gone—With a skeleton key he opens the office door and enters—Proceeds to operate the combination—The heavy door quickly opens—Hearing footsteps near, he hides—Nellie having forgotten her purse returns for it—The safe evidently left open—She discovers the former visitor and accuses him of the act—Determined not to be foiled, he intends to remove his accuser—Nellie screams and escapes him—She reaches the hall—The elevator closed—He follows her.

SHE ASCENDS THE STAIRS TO THE ROOF: Bolts the door behind her—Throws pebbles from the gravel roof to the street below but without attracting attention—Lights a newspaper and waves it—Her lover from his window sees the signal which he answers—He dashes to the street and reaches the building where Nellie is imprisoned on the roof—Her pursuer finally succeeds in breaking the door and has the pretty typewriter in his power—A struggle ensues—He tries to throw her to the street, twenty stories below—But her lover arrives in time and soundly thrashes him—The police arrest the villain—Nellie falls fainting in her hero's arms.

BEAUTIFUL SUNSET VIEW of New York City showing the Singer Building, King of Skyscrapers. No. 6345. Code, Velenho. Length, 590 feet.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 351

PLAYMATES

Synopsis of Scenes.

AT LUNCHEON: The little girl and her dog—The latter dressed and with pipe in his mouth—The mother and nurse appear—They propose a meal for the girl and her playmate—Both eat very quickly—The child becomes ill—The dog leaves to inform the mother of the mishap.

FIDELITY: He immediately returns to his playmate and remains by her side until the mother and nurse arrive.

A SILENT PRAYER: The child is put to bed and a physician sent for—The dog climbs into the bed beside the little girl—The father and doctor arrive—The latter insists upon the dog being removed from the child's side—The doctor prescribes for the patient—Has little hope for her recovery—Her playmate comes in silently and assumes an attitude of prayer by the bedside which is quickly followed by the child's mother, and all others present bow their heads.

THE ANSWER: The little girl is able to be up—Her faithful dog beside her—She quickly recovers from the illness—And is again with her faithful companion.

No. 6344 Code, Veerslot. Length, 360 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 349

OTHER LATE FEATURE FILMS

No. 6343—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
No. 6342—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
No. 6341—A Yankee Man-o-Warsman's Fight for Love.	Code Veerpasser.	Length 830 Feet.
No. 6340—Fireside Reminiscences.	Code Veerloon.	Length 505 Feet.
No. 6339—Rescued from an Eagle's Nest.	Code Veerlieden.	Length 515 Feet.
No. 6338—The Suburbanite's Ingenious Alarm.	Code Veerkracht.	Length 595 Feet.
No. 6336—Laughing Gas.	Code Veerboot.	Length 575 Feet.
No. 6335—College Chums.	Code Veenwertel.	Length 700 Feet.
No. 6334—The Trainer's Daughter.	Code Veenwerker.	Length 800 Feet.
No. 6333—Midnight Ride of Paul Revere.	Code Veenwater.	Length 915 Feet.
No. 6332—Jack the Kisser.	Code Veenrook.	Length 755 Feet.
No. 6331—A Race for Millions.	Code Veengrond.	Length 975 Feet.

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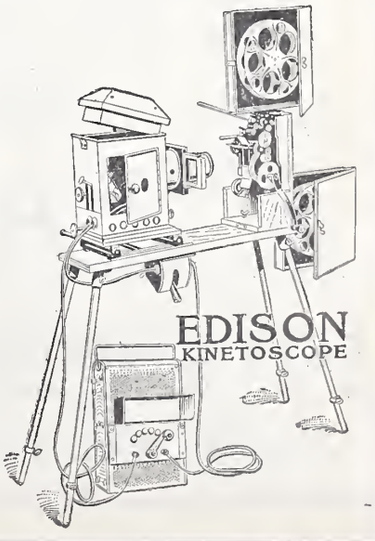

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THE MONEY LENDER

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An avaricious old miser makes a business of lending money to young fellows at college. One of his clients, a young man in his teens, gets into great difficulties through borrowing money and being unable to pay it back. He is just about to steal money from his own father in order to pay back what he owes to the money lender, when his mother discovers him in the act, and he confesses everything to her. His father forgives him, and then visits the money lender and after paying what the son owes, gives the old villain a well-deserved thrashing.

Length, 890 Feet

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THE FILMS OF "QUALITY"

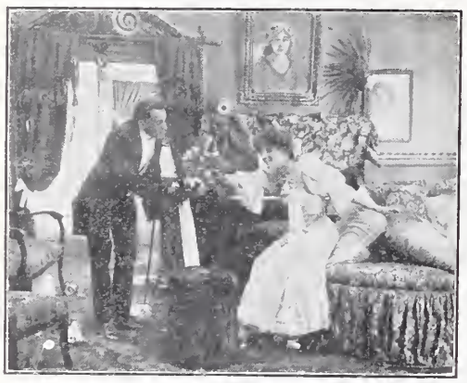
Last Week

THE MONEY LENDER, 890 Feet

THIS WEEK, Tuesday, March 24th

IN CUPID'S REALM or A GAME OF HEARTS

Copyright, 1908, by the Vitagraph Company of America



A young man in love with a pretty girl calls on her—Makes several attempts to propose, but is too bashful—Cupid appears first to young lady, then to the lover—Is convinced that both love each other—Finally brings them together through a very novel and ingenious scheme.

LENGTH, 600 FEET

THE TALE OF A SHIRT

Copyright, 1908, by The Vitagraph Co. of America.

Father hastily preparing for a journey, finds that his laundry has not been delivered, and he is without a clean shirt—His young son is hurried off for it—On the way stops to play with his comrades.—Papa nervously waits for his return—Finally starts for the laundry—On the way comes upon the boys dressed up in his shirts, executing a "shirt dance"—A friend opportunely passes, loans father a shirt, enabling him to catch his train.

LENGTH, 300 FEET

For Perfect Results use "Vitagraph" Adjustable Rheostats $20.00
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Views and Films Index

EDISON CO. BRINGS SUITS.

Following the conference of the several licensed manufacturers at Chicago, an amusement journal which sees fit to dabble in film matters wildly informed its readers that the manufacturers had decided not to take any action at present against exhibitors using unlicensed film. This is absolutely false. Offield, Towne and Linthicum, the Edison attorneys in Chicago, have filed restraining suits against not only George Kleine and the Kleine Optical Company, but also against the following, who are proprietors of moving picture shows in the city of Chicago, where films are being used which are not licensed by the Edison Company:

CHRISTOPHER ROHLAND, 434 MILWAUKEE AVENUE,

WILLIAM MARKS, 731 WEST NORTH AVE. AND 707 WEST NORTH AVE.,

F. T. DORGAN, 1056 MILWAUKEE AVENUE,

ABE NILLS, 439 SO. HALSTED STREET,

JOHN FURLA, 710 SO. HALSTED STREET,

J. H. FERRIS, 276 STATE ST.,

D. E. MULVEY, 2950 SO. STATE STREET.

In addition to these suits, J. Edgar Bull, the Edison Company attorney in New York, has instituted proceedings against the American Mutoscope and Biograph Company and Sussfield Lorsch & Co., who, it is understood, are importing film for the Kleine Optical Company.

It is stated emphatically that these suits are being pressed most vigorously. There is no question, say eminent barristers who are following the controversy closely, but that the Edison Company's position is an undeniably powerful one. Every effort is being made by the plaintiff to bring the cases to speedy hearing, and according to authoritative advices the result is a foregone conclusion. In the meantime the Edison Company is taking evidence in every State in the Union, so as to bring action against all of the outlaw exhibitors, as best as is practicable, simultaneously. At any rate, the keynote of the Edison Company's movements at present savor strongly of decisiveness. Up to the institution of the suits here mentioned they have allowed exhibitors and other "rebels" a certain time in which to "be good," and also to allow the situation to develop into something tangible. Now that the general trade has asserted itself to a certain degree the time of grace has been terminated and those "outside" will soon find themselves kept busy trying to keep their fences up. Reports from the vicinity of the Middle West indicate a decided tendency on the part of "trust fighters" to scoot to cover. As one enthusiastic association renter put it, "I am only surprised that some exhibitors grabbed at such an opportunity to get film cheap, knowing that their stuff would be of an inferior grade; it merely gives us a line on some people, which is good information to stick under our hats for future reference. But those renters who are shouting and grabbing at the low grade of business know very well just how long their picnic will last, and the leaders know that we know it."

Renters in the Association report from various sections that a trial has convinced many customers who bolted and they are coming back to Association film service in droves.

IN REPLY TO GEORGE KLEINE.

Editor VIEWS & FILMS INDEX,
New York City.

Dear Sir:—

I just received your valuable paper (No. 100) and note a criticism from Mr. Kleine regarding the interview you published in your preceding number.

I regret that Mr. Kleine did not like my statement, but I cannot, just for the sake of pleasing him, state that I am very well acquainted with the concerns whose interests he represents in Chicago.

I want to call your attention to an error in your report of the interview had with me. You stated that all the concerns of the Opposition were unknown to me, when you should have said that outside of Gaumont all the French concerns were unknown to me.

But as my friend Kleine seems to be under the impression that I know these people so very well, I will just say here what I really do know about them.

Among the French concerns there is:

1st.—Gaumont, of Paris: This trade mark is well known to me and many of their productions have been generally appreciated.

2nd.—Eclipse, of Paris: This concern has as a rule acted as representative in Paris for the products of the Urban Co., of London; besides this they, I believe, made films, but I do not recall anything special of theirs which created anything of a sensation and which therefore would have been remembered by me.

3rd.—Lux, of Paris, of whom I have never heard.

4th.—Raleigh & Roberts, of Paris: If my memory serves me right this party was in charge of the Biograph Co. in Paris before its failure six or seven years ago; since that time they have been making films on a small scale.

5th.—Aquila, from Paris, of which I have never heard, and which, in all probability, is a very new concern.

6th.—Th. Pathé, of Paris: Though I have never seen any films of this concern, I have known Mr. Th. Pathé—my acquaintance with him began when he was employed by our concern as Berlin representative. But as I do not wish to displease my friend Kleine, I will not divulge the reasons for which he left us or state what he has been doing since.

Among the English manufacturers, Gaumont, Urban and Warwick are well known to me, but their films have not been shown outside of England, with the exception of a few, as they were suitable only for the English market.

The two Italian concerns (Carlo Rossi and Ambrosio) are unknown to me and must certainly be newcomers in the business.

After this explanation it will be seen that I was right in claiming that nearly all the concerns represented by the opposition were unknown to me (I meant that their products were not known to me), and I have never felt their competition.

Furthermore, I wish to state that none of these concerns have acquired in any country of the world, and especially in the United States, the reputation for the quality of their films as have Pathé Frères, and I defy my friend Kleine to deny it.

I wish to repeat that when comparing the names and products of the above mentioned concerns with the names of the others (Edison, Essanay, Kalem, S. Lubin, G. Méliès, Selig Polyscope and Vitagraph Co.) I had no hesitation in placing Pathé Frères in the front rank of the American concerns who were the only ones favored by the great public.

Yours very truly,

J. A. BERST.

GOOD DEMOCRACY.

Following our publication of George Kleine's letter answering that of J. A. Berst, of Pathé Frères, our mails brought us from all points expressions of pleasure at our undeniable exhibition of impartiality in the current controversy. Among these was one from George Kleine himself, in which he says:

No question is ever settled permanently or forever, and as your paper seems to be demonstrating its ability to remain as impartial as can be reasonably expected under the circumstances, all prejudice is removed so far as I am concerned.

Thanks!

THE LUMIERE PLATE.

Color photography with the Lumière Autochrome plate continues to absorb the attention of European photographers. At an exhibition of the results secured by Mr. R. Child Bayley at the rooms of the L. and P. Photographic Association, Mr. Leslie Clift said that the plates surpassed in fidelity of color rendering the best results of the cleverest three-color workers, in which matter Mr. Clift can be regarded as an authority. At the same meeting a plate was put in the lantern and an image enlarged to four feet diameter was thrown upon the screen, to the enthusiastic satisfaction of all present. Another critic testified that he had seen in Paris a reproduction of a Persian carpet by the method and could imagine no more perfect rendering of color. Mr. F. T. Besson, of Messrs. Newnes, Ltd., also speaks from his experience with the new plates as opening up undreamt-of possibilities in the copying of paintings and other colored originals for photo-mechanical reproduction in color. Mr. Alfred Stieglitz says: "The possibilities of the process seem to be unlimited. All who see the results achieved by Mr. Steichen are amazed at the remarkably truthful color rendering; the wonderful luminosity of the shadows that bugbear of the photographer in monochrome; the endless range of greys; the richness of the deep colors." Experiments have shown that Autochrome lantern slides will eventually supersede the hand-colored slides now universally used. Working with a brilliant light, M. Dillaye has secured portraits on Autochrome plates in the studio, using a lens working at *f*/5 with an exposure of five seconds. Other prominent workers in various parts of Britain and France have told of their success with the plates, and a special section of the exhibition of the Royal Photographic Society, now open in London, is devoted to the work of these first experimenters. Quite a number of European photographers seem to have secured small supplies of Autochrome plates despite their scarcity, but we can get no definite information as to the date when they will be available to American workers, or when specimens will be publicly shown in this country.

Now we hear that Jougla, of Paris, is working on a new color plate, said to rival the Lumière article; this is called the Omnicolore, but the date of its appearance on the market is not yet announced.

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AN OPEN LETTER TO THE AMERICAN FILM SERVICE ASSOCIATION.

Gentlemen:—

January 1st, 1908, saw the closing of a great number of picture shows in the smaller towns, so many in fact, that the great loss of business to the film rental exchanges was sorely felt, and in some instances practically put the exchange out of business. The loss of revenue from the places closed will amount to thousands of dollars during 1908. Did you, Mr. Film Renter, ever stop to examine into the cause for this wholesale closing in the smaller towns or did you pass it up with the idea that the town was too small and would not support a five-cent show? Now, Mr. Filmer, I am a firm believer in organization, and I know you can as an organization do a world of good for the picture show. But what will be your success if the five-cent theatres in all the small towns are compelled to close? I contend that the high prices asked for film rental of the little fellows are responsible for their closing, and that next January will see the closing of many more such places unless you study conditions and change your prices to meet existing conditions. In the larger cities your rates amount to about fifty cents per hour, and no express charges to pay in many instances. Yet you expect the little fellow who runs from four to six hours a day to pay as much as his city brother, who runs from 10 to 12 hours per day. I know of one case only few miles from me where they had no day current and only run three and four hours at night but they had to pay as much as the man who runs his show all day and half the night, where if he had the same rate per hour he would be open to-day. The place I am running is open six hours a day for five days and eight hours one day in the week, making a total of thirty-eight hours as against seventy-five hours a week of the New York City brother in business; yet I must pay just as much, and it is neither justice nor business.

We frequently have a benefit day and use two reels and the charge is double, even though we run no more hours and no more film passes through the machine.

My contention is that your rental prices should be so much per hour, say, 50 cents, which is more than many pay in the city, and 25 cents per hour for second reel. I know of a number of places that should have made a living and would have continued in business on such terms. But as it was, it took all the nickels to pay expenses. The should have been encouraged. But yo Mr. Film Renter, were too prosperou in 1907 to take time to look into th future. I believe that the larger place have about all the five-cent theatre that they can use, so you must look t the smaller towns of 5 and 10 cent theatres for your future increase i business. But with your persisten prices the five-cent theatre in the smalle towns must close. I am writing fron personal observation and have been i the picture show business for years. bought film from Eugene Cline, whe we sorted it over his dining room floo and Mrs. Cline handled all the renta business for Eugene Cline & Co. I hav had my black top pegged down besid Billy Swanson's red dome when Billy did not have as much film as he ha to-day.

Trusting that in this case a word t the wise will be sufficient (and I know you are a wise bunch), I remain,

Yours for success,

GEO. OVERROCKER,
Manager Edisonia, Huntsville, Ala.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 12. MARCH 28, 1908. WHOLE No. 101.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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EDITORIAL.

It is remarkable to note how widely spread among the general public is the news that there is friction in the ranks of the film folk. Every man in the trade is asked about it by outsiders who only learn of it through the reports published by the daily press. And of all the newspapers in the country, there is not one which has yet printed a version of the controversy which comes near to resembling the actual truth. The beginning of the avalanche of wild reports and information was found with the arrival at the Buffalo Convention hotel, of a reporter from the *Buffalo Courier Journal*. He was a young fellow who was no better versed in moving picture affairs than the ordinary public, as a rule, are. He hung around the corridor for some news and was finally seen chatting with a renter. Upon learning that he was representing the daily press, a group of the more excited participants at the Convention, and who had very dull axes to grind, cornered him and pumped him full of "dope." They told him of the terrible battle to the death that is to take place, and in which thousands upon thousands of poor struggling humans were to be oppressed by a mighty financial octopus. They told him how fine and, noble and artistic an industry is about to go to the dogs, and gave him a vivid account of how terrible a situation it was. The cub took it all with a fine mental picture of a full page, and a chance to sleep in a real bed that night. And thus loaded, he rushed back and ground out his copy which appeared that Sunday morning.

It was easy to see where his information came from; and when he again appeared in the corridor, several people told him that he was on the wrong track. But newspapers need trouble to create news, and the picayune reporter knew that he had made some trouble so he just strutted around the corridor, looking for all the world like a sage who had just completed his greatest piece of work.

Since that account there has not been a daily in the country which mentions the film controversy in any way, but that that mention is a hodge-podge of "war" and "combine" and "trusts" and "Edison patent," and other such high-sounding terms; it is really to be deplored that the daily press cannot do better, if they are to treat such an important commercial event at all. The idea of sending a man who probably never "covered" more than a district election campaign to write intelligently the facts connected with such an important and intricate matter, is certainly ridiculous. It is true that whatever publicity has been given it has had the good effect of impressing the public with the magnitude of the industry—this is well; but would it not have been better if they received the real news?

Moving Picture News From Everywhere.

C. H. Peckham, of the Cleveland Film Renting Exchange, has sent in his resignation from membership on the Executive Board of the F. S. A. Such action on the part of Mr. Peckham has been expected for some time, and is by no means a surprise. Wm. H. Swanson of Chicago will fill the vacancy.

F. J. Howard was in New York for a few days and F. C. Aiken got in on Saturday.

The Selig Polyscope Company announce that about the first of April they will occupy new quarters at 45-47-49 Peck Court, in Chicago.

When the much talked-of Pacific fleet reaches San Francisco the Kalem Company will be on hand to film the arrival and all of the interesting attendant events. Miles Brothers (San Francisco) are credited with the framing up of the contract for the work with the "publicity committee" of 'Frisco. Another interesting "scoop" of the Kalem Company is the photographing of Secretary of War, Wm. H. Taft, as he reviewed the troops at Fort Meyer, last Saturday.

Méliès latest film, "Through the Ages," marks a new departure in film making. It should open the way to a great variety of themes for interesting, instructive subjects.

A machine head of Lubin's underwriters' approved model with automatic fire shutter No. 5,049 was stolen from an exhibition room at 52d and Market streets, Philadelphia, Pa., S. Lubin asks to be notified should anybody in the trade become aware of its whereabouts.

Thomas & Sprong, proprietors of the Theatorium, Owego, N. Y., are about to open a third moving picture theatre to be called the "Unique.' The new place will seat 250, and be a model in every way. Thomas & Sprong have most successfully conducted the Theatorium for over a year and owe their success to hustling, live up-to-date business methods. Both young men are very popular, Mr. Thomas having recently been initiated in the Owego lodge of Elks. All pictures shown are explained in detail and all the effects are used. Both places will hang a program three times weekly. They are open for good picture service, by the way.

We hear from William Bullock, the manager of the American, at Cleveland, that he is packing to the doors and turning them away with the film of the Collinwood fire disaster.

Dreamland Theatre, at 39 North Main street, is the latest picture show house in Butte, Montana. It has just been completed by W. E. Kreiter and will be opened to the public to-night. It is one of the prettiest among the 10-cent houses. New songs and music by new singers will also be offered.

Harry Altman, proprietor of the new moving picture theatre at 108th street and Madison Ave., New York, is making a big hit in the thickly populated section where his theatre is located. His place is always crowded, and with the genial Mrs. Altman at the ticket box, bids fair to become a top-notcher in record time.

E. B. Chadsey writes us that he sold his Theatre Delight, at Milwaukee, and is now fitting up the premises at 98 Woodward Ave., Detroit, Mich. (formerly The Exhibit) at a cost of about eight thousand dollars, a penny arcade which when completed about April 5th will be known as the Princess Theatre and will be devoted to strictly high-class moving pictures and illustrated songs.

The New Theatorium, next to the Dime Savings Bank, on King street, Charleston, S. C., under the proprietorship of Messrs. George S. Brantley and J. L. Gray, will be opened in a few days. Mr. Brantley, it will be remembered, was the pioneer of the moving pictures here and for some time conducted the Theatorium on King street, near George street. Mr. Brantley promises refined motion pictures, and as one of the specialties Mr. Donald F. Heath, a popular baritone, will sing. Metz's Orchestra will be in attendance. The New Theatorium will doubtless command a large patronage. Mr. Brantley has many friends in Charleston, who will be glad to know that he has decided to remain here and continue in the moving picture entertainments.

Wonderland, the moving picture theatre in Crandall's block, Warrensburg, N. Y., has been absorbed by its rival establishment, Fairyland, Joseph Lavine, proprietor of the latter, having purchased the good will and lease of his competitors in order to secure current from the local electric lighting system, which will carry only one. The proprietors of Wonderland will locate in a larger place. Both theatres are now closed, but Fairyland will probably reopen Saturday afternoon or evening.

This is nice. It comes from Cleveland, Ohio.

Three constables broke into their own limelight Saturday night as theatrical managers. To be sure it was only the moving filmy actors and actresses of cinematograph, but the constables the place and took in the money as tr as any syndicate manager.

The troubles of Sam Glickman, p prietor of the Auditorium Theat Ontario street and Huron road, brou the mechanical histrionic opportun to the constables. Edward Witte, signee of the Lake Short Film C sued Glickman for $43.15 alleged d for film rent. He got an order of tachment from Justice Murphy.

Constables Sheridan, Arndt a Shaber arrived at the theatre at 7 o'clo just as the crowds were beginning to in.

"Three?" asked Glickman, tearing a strip of tickets.

"No, we want the whole show," s Sheridan. Then they broke the news the showman. Glickman protest against the raid coming just at the b hour of the week.

"That's all right, go ahead with yo "Dazzle, the Fire Dancer, and 'T Countryman in New York,' 'Adventur of Daredevil Dick' and the 'Dem of the Deadwoods,'" said the lead of the constables. "We'll take t money. All over the amount of o claim you keep."

The audience came in, went out, cri and laughed and ate peanuts, uncon cious of the fact that they were fillin the coffers of the law in a strictly leg show. Sheridan replaced the tick taker, Shaber showed the people to sea and Arndt announced the attractions.

"We know now how Harry Kline, Ma Faetkenenheuer, Mr. Keith and tho fellows feel now," the constables agree as they rang down the curtain ar turned out the lights at the end. "It great."

THE SAME HERE.

"Films Publishing Co.,
New York City.

Gentlemen:—

We have just opened the second five cent theatre in La Salle, Ill., name "Vaudelle." The manager desired t have the theatre named by the ladies c La Salle. A coupon was published i the daily paper, which was to be cu out and filled in, giving the name desire for the theatre and address of lad Nearly fifty names were suggested. Th two ladies who suggested the nam selected, were each presented with three months complimentary ticke The two ladies who suggested the nam nearest the one selected, each receive a three weeks' ticket. The scheme wa a decided success.

Yours very truly,
HENRY W. WARNER,
La Salle, Ill.

The following speaks for itself.

"Editor,
VIEWS AND FILMS INDEX.

Dear Sir:—

I am writing you my first letter in forming you that I have filed a petition with the City Council asking that body to pass an ordinance regulating moving picture exhibitions, etc. This petition

had signed by all the moving picture heatres here. They passed very favorbly on my suggestion and have appointd for us all next Wednesday to meet t the Council chambers so as to frame p an ordinance that will be just fair o all. I expressely stipulated a licensed perator which I think is very necessary. I being the pioneer in moving pictures in the State, am sort of looked to to keep up the standard of the business, which is in very good shape as we have four very handsome theatres here.

Yours very truly,
W. O. HYRUP, General Manager.
Hyrup Amusement Co., Wilmington, Del.

HOUSE OF PICTURE MELODIES

We want the name and address of every Picture Singer and Manager in the country that uses Illustrated Songs

BEAUTIFULLY COLORED SLIDES, Now Ready for the following Songs:

"WHEN AUTUMN TINTS THE GREEN LEAVES GOLD"
(A beautiful rustic ballad)

"GYPSY ANN" (A great Gypsy Cowboy Song)

THE GORDON MUSIC PUBLISHING CO.
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Highest Grade Nuernberg **CARBONS**

See that each carbon is stamped "ELECTRA."

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We Are Specialists
in
The Optical Projection Line
and confine ourselves exclusively to
Film and Song Slide Rental

We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only **one reason why** we can furnish such

High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either **large advertising space or circus talk,** we have most of the time had all the customers we could supply and sometimes have many on our waiting list. **The quality of our service does our advertising.** We are increasing our facilities and

We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, we **want to furnish your films and slides.** You prefer a specialist in medicine or in law, so **let us show you what a specialist can do** for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 130, 85 Dearborn St., Chicago

Latest Productions of All Film Makers.

PATHÉ.

In the Days of Louis XVI.....492 ft.
Avaricious Father.....410 ft.
The Waif .....459 ft.
A Modern Samson.....442 ft.
The Idler .....557 ft.
Different Ways of Smuggling....557 ft.
Jim Gets a New Job.....393 ft.
Swedish Dances .....328 ft.
Transformations of a Horse.....442 ft.
A Narrow Escape.....426 ft.
Orderly Jameson.....410 ft.
Wedding in Brittany.....508 ft.
The Vestal.....738 ft.
Engulfed in Quicksands.....492 ft.
I Have Won a Pig.....229 ft.
A Good Joke.....541 ft.
Whimsical People .....196 ft.
Gendarme Has a Keen Eye.....344 ft.
Beauty Parlors.....262 ft.
The Devil's Three Sins.....377 ft.
A Briton's Promise.....885 ft.
A Rape Under Louis XVI.....492 ft.
In a Difficult Position.....328 ft.
Lost, A Pretty Dog.....328 ft.
Mr. and Mrs. Jollygood Go Tandeming .....328 ft.
Toula's Dream.....328 ft.
The Frog (colored).....196 ft.
Angel of the Village (toned)...410 ft.
Billy is on Fire.....278 ft.
Suspicious Husband.....393 ft.
My Watch is Slow.....295 ft.
Baby Show.....410 ft.
Bewitching Woman.....590 ft.
A New Way of Traveling.....360 ft.
That Mother-in-Law is a Bore...311 ft.
Workman's Honor .....688 ft.
Northern Venice .....606 ft.
A Statue on the Spree.....475 ft.
Only Thoughtlessness .....262 ft.
Betrayed by One's Feet.....262 ft.
The Mummy.....344 ft.

EDISON.

Stage Memories of an Old Theatrical Trunk.....635 ft.
Animated Snowballs .....795 ft.
Nellie, the Pretty Typewriter..590 ft.
A Yankee Man-o-Warsman's Fight for Love.....830 ft.
Playmates .....360 ft.
Cupid's Pranks .....935 ft.

VITAGRAPH

In Cupid's Realm.....600 ft.
The Tale of a Shirt.....300 ft.
The Money Lender.....890 ft.
At the Stage Door.....325 ft.
For He's a Jolly Good Fellow.375 ft.
A Child's Prayer.....290 ft.
The Story of Treasure Island....855 ft.
The Deceiver .....295 ft.
Mashing the Masher.....300 ft.
Too Much Champagne.....325 ft.
House To Let.....438 ft.
The Farmer's Daughter.....530 ft.
Galvanic Fluid .....500 ft.
A Comedy of Errors.....495 ft.
Francesca di Rimini.....990 ft.
A Cowboy Elopement.....365 ft.

LUBIN.

A Romance of the Fur Country...795 ft.
Easy Money.....175 ft.
New Way to Pay Debts.....275 ft.
See the Point?.....220 ft.
And a Little Child Shall Lead Them .....550 ft.

KALEM CO.

Scarlet Letter.....900 ft.
Way Down East.....1,000 ft.
Henry Hudson .....777 ft.
Evangeline .....
Merry Widow .....1,000 ft.
The Days of "'61".....585 ft.
The Quack Doctor.....325 ft.

SELIG POLYSCOPE CO.

A Dream of Youth.....390 ft.
Beware .....670 ft.
Swashbuckler .....325 ft.
Shamus O'Brien.....950 ft.
The French Spy.....920 ft.
The Mad Musician.....480 ft.
The Squawman's Daughter.....500 ft.
Dr. Jekyll & Mr. Hyde.....1,035 ft.
A Leap Year Proposal.....775 ft.
Just His Luck.....780 ft.
Monte Cristo.....1,000 ft.

MILES BROS.

Wife Wanted.....848 ft.
Petticoat Regiment.....785 ft.
Babes in Woods.....378 ft.
His First "Topper".....255 ft.
Arrival of Lusitania.....

BIOGRAPH.

Princess in Vase.....938 ft.
Snow Man .....717 ft.
Bobby's Kodak .....518 ft.
Classmates .....800 ft.
Energizer .....789 ft.

MÉLIES.

Humanity Through Ages.....1,000 ft.
Why That Actor Was Late.....590 ft.
The Dream of an Opium Fiend...345 ft.
The Genii of Fire.....310 ft.
The King and the Jester.....321 ft.

GAUMONT.

A Restful Ride .....
The Gamekeeper's Dog.....467 ft.
The Romance of a Fsherman's Daughter .....437 ft.
Colonial Soldier .....650 ft.

URBAN-ECLIPSE.

Mr. Sleepy Head.....287 ft.
The Tattler .....394 ft.
Misadventures of a Street Singer.307 ft.
Unlucky Trousers.....280 ft

WILLIAMS, BROWN & EARLE.

The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

Babies Will Play.....750 ft.
Novice on Stilts.....400 ft.
A Home At Last.....250 ft.
The Hoosier Fighter.....800 ft.
The Football Craze.....650 ft.
Where is My Hair?.....400 ft.

ITALIAN CINE.

The Butterflies .....634 ft.
Christmas .....382 ft.
Japanese Vaudeville.....313 ft.

THEO. PATHE

Ferryman's Daughter .....667 ft.
Comedy Thieves .....404 ft.

LATEST FILMS OF ALL MAKERS.

"IN CUPID'S REALM" is the latest by The Vitagraph Co. of America. A very bashful young man calls upon a young lady with whom he is deeply in love. He is extremely nervous and occupies one chair after another, impatiently awaiting the arrival of his "adored." The girl enters with her mother, the caller arises, nervously greets the ladies and by mistake presents his hat instead of a bouquet which he has brought as a token of his affection. He discovers his error, gives the girl the roses, knocking over a chair in his confusion. The mother leaves the room and the young people are alone; they sit at opposite sides of the room; the bashful lover makes several attempts to propose but is too nervous and finally leaves hurriedly, knocking over some statuary, bric-a-brac, etc. Alone, the girl kisses the young man's photograph, indicating by her actions that she thinks him slow. Cupid now appears and shoots an arrow at the maiden; she starts as it strikes her. Cupid clasps his hands, comes over and whispers in her ear. She listens, is evidently delighted, gives the little god a rose and after waving an adieu, he dissolves away.

The next scene shows the realm of Cupid. Hearts of every description are here: large, small, some broken, some joined together, some pierced by arrows. Cupid enters holding the rose, consults a book, turns over the pages, finds the number he wants, picks out a heart and hangs it in a frame in which the face of the pretty young girl in the previous scene appears. Cupid then hangs several different sized hearts one after the other on the opposite side of the frame, each different one showing the face of a man. A French count, bald-headed old man and an English lord appear in turn, the girl turning away in indifference and contempt at each character. The next one proves to be the good looking young man who is in love with the girl. She smiles at him and expresses her love and admiration. Both hearts move slowly to the centre, blending with each other.

We now turn to the young man's library, where he sits dreaming of his lady love. Cupid appears, shoots an arrow at the bashful lover, leaves a rose on the table, then fades away. A fairy appears, pulls the petals off the rose and drops them into a jardiniere. A rose bush slowly grows; one flower develops much larger than the rest and in it the face of the young lady appears. He reaches out to grasp it, but it mysteriously dissolves into the rose and fades through the air.

Returning to the girl we see her sitting in an open window through which the moonlight is streaming. Cupid appears, gives the girl a rose, which she kisses, and while doing so it dissolves into her lover. A fitting climax shows the young man placing a ring on his love's finger, while the roses dissolve around the window, forming a frame around them. A very novel and beautiful conception.

Another new film by The Vitagraph Co. of America is entitled "A TALE OF A SHIRT."

Father is hurriedly dressing for a journey, his wife packing his grip, when he discovers that he has no clean shirt. Willie is despatched to the laundry. The young hopeful starts away with good intentions but——he meets a chum who is told of the errand and he accompanies the boy to the laundry. A little further along the youngsters meet another playmate, who proposes a game of marbles. Willie hesitates a moment then gets in the game. The kids finish their pastime, lock arms and march off in the direction of the laundry. Two more boys come along. The newcomers suggest a game of leap-frog. All acquiesce and the game progresses. (For a moment we catch a glimpse of father impatiently awaiting the return of his son, pacing up and down the room, watching the clock, etc.)

The boys finally reach the laundry; Willie goes in and gets "Papa's Shirts." Coming outside the bundle is thrown up in the air, the boys have a game of catch with it and the package is used in football manœuvers. From the rough treatment the paper gets torn, the shirts fall out in the dirt. Willie gathers them up and runs off, followed by his companions. (Father is again observed opening the front door, looking up and down the street, tearing his hair, etc.)

The boys finally catch Willie, take the shirts away from him, put them on and execute a "shirt dance" around the poor boy, who is crying. By this time father is simply frantic, and with valise in hand and dressed in undershirt and trousers with coat and overcoat on his arm, he tears down the street for the laundry. He comes upon his son and companions doing the dance. He spies one shirt not being used, but upon picking it up finds it covered with mud. The young boy is given a good spanking and in despair father starts away. A friend comes along, father explains the situation. The friend hastily removes his shirt and gives it to the unfortunate man, who embraces him and dashes away to catch his train.

"WHY THAT ACTOR WAS LATE!" by Méliès, shows how an actor, having been delayed in a café, finds himself late for his engagement. He rushes out, boards a racing automobile and reaches the theatre, where he finds everybody greatly excited over his non-appearance. He bolts across the stage and up to his dressing-room, knocking down people in his way. He changes his clothes amid a score of stage folks berating him for his tardiness. Finally he rushes downstairs, butting into various people, among them the managers, and knocking over a waiter carrying drinks to the actors. He reaches the fire door and in his frenzy and haste batters that down and leaps against the back door of the stage setting. He lifts it up and thus goes before the footlights. The audience, angered, bombard him with programmes, pillows and other things.

"HUMANITY THROUGH AGES," is another new Méliès production.

1. Cain and Abel. The First Crime. 4000 B. C.—The first scene represents the killing of Abel, by his brother Cain. When he had executed his horrible crime, Cain, overcome with remorse, concealed himself in a lonely and unfrequented place, for he imagined that he was pursued by justice and vengeance. The last part of this scene is a beautiful and faithful reproduction of Prud'hon's masterpiece, "Justice and Vengeance Pursuing Crime."

2. The Druids. Human Sacrifice. 500 B. C.—After having collected the sacred mistletoe in accordance with the rites of their religion, the Druids invoke the Divine Protection and perform a human sacrifice under the ancient oaks of Old Brittany.

3. Nero and Locust. Slave Poisoning. 65 A. D.—Nero and Locust have a slave poisoned in their presence in order that they may feast their eyes upon his sufferings and, at the same time study the effects of a terrible drug upon the human system.

4. Catacombs of Rome. Persecution of Christians. 200 A. D.—In the Catacombs at Rome some Christians, in the early days, have taken refuge where they may practise without molestation the mysteries of their new religion and address their prayers to God. Suddenly a Roman cohort invades their hiding-place. The soldiers forcibly take possession of the worshipers and lead them away to the Colosseum where they are fed to wild beasts to make holiday for an emperor.

5. Scourging With Cat-O'-Nine-Tails. 1400 A. D.—During the Middle Ages, punishment by whipping was inflicted upon condemned persons in the public squares, amid the laughter and the jibes of a cruel populace.

6. The Gallows Under Louis XI. 1475 A. D.—During the reign of Louis XI., gallows were scattered all over France. So frequent were executions that hardly a day passed without somebody being executed.

7. The Inquisition. The Torture Chamber. 1490 A. D.—About this time, the followers of the Church were administering to recalcitrants those cruel tortures with which romances of the period are enlivened. In refined cruelty, Torquemada, the chief inquisitor of Spain, has never been excelled.

8. A Nocturnal Attack. Lords and Ruffians. 1620 A. D.—In the 17th century, the streets of cities were poorly lighted. Bands of marauders were always skulking about looking for some unprotected victim. This view picture a spirited encounter in Paris in whicl robbery was the prime motive.

9. Modern Times. A Street Fight 1906 A. D.—In spite of extravagance ir lighting the streets now-a-days and th superabundance of police, thugs ar often sneaking about in the less fre quented thoroughfares ready to knocl a man down when the policeman's back is turned. This episode is begun wher no officer is near but the arrival of officials before the attack is ended makes things interesting all around.

10. The Hague Conference. 190; A. D.—This scene is an amusing satire on the Conference at the Hague ir which the delegates urge the limitation of armaments and the disbanding of armies. Confusion reigns in the assembly. The speakers become so angry at not making themselves heard that they start a general rough-and-tumble fight. The session is ended, and the wounded descend the steps of the palace staggering from bruises.

11. The Triumph of the Peace Congress.—The last scene gives an idea of the results of our Peace Conferences. One sees dead and wounded soldiers lying scattered upon a battlefield; and towering over all, the angel of Destruction looms up with her flaming sword and with a gun carriage at her feet.

"AVARICIOUS FATHER," by Pathé Frères, shows an old man living in a squalid room and hoarding away a fortune, which he keeps under the mattress of his tumbled down bed. Taking his meal from a miserly old crust of bread, the old man's character is soon understood. The scene changes to the home of his son, whose wife is ill in bed and whose children are crying for food. The son, in despair goes to his father to appeal for aid in the faint hope that he might be able to aid him, but the old man pleads poverty and turns his son from the door. When the young man is gone the old fellow looks to his hoard and then goes upon the streets. After he leaves a burglar gets busy, and climbing up to the roof of the building enters the miser's home through a window. In a few minutes the thief locates the hoard and is soon climbing back to the roof, but his foot slips and the thief with his booty goes hurtling down to the street, where he is dashed to death on the stone pavement. It now happens that the son comes along and finds the body in a pool of blood. He quickly recognizes the purse lying on the ground and soon surmises all. Finding that his father is not at home he takes the purse, counts its contents and goes away.

Now the old miser enters his room and discovers that it has been ransacked. Frantically he feels for his treasure, but to his horror does not find it, and seeing the open window his woes are complete; but his son arrives at this point, and after a little questioning benevolently returns the

SELIG FILMS

The most extravagant scenic propagations ever attempted, representing the highest possible standard of quality and photographic excellence, are at your disposal in the following subjects.

BEWARE

OF THIS FIRST ONE

"FRIDAY THE 13th"

Length, 670 feet.

(A gloom-dispelling innovation of disasterous comicality.)

"SWASHBUCKLER"

Length, 325 feet.

(Milton's Bully Vagabond Gentleman.)

These are our two latest creations and work in surpassing unison, involving the efficiency to prompt all manner of emotion.

Will release March 19th, 1908

Have you exhibited?

"SHAMUS O'BRIEN"

Length, 1,000 feet.

(A most substantial drama in tribute to "**THE BOLD BOY OF GLENGALL,**" incumbent upon facts of patriotism in Old Ireland.)

"THE FRENCH SPY"

Length, 920 feet.

(A military production of predominant dramatic constituency, emanated from the History of French Colonial Restoration.)

Have you forgotten?

"The Two Orphans"
"Monte Cristo"
"Dr. Jekyll & Mr. Hyde"

The Selig Polyscope Co., Inc.
43-45 Peck Court
Chicago, Ill., U. S. A.

miser his gold. The old man becomes joyful and gives the young man a single bill, which the latter accepts with a shrug; but his father apparently thinks better, and presenting the entire amount to him goes to his home, where the news is joyously received by the son's wife and children.

Another Pathé film is entitled "IN THE DAYS OF LOUIS XVI." The setting of this film is in accordance with the period and shows how a young lord abducts a peasant girl. She is carried off in a spacious coach and the abductors drive out to a lonely road. Here one of the men takes the girl on his horse and a soldier is put in instead to throw the pursuers off the track. The peasants of the village, headed by the father of the girl, go out upon the track and after a hard ride overtake the vehicle; but on finding only the soldier in it they shoot down the drivers and postillions, and at pistol's point order the soldier to lead them to his lord's home. The chase now becomes a close one, but the kidnapper with the girl on his horse manages to gain distance on his pursuers and is soon climbing the stairs to a room in the top of the building. Here he deposits the form on a couch and prepares to provide for escape if necessary. Meanwhile the captive has led the posse to the house, and battering in the door, they come upon the villain. He gives them a savage battle for a moment and suddenly jumps through the high window, lowering himself safely to the ground by means of an improvised rope made of portieres. The girl being safe, they now take up the pursuit again, and after an exciting run the father has the satisfaction of overtaking the fugitive. Instead of dealing out justice to him on the spot, however, he hands him a sword and gives him a chance for his life. The duel is short, for after a few passes of the weapons a deft stroke pierces the kidnapper's heart and he drops dead.

In "A MODERN SAMSON," by Pathé Frères, the opening scene is the ballyhoo platform of a circus wrestling show, where an immense throng is gathered, litstening to the exhortations of the "barker." Finally the show opens, and the champion offers to meet all volunteers. In a few minutes he throws as many men, but suddenly a stranger steps forward and engages the wrestler. No sooner are they locked in a grip when the stranger, with ridiculous ease, begins to juggle the wrestler with one hand. When he has tossed his man to his entire satisfaction he departs. Several other adventures follow, in the course of which he becomes mixed up in a brawl at a cafe and the police go after him. They get him and with little ceremony land him in a cell. He paces his prison floor a little while, but suddenly, putting his shoulder to a pillar, throws his strength into the task and the whole building collapses, as with Samson of old. He runs from the jail to his home, where his wife greets him and spreads a little feast for him. He drinks and drinks until he falls asleep, and here it is that she shows how jealous she is of her hubby's strength. Like the Delilah of the Bible, she applies the shears to his locks, and when he awakens he is completely shorn of his locks, and his strength, which depended on the length of his hair, is also gone. He does naught but lament his loss, kissing the detached hair fondly.

"THE WAIF" is also a new Pathé film. A little wanderer with his bag on his back is trudging through the streets, endeavoring to find relief here and there. Some people help him and others do not. But he makes his way over hill and dale with his little bare feet, until footsore and weary he lies down on a cellar door to sleep. Here he dreams that a beautiful fairy has taken charge of him and an automobile runs up and a lady alights. She speaks to the boy in a kindly manner, and taking him into the huge touring car, they are soon shooting toward the city. Here the auto stops at a beautiful residence and the lady takes the boy in. Next she takes him to a store and fits him with a neat little sailor suit, in which he accompanies her on a promenade. Reaching his new home the servant waits upon him and he eats ravenously of the good things placed before him, after which he is put to bed, the kind lady kissing him good-night, and leaves him in a room alone. The boy falls to thinking of his good fortune, but suddenly the door of the cellar is opened and his entire dream disappears. He is again the little street waif, and a hard-hearted man is kicking him brutally for falling asleep on the cellar, but another stranger interferes and the boy is allowed to go on his way.

In "JIM GETS A NEW JOB," by Pathé Frères, Jim's mother brings him to an architect's office to secure a position for him; and he is accepted. After clinging lovingly to his ma, he is induced to abandon his strangle hold, and he is taken into the draughting room. Here two clerks make merry with him, but he manages to even matters unconsciously by leaning on the heavy end of a table, upsetting it and all on it. Now his employers tell him to carry a set of plans, papers and instruments with which he is to accompany them to a building in the course of construction. Jim reaches to the top of a closet for some of the papers, upsets it, breaks some more furniture and finally reaches the street struggling under a mass of paraphernalia, with which he strews his

Next issue of KALEM

Scarlet Letter

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of the Moving Picture Theatres in the South

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Mr. SOUTHERN MANAGER, If you have any doubts as to our ability to give you a better Film Service than you are receiving from distant points, we will give you the addresses of some of the Bailey clients. DROP THEM A LINE SEE WHAT THEY SAY—THAT'S FAIR, ISN'T IT?

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Which shall it be?

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One can be as easily attained as the other.

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Use the films that get the money.

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path as he goes. After a series of mishaps he finally reaches the house where he climbs the ladder after his employers; suddenly he loses his footing in the scaffolding, and goes tumbling down into a bed of lime. Again he clambers up, slipping, wriggling and falling, but when he reaches the top once more he again goes to the bottom, his aerial flight ending in a big vat of water. But Jim sticks to the job; his employers drag him out, admonish him to be careful and take him up again. Right near him is a chute by means of which mortar is loaded in wagons; Jim attempts to step over it, loses his balance, and goes shooting the chute, into the mortar in the wagon. When the load is on the vehicle it starts away with Jim buried in it. The employers, meanwhile, miss their boy, and go in pursuit of the wagon. They overtake it just in time to see the mortar dumped out, and Jim emerges, looking for all the world like a statue of molten mortar.

Another Pathé film shows "DIFFERENT WAYS OF SMUGGLING." In this film are illustrated the artifices used by frontier smugglers in their attempt to get goods over the frontier. In order to smuggle petroleum over they place the liquid in bottles carried by school children with lunch, but the customs officers catch on just in time. The manner of training a dog is shown, the canine being whipped by a man in uniform, so that with a bag of smuggling goods on his back he runs away in terror at the sight of a real customs officer.

The last scene shows to what extremes smugglers will go. They rig up an entire funeral cortege with priests, pallbearers and mourners, but instead of a corpse being in the coffin, it is full of merchandise. They march slowly toward the frontier and all goes well until they come to the post. Here the alarm is given to the soldiers, and when the cortege arrives they order the coffin opened. In a moment one of the bogus priests draws a pistol and shots are swiftly exchanged. The coffin is dropped, the bogus mourners run away and an exciting chase of the chief smuggler follows. Up hill and down dale the fugitives go with the police at their heels, but finally the police put their dog on the track of the fellow in the priest's garb, and after a desperate fight the smuggler is at last treed and taken in custody.

"TRANSFORMATIONS OF A HORSE," by Pathé Frères. A countryman takes a beautiful black horse to market, and while engaged in trade he invites his friend to a nearby saloon. While they are in there a fellow exchanges a white horse for the finer animal tethered at the tavern, and when the countryman emerges he is too drunk to notice the difference. So he goes on, intoxicated, and people take advantage of him at every turn, so that the white horse gives way to a donkey, then follows a goat, and then a cow. And while he is leading the cow along on his zigzag path a wag cuts the rope and attaches a pitchfork. With this and a jag the countryman arrives home. And his wife pummels him for losing the horse and his balance.

Pathé Frères: "A NARROW ESCAPE." Two tramps send a false telegram to the country doctor calling him to the bed of the nobleman's sick child.

The doctor is seen departing in a hurry in his motor car to fulfill his duty and is so engrossed in his thoughts that he fails to see the two tramps concealed behind his gate.

The next scene shows the doctor's wife aware of the presence of the thieves, retreating from room to room with her little son, until she reaches her husband's office. She there barricades the doors with chairs and tables, and her attention is thus attracted by the telephone. She sees in this apparatus her possible salvation, and grabbing the receiver calls up the castle. We then get a view of the doctor entering the sitting room where the whole nobleman's family is gathered and who seem very astonished at his belated call. He is just explaining the reason of his visit when the telephone call from his house is heard and one can follow the excited conversation that takes place by the despair which is printed on the doctor's face. He rushes out of the castle, jumps in his car, and then is seen a desperate home run, which is only stopped to pick two policemen on the road. The last scene shows the husband rushing into his office just in time to save his wife from the clutches of the two footpads who had just succeeded in breaking in the doors and barricades the wife had set up for longer protection.

Pathé Frères: "THE IDLER." The chief actor in this film is a very lazy fellow. He arises from his bed and his wife admonishes him that his room must be cleaned up. But when she bustles out he falls asleep in the chair. Then the pillows and slips jump into place on the bed, the dirt on the floor sweeps itself into a corner, the chairs and other furniture move into place of their own accord and the entire room rights itself. Then his shoes come toward him, slip on his feet; his coat gets on, his tie ties itself and the old hat whirls itself into position on his cranium. But his wife enters, wakes him up, and he finds that he had only been dreaming, the room being still in wild disorder. She finally dispatches him to his carpentry shop, where again he falls asleep, and the tools, of their own accord, run over the wood, sawing, cutting, planing and measuring without human aid. But again he is awakened, only to find his work undone, still waiting. When his wife next sends him marketing he falls asleep near the post and the basket and

Next issue of KALEM

Scarlet Letter

900 Feet (approximately)

RELEASE DATE, MARCH 27th

Beautiful photography and superb action

Complete lecture sent to all applicants

utensils in it take a trip to a store, purchasing themselves to full capacity, return to the basket and shuffle back to the lamppost. But two drunkards happen along, and taking charge of the basket and its contents, go sagging off with good prospects for a feast. The wife, meanwhile, becomes suspicious at the long absence of her better half, and goes out in search of him. Soon she comes upon him, asleep at the post, and a rough reception follows.

"SWEDISH DANCES," by Pathé Frères. The first dance shown in this film is a pretty "gavotte." The next is called "choosing a lover," the participants being a young man and two girls. The idea of the dance is that both girls wish to be in the graces of the young man, and while dancing intricate steps, the various ways in which he shows favor, first to one and then to another, is a pretty piece of terpsichorean art. The last is a dance by two men called "companions." In the course of their dance one displeases the other with a grimace and mildly quarreling at first, but they soon come to blows, and when the dance is over they part scowling at each other.

The Selig Polyscope Co. presents "FRIDAY THE 13TH." The hero—more appropriately the victim—encounters as hazardous a lot of mishaps as could befall any martyred individual with a degree of safety for life or possible avoidance of fatal injury.

The first section of soothing scenography affords the only interval for a long breath. A maid is busy about the dining-room of a well furnished home, is late with breakfast, everything goes wrong and she superstitiously points to the calendar which shows the date to be "Friday the 13th." She worries over this discovery and becomes more confused. The mistress enters and shows decided anger because the morning meal is not served. Then hubby enters. (This is where the "big noise" begins, because he is the funny man). He—the victim—is already late at his office, and insists on breakfast being brought forth immediately. Everything served is only half cooked and consequently tough. He frets at dish—in fact, on several hot dishes—this, then burns his fingers on a hot is also superstitious about the weird looking calendar date, becomes more annoyed and excited, tucks the tablecloth under his chin in his confused search for a napkin, gets up hurriedly, pulls the table cover with him, upsetting all the dishes. This makes him so sore he kicks the table over, then seeks composure from a cigar, which proves to be an ill weed. The maid appears, he tries to take his spite out on her, but is thoroughly antagonized in this attempt. His wife is far from sympathetic over his misbehavior and when he leaves the house she follows him. He falls in the snow just outside the door, sees his wife and "lights a rag," with his heart's idol in close pursuit.

Next the victim tries to catch a car to get down town, misses it and is next seen in conflicting unison with the snowy street. He then sees two men in a fighting argument. They exchange their rights a couple of times and he intervenes by shoving them apart. Both are angered at this interference and throw him in a snow heap, head first, sufficiently hard to break his corpus callosum, but still actively intent upon getting to his office, he hires a bicycle, which turns out a failure, is bruised considerably, and throws the wheel from him with such fierce disgust that the tires come off. Succeeding this he hires an express wagon, drives it himself, frantically, runs amuck, gets out, and upon seeing the wagon's number to be 13 almost prostrates. Goes further and appropriates a delivery sled, makes another reckless drive, turns a sharp corner and is thrown head over heels in a snow bank. (Mgr. Note—This was a dangerously hard fall, and an unintended one.)

He finally gets to the office, so lame that he sends for a pair of crutches. But he is still able to get "mushy" with his young lady office assistant; at which point his wife arrives. Catching him engaged thus blissfully, she immediately proceeds to flog him with an article of umbrella diameter. The girl is frightened to a shrivel. Boy brings crutches and the victim starts for home, enthusiastically encouraged by his heart's idol, who energetically flogs him the best part of the way, if not all. He is next seen beaten to a frazzle, and laid out, with his crutch appurtenances, on the front steps of their suburban domicile.

Upon their return a message awaits them announcing the intended visit of his mother-in-law. The wife is vigorously vindicative toward this versimilitude, but the victimized individual

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experiences a velocity of vicissitude in his mental vicinity which vibrates with no vehement viscosity of venial verse or shows any vestige of approval toward this veracious visitation of his vernacular relation—only stronger.

The fair maternal ancestor soon arrives, heading a procession of bundles, baggagemen and a trunk of ancient pedigree, which brings up the rear. After several narrowly successful escapes the victim succumbs to her cordial embraces, with extreme fear and anxiety, in which lovably consolidated state of affairs we leave them.

"SWASH-BUCKLER" (Selig), the braggadocio of renown, was so called because of his perpetual tendency to bluster his valor and because of his redeeming feature to defend good from evil, for, as the picture shows, a good cause gave him a strong arm, and to some extent he maintained his boastful attitude. But his manner was a source of constant danger from which only friendship and timely good fortune saved him.

The first is a tavern scene where several men are at a table. Swash-buckler enters; his friends join him in drink.

Next scene shows where a villainous Captain of the Guard is beating a boy for some slight offense.

The boy, knowing Swash-buckler to be resentfully inclined, comes in and tells him. Captain and soldiers follow. Swash-buckler and Captain argue excitedly and a duel ensues, in which Swash-buckler proves a master with the sword and kills his opponent. His friends disperse the soldiers, who later return and take Swash-buckler by surprise. With many guns leveled at him his sword is of no avail.

The subsequent scene shows Swash-buckler in prison, where the boy comes to tell him he will take the bullets out of the soldier's guns and save him from death at the intended execution. The boy leaves and a Monk, accompanied by guards, enters the prison cell and reads the condemnation.

The following picture shows the boy out in the prison court removing the bullets and replacing the guns where he found them. The soldiers come after their rifles and then lead Swash-buckler out to be shot. They aim and fire at him with the blank loads, he falls as though killed. Monks carry him away on a barrier for dead. After they have arrived at their destination Swash-buckler, to their intense surprise, arises and waves them out of his sight. Being greatly frightened they willingly and hurriedly comply. The finale shows Swash-buckler and the boy making good their escape.

A new one by Lubin is "SEE THE POINT?" A mischievous youngster puts a sharp nail at the end of a long stick and starts out for mischief. The colored butler is the first one to suffer. He feels the point while cleaning the bath-tub and falls in the water. The boy then goes on the street where his lively pranks create much disturbance. At last he is caught, brought back to his father and given a good spanking.

Another new Lubin film is "A NEW WAY TO PAY DEBTS." Rent is due and no money in the house. The landlord gives the tenant time up to three o'clock. The shoemaker then devises a new scheme to get money. He tells his wife to lie upon the couch and paints a sign "Died from Smallpox," which he puts at the head of his accomplice. The butcher comes for his money. The shoemaker tells him his poor wife died and he has not even money enough to bury her. The good hearted butcher, instead of collecting his money, adds to the funeral expenses of the deceased wife. The same scheme is worked upon the baker and other people calling for money. When however the schemer himself lies down and puts up a sign "We both died from Smallpox," his trick is discovered and he is made to pay up.

Regarding "THE MAD MUSICIAN," the subject of a new Selig film we are told that he (not Selig but the musician) looks the part, both of a musician and an insane man; being lean and lanky with the requisite of long hair and prominent features.

First of all he intrudes upon the serene study of a fair maiden at the piano; finds fault with her rendition and makes her resign the ivories to his mercy, which he pounds frantically. She calls the police. The asylum guards come after their victim. In the meantime *the mad musician* has not been idle. The guards carry him back to the asylum. He becomes so extremely polite by bowing, etc., that the guards forget themselves and allow his further escape. He scales the wall of the asylum ground and again becomes the laughing stock of the town, with the guards in close pursuit.

Next we see him running toward us in this beautiful City of New Venice, California, where for several blocks overhanging balconies supported by granite columns form an arched inclosure along the sidewalks, and where many people gather to view this beautifully impressive sight. *The Mad Musician* spies a piano being moved across the street, stops the procession, throws the men aside, tears the cover off, and bears down heavy on the loud pedal. Barely escapes being caught in this scene. He comes upon a Dutch band serenading in the residence section. They do not play to suit him, he interferes and is roughly handled, but gets away. They chase him to the river, the guards come up and shove the Dutchman in the river in their vain effort and scramble to catch their charge. Our musician continues on his way and comes upon a negro playing a flute. With gesticular remonstrance he frightens the negro, who runs to one of the Venetian bridges and jumps in the river. A gondola party picks him up. After a bit more of such humorously exciting adventures, the mad musician is captured and taken back to the asylum for the insane.

"STAGE MEMORIES OF AN OLD THEATRICAL TRUNK" is the latest from the Edison Company, of which the following tells the story.

Home of an old Actress.—An old white-haired lady reading. Her daughter enters and, with all the joy of youth, begs to go to her first dress ball. The old lady refuses, but relents upon recalling the days of her youth. The daughter has no ball costume. Her mother remembers the costumes she used to wear during her stage career.

An Old Theatrical Trunk.—Mother and daughter ascend to the attic where lies the old trunk. It is filled with numerous dancing costumes. The young maid takes out one costume after another until finally a dainty little Japanese gown is found. The daughter quickly puts it on.

The Daughter's Departure.—The old lady shows her daughter how to play the part for the costume she has selected. The daughter rehearses her part to the old lady's satisfaction. Her daughter dons an opera coat, kisses her mother good-bye, and departs.

Stage Memories.—The old lady returns to her arm-chair and falls asleep The old theatrical trunk appears on the table. The lid opens and dainty miniature dancers of all nations emerge each with its typical costume and dance. First Turkey, then Mexico, Hungary, Spain, Italy, Russia, Germany, France, England, Canada, Scotland, Ireland and America. The old lady is awakened from her dream by her daughter's return from the ball. She then describes to her the dream of her by-gone stage triumphs.

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une Moon.
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Why Can't We Be Sweethearts?
outhern Girl.
When the Snow Birds Cross the Valley.
While the Old Mill Wheel is Turning.
When You Know You Love Her and She Loves You.

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est Thing in Life.
n the Wildwoods Where the Bluebells Grew.

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at's All I Got To Say.
weetheart Days.
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ove Me As You Did Before.
he Peach that Hangs the Highest Is the Sweetest on the Tree.
Vaiting for the Summer Time and You.
wo Dirty Little Hands.
ee Saw.
chool Days.
What the Rose Said to Me.
lue Jeans (in preparation).
eep on Smiling.
he Girl Who Threw Me Down.
n the Land of the Buffalo.
Neath the Old Cherry Tree Sweet Marie.
n the Valley Where My Sweetheart Waits for Me.
he Songs My Dear Old Mammy Used to Sing.
ive Me an American Girl.
earest Pocahontas.
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A Little Suit of Blue.
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De WITT C. WHEELER.
I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

LEO FEIST.
I Long to See You Once Again.
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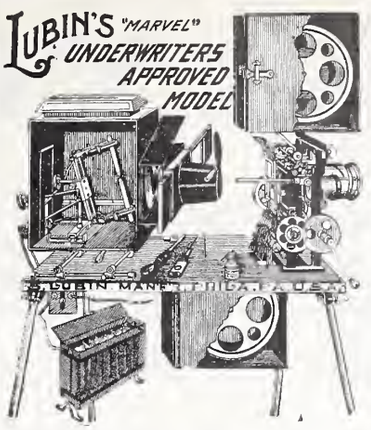

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STAGE MEMORIES OF AN OLD THEATRICAL TRUNK

Synopsis of Scenes.

HOME OF AN OLD ACTRESS.—An old white-haired lady reading—Her young daughter enters and, with all the joy of youth, begs to go to her first fancy dress ball—The old lady refuses, but relents upon recalling the days of her youth—The daughter has no ball costume—Her mother remembers the costumes she used to wear during her stage career.

AN OLD THEATRICAL TRUNK—Mother and daughter ascend to the attic where lies the old trunk—It is filled with numerous dancing costumes—The young maid takes out one costume after another until finally a dainty little Japanese gown is found—The daughter quickly puts it on.

THE DAUGHTER'S DEPARTURE.—The old lady shows her daughter how to play the part for the costume she has selected—The daughter rehearses her part to the old lady's satisfaction—Her daughter dons an opera coat, kisses her mother good-bye, and departs.

STAGE MEMORIES.—The old lady returns to her armchair and falls asleep—The old theatrical trunk appears on the table—The lid opens and dainty miniature dancers of all nations emerge each with its typical costume and dance—First Turkey—then Mexico—Hungary—Spain—Italy—Russia—Germany—France—England—Canada—Scotland—Ireland—and America—The old lady is awakened from her dream by her daughter's return from the ball—She then describes to her the dream of her by-gone stage triumphs.

No. 6347 Code, Velenosita Length, 635 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 353

Animated Snowballs

A VERY GOOD COMEDY

Synopsis of Scenes.

INTERIOR OF A COUNTRY HOME.—Cynthia, the farmer's daughter plans to go skating with her beau—The young couple about to leave—Detected by her father—Compels the beau to make a hurried exit—The farmer orders his daughter to sit down at the organ and practice her music lesson—The lover returns—Bribes the little colored girl to continue the lesson on the organ while they go skating—The colored girl elaborates on the music lesson with both voice and feet—The farmer in the next room notices the difference—Finds his daughter gone and starts after her.

THE ICE POND.—Cynthia and her beau having a glorious time skating on the ice—He is an expert skater and shows her some fancy skating—Her father arrives—The young couple make for the shore with her father in pursuit.

THE CHASE.—The farmer loses them in the woods—A tramp informs him which road they took and also joins in the chase—The runaway couple hire a sled from a country boy—They coast over the hills to elude the farmer—He with the other pursuers continue the chase under difficulties.

ANIMATED SNOWBALLS.—The young couple roll off the sled and down hill, collecting the snow as they roll—They soon become huge snowballs—Can't stop if they want to—Continue rolling and becoming larger snowballs until they reach a high ledge—The snowballs roll over and break—Thus the chase ends—The old man arrives in time to give the beau a thrashing with his cane—The erring Miss Cynthia is chastised and led home by the ear.

MORAL.—Never take a music lesson on skates.

No. 6346. Code, Velenosa. Length, 795 feet.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 352

NELLIE, THE PRETTY TYPEWRITER

A ROMANCE AMONG THE SKYSCRAPERS

Synopsis of Scenes.

NELLIE AND HER LOVER, a young broker, on the way to their respective offices for the day's work.

OFFICE OF A BANKING AND TRUST COMPANY: Nellie at work can see her lover in the tall skyscraper nearby—They occasionally exchange greetings—A visitor enters—Requests to see the President of the Company—While the latter is opening the safe, the visitor notes the combination on his cuff—He discusses the purpose of his call and departs—He lingers in the hall until the office is closed and all have gone—With a skeleton key he opens the office door and enters—Proceeds to operate the combination—The heavy door quickly opens—Hearing footsteps near, he hides—Nellie having forgotten her purse returns for it—The safe evidently left open—She discovers the former visitor and accuses him of the act—Determined not to be foiled, he intends to remove his accuser—Nellie screams and escapes him—She reaches the hall—The elevator closed—He follows her.

SHE ASCENDS THE STAIRS TO THE ROOF: Bolts the door behind her—Throws pebbles from the gravel roof to the street below but without attracting attention—Lights a newspaper and waves it—Her lover from his window sees the signal which he answers—He dashes to the street and reaches the building where Nellie is imprisoned on the roof—Her pursuer finally succeeds in breaking the door and has the pretty typewriter in his power—A struggle ensues—He tries to throw her to the street, twenty stories below—But her lover arrives in time and soundly thrashes him—The police arrest the villain—Nellie falls fainting in her hero's arms.

BEAUTIFUL SUNSET VIEW of New York City showing the Singer Building, King of Skyscrapers. No. 6345. Code, Velenho. Length, 590 feet.

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No. 6344—Playmates.	Code Veerslot.	Length 360 Feet.
No. 6343—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
No. 6342—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
No. 6341—A Yankee Man-o-Warsman's Fight for Love.	Code Veerpasser.	Length 830 Feet.
No. 6340—Fireside Reminiscences.	Code Veerloon.	Length 505 Feet.
No. 6339—Rescued from an Eagle's Nest.	Code Veerlieden.	Length 515 Feet.
No. 6338—The Suburbanite's Ingenious Alarm.	Code Veerkracht.	Length 595 Feet.
No. 6336—Laughing Gas.	Code Veerboot.	Length 575 Feet.
No. 6335—College Chums.	Code Veenwertel.	Length 700 Feet.
No. 6334—The Trainer's Daughter.	Code Veenwerker.	Length 800 Feet.
No. 6333—Midnight Ride of Paul Revere.	Code Veenwater.	Length 915 Feet.
No. 6332—Jack the Kisser.	Code Veenrook.	Length 755 Feet.

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THE Edison Manufacturing Co.

Holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licenced by the Edison Manufacturing Co. to make and sell films :

Essanay Company Kalem Company Siegmund Lubin
George Méliès Pathé Frères Selig Polyscope Company
Vitagraph Company of America

The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

EDISON MANUFACTURING CO.

Main Office and Factory, 74 LAKESIDE AVE., ORANGE, N. J.

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MR. BERST REVIEWS.

Speaks of His Trip West.

In telling our worthy Chicago contemporary, Show World, his impressions of his recent trip to the Windy City, as regards the film situation, it is important to note that Messrs. Gilmore's and Dyer's arrival there about the same time is merely coincidence. Mr. Berst's remarks on the progress of the "Independents" are interesting.

"I returned from Chicago last week," he says, "and am satisfied with the conditions of our trade in the Middle West. Everything seems to improve and the exchanges are beginning to feel the advantages of the Association. A few, it is true, still complain, but not as they did before the last convention, and the majority are kicking more against their competitors, who are not living up to the rules of the Association, than anything else.

"I also found that the nickelodeons are giving better performances and that fewer worn-out pictures are shown; if these were the only improvements brought about by the Association I would consider them of value, and the public will undoubtedly appreciate them.

"It is merely a coincidence that W. E. Gilmore and Frank L. Dyer, both of the Edison Co., made the trip to Chicago at the same time. Our presence was quickly heralded and created quite a panic among the infringers of the Edison patents. All sorts of false reports were circulated during my short stay in the western city, and a representative of the foreign manufacturers even remarked that he had to work every night up to two o'clock to prepare statements for the morning press.

"I admit that the opposition has won out in two different ways. First, the foreign manufacturers have been successful in getting rid in a short time of nearly the whole enormous quantity of old films, considered as valueless, that have been on their shelves for the past year. I do not know how the 'Independents' (I suppose they took this name as they realized that they cannot depend on any thing) will like this. In fact it would surprise me very much if they stood for this sort of business very long, as I know there are many intelligent men among them. The second success of the opposition is to have permitted each customer to select what pleases him and not to oblige any one to give a standing order. But these clever foreign manufacturers omitted to add that it would have been impossible for them to obtain standing orders from their customers, for the simple reason that having combined together they would compel their customer to take the whole lot; I doubt whether such a customer could be found.

"Besides the two successes mentioned, the foreign manufacturers enjoy also another advantage which must not be overlooked. They rent their lucky customers all the films that remain on their hands on account of being too poor a quality to sell. (In fact, I agree with them that this was the only resource when standing orders were not enforced.)

"These gentlemen of the opposition are really very clever; they even revive old patents.

"But we must not pay too much attention to the jokes of the opposition; let us go to work and continue to make good films. You, renters, give better service to your customers, give them full satisfaction and make more money. The only way, however, to arrive at this result is to faithfully live up to the rules of your Association."

RELEASE DIFFICULTIES.

Of late, the manner in which the manufacturers have been releasing their films has worked extreme hardship on the renters. No further instance need be given than that two weeks ago the renters were obliged to struggle along on a short supply all week and when Saturday came the weekly products of five manufacturers were fired in at once, just at the time when nickelodeons do their best business, no matter what film they have. In order that there would be no repetition of this, one of the manufacturers (Kalem Co.), changed the release date for their next week's goods to Friday instead of Saturday. But curiously enough, the others happened to be taken with the same kind of feeling, with the result that it all came out on Friday, in the same way. Now, we understand, the Kalem Company will release next Thursday, giving ample notice; the manufacturers have taken the matter up and will soon announce a schedule of release dates.

GEORGE KLEINE REPLIES.

In answer to J. A. Berst's explanation of just to what extent the unlicensed manufacturers are known to him, as given in a previous issue, the head of the Kleine Optical Company, an acknowledged leader of the anti-Edison forces, in an exclusive statement to the VIEWS AND FILMS INDEX, says:

I have read Mr. Berst's article in your issue dated March 28th in which he explains that he is not well acquainted with the film manufacturers whose product we market in this country. It was not my intention in writing the statement which Pathé Frères' American representative answers to accuse him of intentional misstatement, as I regard his personal character highly and recognize that he is forced by circumstances to take the position which he now assumes.

The fact that he has spent some three years in the United States will be justification for his lack of familiarity with recent developments in France, and I will take the liberty of encroaching upon your space in order to acquaint him with the film situation as it now exists in that country.

The general impctus given to the manufacture of motion picture films by the demands of the past few years stimulated not only Pathé Frères but also other manufacturers. Plants that were in existence when my friend Berst left France have increased their facilities greatly and others have been created which are at the present time much more important in investment, in the capacity for making new subjects, in potential volume of positives, in the quality of their product, than any concern that existed on the Continent three years ago.

Gaumont is known and honored wherever films are used. This name needs no further comment, as Mr. Berst admits being well acquainted with him.

Urban-Eclipse of Paris: Mr. Berst says, "This concern has as a rule acted as representative in Paris for the products of the Urban Co., of London: besides this they, I believe, made films, but I do not recall anything special of theirs which created anything of a sensation and which therefore would have been remembered by me."

I am pleased to be able to inform Mr. Berst that by far the larger percentage of Urban-Eclipse films are made in Paris: that this is a French corporation of large capital, and that it has made during the past eighteen months some of the most successful story films that have been placed upon the American market.

Every prominent member of the Film Service Association has bought these films during the past eighteen months and no doubt Mr. Clark, President; Mr. Aiken, Vice-President; Mr. Waters, Treasurer; Messrs. Howard and Swanson, executive committeemen, will be pleased to tell Mr. Berst about the beautiful quality of the Urban-Eclipse films which we sold to their concerns before the present little difficulty arose.

Out of the hundreds of subjects which we have received from Urban-Eclipse, made in Paris, we may mention a few as fairly representative of the line and which have been shown throughout the United States:

"Stolen Child's Career," 614 feet; "Near Sighted Cyclist," 334 feet; "Simple Minded Peasant," 667 feet; "Caught at High Tide," 767 feet; "Art Student's Frivolities," 324 feet; "Too Stout," 474 feet; "Blind Beggar's Friend," 534 feet; "Runaway Cab," 300 feet; "Doctor's Reformation," 467 feet; "Anonymous Letter," 434 feet; "Doctor's Conscience," 707 feet; "Miser's Nephew," 480 feet; "Repentance," 507 feet; "Woodcutter's Daughter," 617 feet; "Little Orphans," 554 feet; "Ninette the Little Model," 587 feet; "Hatred," 514 feet; "The Cashier," 727 feet; "Forger in High Society," 607 feet.

"*Lux*, of Paris, of whom I have never heard," says Mr. Berst.

Really, my friend's people in Paris ought to keep him better informed. "Lux" is a corporation, capitalized under the French laws at francs 1,500,000, which has been making films of the first rank; as for instance, "Hardships of a Little Hero," 660 feet; "Little Marauders," 417 feet; "Money Bag," 650 feet; "Seamstress' Romance," 514 feet; "A Stolen Policeman," 300 feet; "Consequences of a Curse," 234 feet; "Student's Ransom," 584 feet; "My Wife's Head," 400 feet. These, also, have been bought for their rental service by Miles Bros., Geo. K. Spoor, Pittsburg Calcium Light & Film Co., O. T. Crawford Film Exchange, Novelty Moving Picture Company, F. J. Howard, The Kinctograph Company, and many others of the Film Service Association. Lux films sprang into prominence with their first subject, because of exceptional photographic quality, steadiness, and desirability of subject.

Raleigh & Roberts: This is a French company which has made some of the finest scenic films of the past year. I need mention only "Victoria Falls," showing the rainbow, to identify them with one of the most beautiful films ever made.

Théophile Pathé, of Paris. This company is under the direction of an expert, Mr. Promio, formerly with Lumière, Mr. Theo. Pathé having sold out his interest to the present company. The buying firms of the film trade know the following Théophile Pathé subjects well:

"Moon Goblins," 550 feet; "Diavolo," 617 feet; "Thirteen at Table," 467 feet; "Blacksmith's Strike," 1,067 feet; "Secret of the Inn," 437 feet; "A Box of Sardines," 367 feet; "Non Commissioned Officer's Honor," 800 feet.

Mr. Berst continues:

"Among the English manufacturers, *Gaumont, Urban* and *Warwick* are well known to me but their films have not been shown outside of England, with the exception of a few, as they were suitable only for the English market."

If Mr. Berst will refer to any of his American friends they will tell him of the great success of English Gaumont and Urban films. Among Gaumont, we instance the following:

"Pied Piper," 790 feet; "Water Babies," 887 feet; "Soldier's Wedding," 680 feet; "English Fourth of July," 527 feet; "Father buys a Hand Roller," 584 feet.

These are a few of *English Urban* subjects:

"Accidents will Happen," 474 feet; "Irish Scenes and Types," 717 feet; "Comedy Cartoons," 274 feet; "Carl Hagenbeck's Wild Animals," 684 feet; "H. M. S. Dreadnaught," 467 feet.

English Gaumont and English Urban films have been distributed throughout

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the United States by members of the Film Service Association to whom we sold them.

Warwick is one of the oldest houses in the business, has long been favorably known for its adventurous success in obtaining rare subjects. It owns 8,000 distinct negatives, some of rare value, and all of them excellent in quality. It is the concern of Mr. Will J. Barker, who met many of the film dealers at Pittsburg. The house of Warwick was well and favorably known in the United States long before any of us heard of Pathé Frères.

Mr. Berst continues: "The two Italian concerns (Carlo Rossi and Ambrosio) are unknown to me and must certainly be newcomers in the business."

Both *Rossi* and *Ambrosio* are well known among film buyers in the United States. Their films have been sold to all rental exchanges in this country whose purchases have been material and we need only mention such Rossi films as "Hunting Above the Clouds," 550 feet; "Ten Years After," 684 feet; "Soldier Must Obey," 517 feet; "Heroes of St. Bernard, "667 feet; "Electric Sword," 310 feet, to recall the high merit of this line. In fact many customers consider the photographic quality of Rossi films to equal those of any other make that is on the market.

Ambrosio made "The Russian Drama," 900 feet, which was the leading feature film both in New York and Chicago for several weeks after it was placed upon the market; "Italian Cavalry," 320 feet; the best cavalry picture that we have ever seen, and "Telephone in the Middle Ages," 246 feet; an exceedingly fine comedy.

When all is said and done the merit of the various lines of films, Licensed and Independent, together with the demand for variety, will control the situation. Without discussing the question whether Pathé Frères' films are becoming monotonous, because they are almost entirely confined to scenes and acts in Paris, the problem for theatres which accept films from the Film Service Association to solve is, how to obtain variety when approximately fifty per cent. of the whole is made by Pathé Frères of Paris. Where there are two or more theatres in competition, the logical outcome is to rent films for one of them from the Independents, for the other from the Service Association: until the Courts decide the merits of the Biograph loop patent and the Edison film patent.

Your readers may be interested in the suits brought by the Edison Manufacturing Co. against owners of Nickelodeons in Chicago recently, as reported in your issue of this week. All of these will be defended by Messrs. Kerr, Page and Cooper, and by Rector, Hibben & Davis, attorneys for the Biograph Co., except that against Mr. J. H. Ferris.

It must be an entertaining matter to bring suits. Mr. Ferris has not rented one foot of film from an Independent source, but I am told has taken service continuously from the American Film Service, members of the Film Service Association.

I can certify that Mr. Ferris is a peaceful, law abiding citizen, respected by his friends, and it is cruel to suspend him like Mohammed's coffin, between heaven and earth, or to make of him neither fish, flesh nor fowl. He is no of the Independence, and although confining himself to the restricted films of the Sacred Eight, he is found to be an infringer by the never-sleeping sleuths, and placed upon the sacrificial altar.

What defense can Mr. Ferris make for using Edison licensed films, when sued by the Edison Manufacturing Co.?

How unassailable must be the proofs against these men when the all-seeing evidence-finders of the opposition do not know their own films.

GEORGE KLEINE.

KALEM SUIT.

The suit of Klaw & Erlanger and Harper Bros. who seek to restrain the Kalem Co. from selling their film "Ben Hur,' came up for argument on March 27th. But on application of the plaintiff's attorney, a postponement of two weeks was secured. The attorney stated that he thought that the defendant would ask for an adjournment, and anticipating such a request, was not prepared himself.

EXECUTIVE BOARD REPORTS.

The Executive Board of the F. S. A. through Secretary MacDonald, issues the following report of its most recent meeting:

A meeting of the Executive Committee was held in New York City on March 21, 1908, and the following matters of importance were acted upon by the Committee:

1. The Executive Committee was advised by counsel of the Edison Company that bills of complaint on the Edison Film Patent have been filed as follows:

Through Messrs. Offield, Towle & Linthicum, of Chicago, against Chicago concerns:

Geo. Kleine,
Kleine Optical Co.

Proprietors of Nickelodeons.

Christ. Richlandson, 434 Milwaukee Avenue and 731 West North Avenue.
Wm. Marks, 731 West North Avenue and 777 West North Avenue.
J. T. Dorgan, 1056 Milwaukee Ave.
Abe. Nills, 439 South Halsted St.
John Furla, 710 South Halsted St.
J. H. Ferris, 276 South State St.
D. E. Mulvey, 2950 South State St.

Through J. Edgar Bull, New York, against the following concerns in New York City:

American Mutoscope & Biograph Company.
Sussfeld Lorsch & Co., 37 Maiden Lane.

The Executive Committee was informed that counsel would proceed with the prosecution of further cases embracing other localities and a uniform policy will be adopted of pressing on suits wherever the evidence justifies action.

2. The Cleveland Film Renting Exchange, at Cleveland, O., just prior to the Executive Committee's meeting, announced that it had gone over to

he opposition and would use hereafter unlicensed film. C. H. Peckam, formerly a member of the Executive Committee, was replaced upon he Executive Committee by Wm. I. Swanson, of Chicago, Ill. Mr. Swanson attended the meeting on Saturday, the 21st, in place of Mr. Peckham.

3. The Committee suspended six nembers of the Association, repreenting six main offices and five ranch offices, a total of eleven memerships. This action was taken for iolation of rules and regulations of he Association, and the supended nembers' names appear upon the susension notice contained in Bulletin No. 9, issued March 24, 1908.

[This means the following:

American Film Exchange, Wabash Building, Pittsburg, Pa.
Consolidated Film Co., 143 East 23d Street, New York, N. Y.
Detroit Film Exchange, Newbury Building, Detroit, Mich.
Fork Pitt Film Supply Co., Pittsburg, Pa.
Kleine Optical Co., 52 State Street, Chicago, Ill.
Kleine Optical Co., Denver, Colo.
Kleine Optical Co., Des Moines, Iowa.
Kleine Optical Co., Minneapolis, Minn.
Kleine Optical Co., 650 Sixth Ave., New York, N. Y.
Kleine Optical Co., Seattle, Wash.
Southern Film Exchange, 148 West Fifth Street, Cincinnati, O.]

The Committee also took up the question of other members, against whom complaints had been lodged in regard to violations of the manufacturer's contracts and rules of the Association, and a thorough investigation of these complaints will be made at once and proper action taken upon them as soon as the facts in each case are ascertained.

A great many complaints, which have been referred to the Secretary have been investigated by the Secretary, and in many instances the Secretary reported to the Committee that the evils complained of had been corrected or found not to exist.

4. The Committee took up the question of members having shipping offices and agents permanently located in towns and cities for which they did not hold memberships. The Committee decided that there were no rules against a member having a shipping office or an agent with an office to whom reels can be shipped for distribution, and further that there was nothing in the By-Laws which prevented a member doing this.

Therefore, the rule was adopted that all members of the Association were free to do business unrestricted in any part of the country by means of solicitors or agents, and to have shipping offices or distributing offices in which such solicitors or agents could be located in any town or city in the United States.

The only condition is that the office must be owned by the member of the Association and the business done through this office must be done strictly in accordance with the manufacturers' contracts and according to the rules and regulations of the Association, and the only film used in such an office must come directly from the member owning the office. No film can be shipped from the manufacturers directly to such an office, as the manufacturers will only ship to the members of the Association at their authorized main office or to branch offices, for which they have taken out memberships in the Association.

5. The Executive Committee has instructed the Secretary to prepare blanks upon which members can notify the Secretary of exhibitors who fail to pay their bills, so that action may be taken to enforce payment; and also to prepare blanks upon which members of the Association may report information regarding exhibitors showing unlicensed film. These blanks will be prepared within a few days and sent to all members.

6. The evils of sub-renting were thoroughly discussed by the Committee and reports upon conditions in various parts of the country were carefully considered. This is an evil which operates against the interests of all members of the Association in that it permits exhibitors to get film from sub-renters, which exhibitors should be customers of our Association. It means a serious loss of business, and all members should cooperate in preventing their customers from sub-renting.

Particular attention was called to the condition existing in Norfolk, Va., and in that locality sub-renting has resulted in at least thirty exhibitors getting their service from sub-renters instead of from members of the Association. The sub-renting in this section is to be stopped immediately and all members of the Association doing business in that locality should go in there and make a strenuous effort to get the business of the exhibitors who have been depending upon sub-renters for their film.

The conditions in other parts of the country in regard to sub-renting are being investigated and the Secretary requests all members of the Association having knowledge of any sub-renting to please notify the Secretary at once of the facts in each case.

7. Several other important matters were taken up by the Committee and as soon as the steps taken can be completed the results of the Committee's work will be announced to members.

FILM SERVICE ASSOCIATION,
By D. MACDONALD, *Secretary*.

TO COVER GROUND.

It being a known fact that there is not an Association renter in Cincinnati, Ohio, the Executive Board has conceived a "participating pool" scheme in order to start a substantial rental concern there; this is with a view to putting in a vigorous campaign from that point. The plan is as follows:

The office should be owned and controlled by the entire Association and that each of the eighty-one (81) members of the Association should be offered an opportunity to have a share in the support and profits of the office. Further, that the office be opened at once and conducted strictly under the rules and regulations of the Association and in accordance with the manufacturers' contracts.

The pool owning this office shall be composed of the members of this Association, and the number of shares in the pool shall not exceed 81. The pool and the office shall be managed by the Executive Committee of the Association.

Every member of the Association may subscribe for one share in this pool, but a member shall not be permitted to subscribe for a share for any branch house. If after ten days from the receipt of this notice any members of the Association shall have decided not to participate in this pool, then the shares allotted to such members shall be offered pro rata to those members of the Association who have accepted and become pool members.

The subscription to each share of the pool shall be $50 and 10 reels of film. The total number of shares in the pool shall not exceed 81, and the total amount with which the pool shall begin business will be $4,050 in cash and 810 reels of film, or as nearly this amount as may be subscribed.

A check for $50 shall accompany each subscription to the pool for each share subscribed for and a list of reels of film giving the names of the subjects upon the reels, from which list the Committee shall have the right to select 10 reels each to contain approximately 1,000 feet of film and when delivered to the office at Cincinnati to be in a condition satisfactory to the Committee. No reels are to be sent in within ten days from the remerely the list of reels from which ten may be selected.

All subscriptions and lists to be sent to the Secretary of the Film Service Association, 15 William Street, New York City, accompanied by checks to the order of P. L. Waters, Treasurer, and to be sent within ten days from the receipt of the notice sent out by the Secretary, to which is appended a forwarding blank.

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An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 13. APRIL 4, 1908. WHOLE No. 102.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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EDITORIAL.

By degrees, as the "film war" progresses, the men who have undertaken the organization of the film renting business are beginning to "get their bearings," as it were.

It is ridiculous to suppose that so vast a project, so difficult a task, could be completed within the short period which has elapsed since the first convention; and those numbskulls who seized upon the slight opportunities to hurl their derision and mockery at the guiding spirits are now biting their lips as they see the smoke clearing from the field of battle. Mistakes have been made by great men since history began and the most sound institutions of government, commerce and other activities have been riveted strongest to their foundations by the knowledge gained through errors and mistakes.

The Committee, in endeavoring to outline one policy for the guidance of such varying interests as are represented by the different conditions in the rental business, certainly had a gigantic task before it, and nobody was able to come to the minute with the necessary execution which would meet with *everybody's* satisfaction. But up to this time, we find that the Committee has done admirably. As the haze clears from the situation it is observed that the object they started out for is in view—everybody is hopeful, pinning their entire faith in their membership in spite of the business which flew from their books, the result of an unnecessary panic among the exhibitors.

At this time the Committee issue an important report, in which it authorizes a renter to establish an agency or distribution office at any distant point. It will be noted that the manufacturers will not ship to any address which is not enrolled under a regular membership, so that this is not, as some supposed, equivalent to a regular branch rental office, because such an office cannot receive film on the first shipment. But this does not bother the renters, for it seems that the best class of trade (first run customers) were, as a rule, level-headed enough to stick by their renter instead of grabbing for other films and cheaper prices. The new scheme will, however, enable Association members to compete for the other business on any ground, and it cannot but be said that they will break in at a decided advantage, as only they can supply the film for which there has been the greatest demand.

FIRE-PROOF FILM.

F. Paul Liesegang, the eminent German kinematograph expert, sends us a sample of a strip of film, asking us to set a match to it. Upon doing so, we find that the celluloid is non-inflammable, as it will not even take flame, merely curling up and melting in the fire; but the sample is insufficient to place under the usual test. We are of the opinion that if the celluloid did not embrace the essential photographic qualities, Mr. Liesegang would not have sent it on; but it looks clean. It would have been far more interesting, however, were the sample printed instead of blank.

Taking this as granted, we are at this point reminded of a *printed* strip of film which we saw at the office of one of the licensed manufacturers recently, and which stood the test splendidly. Upon inquiring why such an important article was not being marketed with blaring trumpets and beating drums we were told that while it was genuine sure-enough non-inflammable film, as fine as could be desired, the cost of preparing it with the newly discovered solution was so high that it would be impossible to sell the film at the market price. We understand that this is the only difficulty, and experts are now at work in an endeavor to surmount it.

We sincerly hope for the benefit of our broad industry, that the German article will present no obstacles which will interfere with its immediate distribution among the film makers of the world. It is unnecessary to here dwell upon the great benefits to be derived from its development in the hope that the most cherished dream of moving picturedom will be realized.

PATHE'S WAY.

Just how Pathé Frères "do things" so that the public may view some of the astounding films produced by that concern is well illustrated in the following, which appeared in an issue of an English contemporary: "A strange spectacle was witnessed on Saturday last at Ye Olde Red Lion Hotel, at Hampton-on-Thames, whose history goes back for 600 years. The old hostelry was seen to be in flames, and the Hampton fire brigade and that from the metropolitan waterworks, with three steamers and several fire escapes, were soon on the spot. A number of people who were in the house when the fire began were able to make their escape by the front doors, but presently several others, including two women, whose escape appeared to be cut off, were seen at the upper windows, calling loudly for help. By means of the fire escapes they were brought safely through the smoke and flames to the ground. The firemen also managed to rescue two horses from the stables. There may have been some among the crowd who thought the whole affair real, but the great majority knew that it had been carefully prepared for the purpose of taking a kinematograph picture. An operator was present with his instrument, and the picture was taken for exhibition in aid of the funds of the Fire Brigades' Union. The whole affair was most realistically carried out. Cotton wool, saturated with paraffin, had been employed for the purpose. This was ingeniously affixed to the window frames, whilst paraffin was sprinkled about other places."

The Fire Marshal has Spoken

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Stgned) JOHN LATTIMER,
Fire Marshal.

Try the SWAAB SERVICE

CALEHUFF

A Member of the
FILM SERVICE ASSOCIATION

Headquarters for **A 1** Film Service and Slide Renting. Al foreign and domestic films. No junk. No unkept promises. No airships, for I do not maintain a waiting list of disappointed customers; I give you **VALUE**, and that **PROMPTLY.**

See the latest Song Slides $5.00 per Set

Chas. Calehuff

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Machines, Films, Supplies ALWAYS ON HAND

Quickest! Cheapest! Best!

I MAKE everything electrical, from an ere machine to the smallest part. All accesse s made in any quantity.

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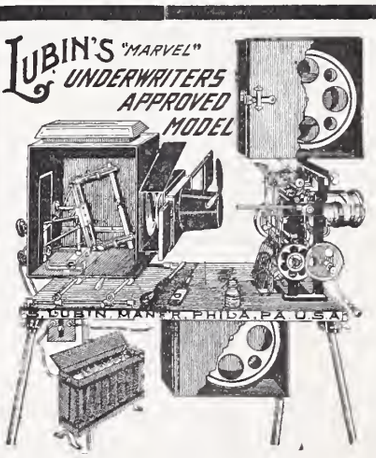
"Everything from a needle to a battlesh"

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



UNDERWRITERS' APPROVED MODEL

THE ONLY MACHINE

equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying Case for mechanism, together with Adjustable Bicycle-Steel Legs, to extend over five feet high, $145.

We put AUTOMATIC FIRE SHUTTERS ON YOUR OLD MACHINE so they will pass the Fire Underwriter's Inspection. Write us about this.

Do you get our WEEKLY ILLUSTRATED CATALOG? If not, why not? Write us your name and we will mail it to you regularly free of charge.

NEW FILMS

"The Girl Across the Way"

A little flirtation with his Vis-a-Vis brings an artist in lots of troubles and all this because wifey forgot the car-fare.
LENGTH, 575 FEET.

"In Pursuit of a Suit"

A crackerjack Comedy Chase Film. A side-splitter. LENGTH, 365 FEET.

Did you exhibit the film

"The Romance of a Fur Country"

If not, get it quick. It's one of the best films ever seen.

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons — 21 S. 8th Street Philadelphia, Pa.

Moving Picture News From Everywhere.

A petition in bankruptcy has been ed against the Fort Pitt Film Exange, of Pittsburg, Pa.

The Enterprise Optical Company, of icago, is now the western agent for éliès "Star" films.

Claude L. Henry, founder of the ckelodeon industry at Fort Scott, ansas, has sold his theatorium to essrs. Hull and Ballinger. Although w to the moving picture business, e new managers are hustlers, and ll no doubt make a success of their dertaking.

S. S. Range, formerly connected th the Electric Theatre at Saginaw, ich., has opened one of the prettiest ectric theatres on the Pacific Coast Eugene, Ore. The house has a seatg capacity of 175 and has been playg to large audiences since the openg.

Mr. H. M. Gardner has secured conol of the Theatorium, Columbus, d., and has announced his intention playing vaudeville in addition to oving pictures and illustrated songs.

The Casino Rink, Norfolk, Va., has en changed into a moving picture eatre.

Another skating rink, at Bluefield, est Virginia, is to show moving picres every evening. This began on arch 23.

BOULDER, Colo.—The Reed-Blake musement Company has been incorrated with capital stock of $30,000, d having for officers the following rsons: President, F. E. Reed; vice-esident, F. C. French; secretary and easurer, V. E. Blake, who is also neral manager; general counsel, C. . Prentice.

Vaudeville and moving pictures will e the principal features, and the cirit will embrace Colorado, Wyoming d Nebraska, with the principal theaes in Boulder and Fort Collins. The d Garbarino building on Pearl street, tely occupied by Mr. Berger as a loon is being torn down, and will ve place to the Empire theatre of the mpany, extending 42 feet back of ie present building, and having seatig capacity for 500 persons. Two rge emergency exits will be arranged t the side of the stage and rear of the ouse and two in front, affording easy gress in case of fire. The entertainents will be refined and of high lass.

Cal Miner, of the Royal, Guthrie, Okla., is converting his saloon into a oving picture theatre.

The Variety Theatre, in the Roots uilding on Central avenue, Connersille, Ind., which has been closed for everal weeks, will open some time arly in April and will have a ground oor room.

W. H. Hendricks, owner of the Vaudette, closed a lease for the Meyer room on Central, and will get possession of the room about the second week in April. The new theatre will not be opened until the room has been equipped and arranged for the business.

Mr. Hendricks believes that the new location, being on the ground floor, and of larger capacity, will have a tendency to increase the patronage, and that larger and better attractions may be offered.

The Cave of the Winds, under the efficient management of H. J. Whitsitt, continues to play to S. R. O. business. The house is now undergoing extensive improvements, and when completed Mr. Whitsitt will have one of the prettiest vaudeville houses in Northern Louisiana. As the attractions booked are always of the best the house will no doubt continue on its successful career.

A new electric theatre is in process of construction at Washington, Ind. It will open shortly under the management of James T. Layman.

F. Fish and Son have opened The Pastime, a moving picture theatre, at Howell, Mich.

Messrs. Adams and Chandler will open an up-to-date electric theatre at Cynthiana, Ky., in the near future.

It should interest many operators to know that a school for operators has been opened at the laboratory of the American Exchange, at 630 Halsey street, Brooklyn, N. Y. In view of the demand for clean, careful operators this is an important event. We are told that the course will include the care and repair of films, slides, machines, etc.; the use of calcium and electric light, operating booths and their relation to operator, machines and official regulations. The question privilege is extended to students after completing the course, which allows the student to clear up points he does not fully understand.

We note, by the way, that C. H. Oxenham, of the American Exchange, has gone South for a much needed rest. He will spend most of his time in Florida, to return some time in April.

ALBANY, N. Y., March 24.—By a vote of 111 to 6 the Assembly to-day passed the Gluck bill, placing the licensing of moving picture shows in the hands of the Police Department, and increasing the license fee.

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

Latest Productions of All Film Makers.

PATHÉ.

Amateur Acrobat	541 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.
Sleeping Beauty	984 ft.
In the Days of Louis XVI	492 ft.
Avaricious Father	410 ft.
The Waif	459 ft.
A Modern Samson	442 ft.
The Idler	557 ft.
Different Ways of Smuggling	557 ft.
Jim Gets a New Job	393 ft.
Swedish Dances	328 ft.
Transformations of a Horse	442 ft.
A Narrow Escape	426 ft.
Orderly Jameson	410 ft.
Wedding in Brittany	508 ft.
The Vestal	738 ft.
Engulfed in Quicksands	492 ft.
I Have Won a Pig	229 ft.
A Good Joke	541 ft.
Whimsical People	196 ft.
Gendarme Has a Keen Eye	344 ft.
Beauty Parlors	262 ft.
The Devil's Three Sins	377 ft.
A Briton's Promise	885 ft.
A Rape Under Louis XVI	492 ft.
In a Difficult Position	328 ft.
Lost, A Pretty Dog	328 ft.
Mr. and Mrs. Jollygood Go Tandeming	328 ft.
Toula's Dream	328 ft.
The Frog (colored)	196 ft.
Angel of the Village (toned)	410 ft.
Billy is on Fire	278 ft.
Suspicious Husband	393 ft.
My Watch is Slow	295 ft.
Baby Show	410 ft.
Bewitching Woman	590 ft.
A New Way of Traveling	360 ft.
That Mother-in-Law is a Bore	311 ft.
Workman's Honor	688 ft.
Northern Venice	606 ft.
A Statue on the Spree	475 ft.
Only Thoughtlessness	262 ft.
Betrayed by One's Feet	262 ft.
The Mummy	344 ft.

EDISON.

A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.
Playmates	360 ft.
Cupid's Pranks	935 ft.

LUBIN.

The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.
Easy Money	175 ft.
New Way to Pay Debts	275 ft.
See the Point?	220 ft.
And a Little Child Shall Lead Them	550 ft.

ITALIAN CINE.

The Butterflies	634 ft.
Christmas	382 ft.
Japanese Vaudeville	313 ft.

VITAGRAPH.

The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.
The Deceiver	295 ft.
Mashing the Masher	300 ft.
Too Much Champagne	325 ft.
House To Let	438 ft.
The Farmer's Daughter	530 ft.
Galvanic Fluid	500 ft.
A Comedy of Errors	495 ft.
Francesca di Rimini	990 ft.
A Cowboy Elopement	365 ft.

KALEM CO.

Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.
Evangeline	
Merry Widow	1,000 ft.
The Days of "61"	585 ft.
The Quack Doctor	325 ft.

SELIG POLYSCOPE CO.

Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.
Dr. Jekyll & Mr. Hyde	1,035 ft.
A Leap Year Proposal	775 ft.
Just His Luck	780 ft.
Monte Cristo	1,000 ft.

BIOGRAPH.

Princess in Vase	938 ft.
Snow Man	717 ft.
Bobby's Kodak	518 ft.
Classmates	800 ft.
Energizer	789 ft.

MÉLIES.

Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.
The King and the Jester	321 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

Babies Will Play	750 ft.
Novice on Stilts	400 ft.
A Home At Last	250 ft.
The Hoosier Fighter	800 ft.
The Football Craze	650 ft.
Where is My Hair?	400 ft.

LATEST FILMS OF ALL MAKERS.

One of the latest Pathé films is entitled "AMATEUR ACROBAT." Fascinated by the doings of a skillful acrobat a young beau jumps from his box on to the stage just as the artist is performing a difficult stunt with a whole lot of chairs piled on top of one another. In his endeavors to do likewise our young greenhorn pushes the juggler, thus causing the chairs to come raining down on his own head. Having been put out of the theatre but not discouraged by his first failure, our young acrobat after having had a few strength restorers, goes on his way looking for opportunities to exercise his new-born talent. He tries to balance on his nose the tall hat of a stately old gentleman, who however resenting his familiarity boxes his ears with remarkable vigor for his old age, and goes on.

All these rebukes and failures instead of sobering our ambitious artist seem to make him all the more anxious to exercise his skill and, after a few more comic attempts and failures, he comes to a restaurant and decides to rest and refresh himself. A glass cleaner perched at the top of his ladder being however too much of a temptation for his juggling mania, he seizes the ladder by the foot and, in his attempt to balance it, sends glass cleaner and ladder through the glass plate amongst the terrified occupants of the inner salon.

A last scene shows him in his own room playing havoc with tables, vases and costly knicknacks in his vain attempt to balance them on his nose.

"THE OLD MAID'S INHERITANCE," by Pathé Frères, shows an old maid lovingly feeding her pet dog being disturbed by the entrance of the postman who hands her a registered letter.

After having read the contents of the missive the old dame astonishes the letter-carrier, waiting for his tip, by throwing herself on his neck and telling him, between showers of kisses, that her only relation having just died she is left sole heir to his fortune, which is immense. The next scene shows us madam and her dog at the lawyer's office and quite gratified by the marked attention payed to her, as well as to her ordinarily much disliked dog, by all the male representatives of the room including the boss. She receives her money and departs. The lawyer, however, a stout old gentleman rushes out after her and arrives in the old maid's den puffed out but full of courage for after a few comic efforts to be graceful he flops on his knees before lady and dog and discloses his burning passion for both. He is evidently a very ardent lover for in the next picture we see him coming out of church arm-in-arm with the one he saw but a few days previously for the first time. But the charm his new home had for him does not seem to have lasted very long for we see him in the next scene getting royally drunk with some friends at the café, from which he returns at a late hour, furious at having been laughed at for marrying an old maid. He enters his home in a towering rage, frightens his better half and her dog out of the room, and after smashing all that comes within the reach of his stick, departs with the money bag. The last scene shows us the eight days' heiress back in her old quarters, crying bitterly over the loss of her money but consoled at the thought that after all, things might have been a great deal worse, if, instead of her husband, her pet dog had forsaken her.

"THE SACRIFICE" is also one of Pathé's new films. A young beggar girl and her old mother are tramping along the road when a motor car passing swiftly by knocks down the older woman just in front of the gates of a fine castle. The poor beggar girl at the sight of her dead mother calls for help and her cries of despair are heard by the residents of the castle who being kind hearted people take the young girl away from the body of her dead mother although the poor orphan fights desperately to remain besides what was once all the world to her.

The next scene shows us the young beggar girl in fine clothes, for she has been adopted by her benefactors, and she seems to be very happy, particularly when a dashing young officer comes on the scene and shows her marked attention. A friend of the house happening to enter at that moment, they all rise to go out into the vast domains, and the next view we get shows us the four young people playing a game of tennis.

Just as the game is finishing, however, the apparent friend of the family shows himself in another light, for he is seen handing his host's young wife a letter. She guiltily hides it in her dress but her husband coming forward to see if they are enjoying themselves startles her and as they all leave to return to the castle she drops the compromising note on the lawn. Her unsuspecting husband as he strolls away is attracted by this note, picks it up and then mad with jealousy and suspicion, swears that he will make a clean breast of things and resolves to go to the meeting place stated on the paper.

The last scene shows the two lovers in the garden in a close embrace when, hearing a noise, the young wife runs madly to the house in an endeavor to hide her identity, but she is not quick enough and her husband has time to recognize the back of her cloak and hood. Mad with rage he turns his fury on the man who has ruined his happiness and seeing him run away he cocks his pistol and shoots him dead. Whilst this is going on outside, another tragedy is being enacted indoors, the terrified wife coming upon her adopted child tells her of her terrible situation and the young girl remembering all the happiness she owes this guilty woman in a moment of noble generosity tears off the accusing cloak and hood from her friend, and has just time to slip them on when her lover and benefactor come on the scene. Her guilt is so apparent that her lover and her benefactor, stunned by such seeming ingratitude chase the noble child away to her destruction, for she, unable to bear the grief of separation from all she loves, jumps down from a high cliff into the sea.

Another film by Pathé Frères entitled "MILITARY AIRSHIP 'VILLE DE PARIS'" shows the huge dirigible airship being borne out of the sheds by scores of men. The next view shows it rising in the air, and soon, the huge propeller whirling, it is sailing gracefully through the atmosphere, turning here and there. Gradually it descends and is last seen being carried back to the shed.

Pathé Frères: "SLEEPING BEAUTY." A beautiful daughter having been born to the king and queen, the nine most important fairies of the country are called upon to be godmothers of the child, and as the ceremony takes place each blesses the child with a special virtue or talent. The welfare of the child seems assured when all at once the oldest, ugliest and therefore forgotten fairy appears on the scene and furious at the slight put upon her, curses the baby princess and predicts that she will die poisoned by the prick of the spool of a spinning wheel. The godmother fairies however sooth the grief-stricken mother by telling her that her daughter will not die but only fall asleep, as well as everything living which surrounds her, for 100 years. To avoid this calamity the king orders that every spinning wheel be destroyed under penalty of death, and the king's messenger is seen reading the command.

The next scene shows the grown up princess closely watched by a stately matron. This trusted servant however apparently growing too old for her task falls asleep and in a moment the princess is out of her apartment bound on an investigation tour. She comes to a small stairway leading to a garret and there to her astonishment finds an old woman spinning. Having never seen a spool she tries to imitate the old dame, but alas! pricking her finger, falls unto a dead sleep. Then is shown on the screen the whole castle in peaceful slumber, the hedges growing up and hiding the castle from view, for thus it must remain undisturbed for one hundred years.

The next scene shows a young and dashing prince going out with his suite for a hunt, and one can easily detect by the difference in their attire that they belong to another epoch than that in which the charming princess lived.

We follow the prince through woods and dales until, dusk coming unawa he finds himself lost in a thick b He calls for help and an old shriv man appears who with one moven of his stick causes the shrubs trees to make way, and there app to the eyes of the astonished r a most beautiful castle. Pushed ward by curiosity he rushes to the trance, the doors opening before as he goes along. In the chambers halls everything is stillness and s but he does not stop to think, being parently carried along by an irresist force, until he reaches the bed chan of the slumbering princess. At the s of this beautiful picture of youth falls on his knees, kisses the hand the sleeper and as by magic everyth in the castle awakes and comes back life. The last scene shows the pri and princess surrounded by their tendants and rejoicing over their g fortune.

"THE TWO BROTHERS," by Pa Frères, are seen going away on a fish expedition, bidding farewell to a w some lassie, and by the way they t leave of her one can easily see t love is in both their hearts for the g The two men apparently very much c cerned over their love for the same ject but being too fond of one anot to take any mean advantages go to th gray-headed father and explain th predicament. The old man, very p zled writes to the maid asking her tell him which of his two boys she p fers, and upon receiving her reply st ing that she loves them both the t sailors are seen going away hand-hand to their ship. It is now a long ti since the two sailors left for their fi ing expedition and everybody is pecting their return, the old people talking about their two sons, whilst ting by the fire-side, when a knock the door disturbs them, and to their light one of the sailors enters, th crestfallen and miserable. The old c ple inquire for the other son, but al he is lying in his watery grave and sh never return. The poor old couple prostrate across the table.

The next scene shows us the you sailor married to his love and bring flowers to the grave of the lost brot and lover when all at once the one t was believed dead by all is seen com up gaily along the road. His attent is attracted by the resemblance the t forms praying in the graveyard bear those of his dearly beloved ones, and they rise and leave arm-in-arm, he r ognizes his brother and sweetheart, derstands that they are married and h

KALEM'S Headliner this we

THE MOONSHINER'S DAUGHTER

(895 FEET)

Released Thursday, April 2

Complete lecture ready

$200 Reward! For an Idea!
—See details in this ad.

I AM SO TICKLED TO PIECES on account of the amazing, astounding, sensational success of my own exclusive, brand new feature film, known as the

GREAT GOEBEL TRAGEDY and Trials of Caleb Powers

that I have decided to, and herewith do offer

$200 in prizes for the best and most completely detailed suggestions for new feature films.

Now, Then, Listen to Me:—This offer is open to every moving picture exhibitor who reads this announcement, and I am willing to bet that a good many of you have thought of lots of good ideas for feature films, bnt never went to the bother of working ont the details. I'M GOING TO PAY YOU FOR YOUR IDEAS AND AT THE SAME TIME GIVE YOU CASH AND GLORY. There are no strings to this proposition. You don't have to spend a cent, you don't have to be a customer of mine, you don't have to do a blasted thing but write out your idea (in complete detail, mind you) and fire it on to me. And remember this, the more ingenuity you show in working up the details, the more chance you have to cop off a prize.

The contest closes at noon on May 1, '08
First Prize, $100. Second Prize, $50. Third Prize, $30. Fourth Prize, $20.

Don't Forget This:—What I want is something good enongh for a ***Feature*** film; something good enough to compare with the "Great Goebel Tragedy" film, or the "Passion Play" film. It's got to be a Headliner to compare with these, you know, so don't try to enter the contest without putting some real brains into your idea. I am the only film renter who ever had the enterprise to get a feature film of his own. Everybody is wild with enthusiasm about the "Great Goebel Tragedy," for it's the biggest money maker of the year for exhibitors.

One Thing More:—I want you to plan your idea so that the film you suggest (if it is a prize winner) can be made in America. I want it to be American through and through, like the "Great Goebel Tragedy" film—something compelling, strong, powerful and clever!

If you want any questions answered, tell me what they are and I'll answer them in my advertisements.

CARL LAEMMLE, President

The Laemmle Film Service
196-198 Lake St., CHICAGO

EVANSVILLE (Indiana) Office, Main and Sixth Sts.
MEMPHIS (Tenn.) Office, 78 South Front Street.
OMAHA (Neb.) Office, 800 Brandeis Building.
New York Buying Office, 407 Flatiron Building.

py thinking him dead; he, therefore, unwilling to cause sorrow or trouble to those that are so much to him, leaves them for ever heavy at heart but proud of being able to make such a sacrifice.

"WHAT A GOOD WINE," by Pathé Frères. A wine merchant summons his bill poster to his office, and instructs him as to the wording of a sign which he is to make, advertising his wines. The man goes forth, and is soon plastering one of the signs on a stone wall. When he is gone a bill poster with a book advertising sign comes along, and in the course of his work, notices that the bottom of his bill, reading "Sample given free," would look well on the wine merchant's bill, so he loses no time in posting it on. The trick works like magic, and soon a great crowd is gathered around the sign, copying the address. The office is again shown, and the letter-carrier staggers in under a load of mail. The firm is gratified, and soon great wagons with huge casks of wine are seen on their way to fill the orders.

But a short time elapses before the men come back with the burdens and report their difficulties. The proprietor calls his sign painter, and notes are compared, but the cause is not discovered until all hands go to the sign on the thoroughfare, and there the innocent, unlucky sign painter is set upon and beaten by the other employees.

In the "BLACK PRINCESS," by Pathé Frères, a black man of royal blood being in love with the daughter of the general in command of his native country goes to the high official and asks for her hand, feeling sure that his royal origin entitles him to that honor. His suit being however rejected with a smile of contempt by the general, he swears he will avenge himself for the offense on the whole family and returns to his camp, and has a long confab with the black princess who loving him deeply and thinking that he wants revenge for an insult grants him permission to take some of her men to help him, and he sets off with his little armada, enters the private grounds of the general and, after having waited in ambush for some time, jumps upon the family of his offender as they are returning from a pleasure trip. They are all bound hand and foot, with the exception of the general and his attendant who are wounded and left as dead. After a weary journey the poor female victims enter the native town tied together as slaves and, after being hooted at by the angry blacks, they are led into a tent and closely guarded. The dark-complexioned lover is soon seen entering that tent and he again declares his love to the general's daughter, and she refusing even to listen to him he decides on a horrible vengeance. He accuses them of heresy before his people and, after having tied them to torture posts, orders them to renounce their faith in God and worship idols. The victims refusing as our fiend well expected they would, orders them to be put to death, but the general's attendant having followed the ravisher's trail and having explained to the black princess the unfaithfulness of her lover, comes to their rescue with the broken-hearted black princess.

The next picture shows the white fugitives riding for their lives closely pursued by the infuriated blackman and his tribe. Through great presence of mind on the part of the black princess however, they manage to put their enemies off the trail; but the efforts of the last hours have proved too much for the frail white women and they are compelled to stop and rest. The black princess, however, full of courage and understanding well that if help does not come to her protégés very soon they will be overtaken again by her make-believe lover and put to death, she runs off and after a terrible journey reaches the general's camp, tells him of his daughter's terrible predicament and begs for help. This is granted with alacrity and the last scene shows a terrible fight between black and white men, the overpowering of the rebels and the death of the black chief who is shot before the eyes of his loving but forsaken black princess. At the sight of her loss the black woman falls prostrate with grief on the body of her lost lover.

In "A MEXICAN LOVE STORY," by the Vitagraph Company of America, a very pretty picture opens with a front view of a rich Mexican's home; the husband asleep in a hammock; the wife lounging near him. In the foreground a young native is making love to a poor girl. The wife, who has been watching them, smiles at him. He falls in love with her immediately and walks away, casting sly glances. Down the road the poor girl meets her lover and tries to win him back; pleads with him with no success. Outside a Mexican tavern men are playing guitars and mandolins, the wife before alluded to dancing to the music. The young lover enters, watches her and she flirts with him. The poor girl enters, unseen, watches from the rear and is extremely jealous. The young wife and her lover drink and smoke together and at this time the husband appears and leads his young wife away, not before, however, a knowing glance being passed between the lovers. Left alone, the young man decides upon a ruse whereby he can see his lady love. He writes a letter for the husband also a note for the wife, making an appointment. He delivers both, the one for the wife being passed to her unseen by the husband. She reads the note and nods "yes" to her lover. Proceeding down the roadway to keep the appointment, the wife is confronted by the poor girl who accuses her of taking her sweetheart. They quarrel and during the altercation

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the man under discussion comes upon the scene. The discarded one pleads with him, he refuses, strikes her down and follows the young wife, who has in the meantime walked off with an air of assumed indifference. As the poor girl is lying on the ground, the wealthy husband passes by and helps her to her feet and is about to go on his way when she tells him of his wife's perfidy. This angers the man and he determines to watch. The following scene shows the young lover serenading the wife, she appears at the window and they embrace. A noise startles them. The lover hastily departs and the husband parts the palm leaves directly behind the pair, having seen all. He re-enters the house, takes two swords from the wall and departs in search of the young man. At the Inn the young man is drinking with his companions; the husband enters and is proffered a drink. He takes the glass and dashes the contents into the lover's face, at the same time drawing his swords, offering one to the young man and demanding satisfaction. They depart, followed by the hangers-on of the Inn and in a lonely spot engage in a duel in which the younger man is killed.

"THE FRESH-AIR FIEND" is another new film by the Vitagraph Co. of America. A gentleman is walking down the street inhaling the air in deep breaths, with coat thrown wide open—a firm believer in plenty of fresh air. Coming to an office building a sign "Please Close the Door," is prominently displayed, the man yanks the sign off, throws it into the street and props the doors wide open, the janitor in the meanwhile objecting. Reaching his office, the clerks, typewriters, etc., are busily engaged in their work as the man enters. To him the air is oppressive, so the door and windows are opened, the wind blowing the papers in every direction. The office staff and proprietor turn to and wallop the crank and finally throw him out of the window. Later, on reaching his home, the fiend finds the door closed and locked. The servant who admits him is lectured on the evil of too little air. Entering the sitting room, he greets his wife and daughter then opens wide the windows. Papers, books and the lamp are blown over. In the kitchen the servant is pouring flour into a pan when the boss enters and opens the window—the flour is blown all over him, and the cook, thoroughly enraged, chases him out of the kitchen.

A sneak thief passing by the house notices the door wide open and a fur coat and silk hat hanging on a rack. He quickly enters, discards his dilapidated headgear and dons the new tile and fur overcoat and proceeds on his way. Immediately after this the owner decides to take a walk, goes into the hall for his coat and "silker" and is astonished to find it missing; the open door tells the story. He dashes out bare-headed and a short distance ahead sees a man arrayed in garment and hat which he believes to be his. Catching up with him a slight altercation occurs and at its conclusion he is convinced of his error and with a cop goes off in the direction taken by the thief. Suddenly they s a chauffeur, who is also wearing a hig hat and fur coat, getting into an aut mobile. The cop and the Air-Fien start in pursuit and hang on the rear c the car. When it stops the chauffe alights, the man and cop both seize hi and find it is not the coat and hat aft all. The officer refuses to go furthe The crank walks away dejectedly shive ing and sneezing. Returning to his hom the door is wide open. He slams it shu goes to his bedroom, closes the window wraps a shawl around himself, fall into bed and dreams. A vision appears the windows fly open, the snow flie into the room, two small imps with bel lows blow his bed across the floor. Th man wakes up, looks around and vow to give up his Fresh-Air ideas and agai falls asleep.

A new Méliès film is "A NIGH WITH MASQUERADERS I PARIS," in which some jubilan young men have decided to end thei evening of pleasure by taking suppe in a restaurant, after having passe a few happy hours at a masquerad ball. When they have regaled them selves they order a Hungarian orches tra to come and play for them, so tha they may continue the joys of th dance. Unfortunately one of the mer conceives the idea of speaking to th serving woman at the counter. In hi excitement he seizes the counter an shoves it over, sending to the floo everything on it, including the glasses plates, cups and saucers. They al fall and break with a terrific noise The police, summoned by the propri etor, arrest the ringleaders and carry them off to the police station. Dur ing the hearing of their complaints the two prisoners escape, one by the window, the other through the door. The police dart into the street during a snow storm in pursuit, but sudden ly the other masqueraders appear and block the chase of the officers, bom barding them with snow balls.

We hear from the Selig Polyscope studio in "THE MYSTERY OF A DIAMOND NECKLACE." The subject opens in the reception room of a mansion on Fifth avenue in New York, where a birthday gift of a handsome diamond necklace is bestowed on the daughter of the house by the fond father. Among the guests assembled there is a clever rogue who determines to gain possession of the beautiful gift, and by a cleverly arranged plan succeeds in his purpose.

After the robbery is discovered a detective bureau is at once employed to investigate same, for the daughter and family cannot conceive the origin of the enormous loss. A clever young

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oman, in the service of the agency, detailed, in company of a special officer, to work on the case. She and r confederate pursue the only clue ailable, namely: the disappearance om New York of one of the visitors the reception. This clue proves orthy of pursuit, as is shown when ey locate the villain in a Western ining camp, where he is known as a ofessional gambler.

To avoid suspicion of her real er- nd the daring young woman de- ctive secures a position as the new chool marm" of the camp. She so xercices her charms of beauty and oquetry that the gambler immediate- becomes submissive to her attrac- veness and falls extremely in love ith her and obtains, as he imagines, er consent to become his wife; hough her acquiescence is purely to rther the detail of her mission.

The school house is gayly decorated or the coming event and all the own's people are there as guests. The room, in triumphant gusto, appears; hen the bride, resplendent in a hand- ome wedding gown. All is ready for he ceremony when the bridegroom, lanning a surprise, produces the recious necklace of his theft and astens it about the neck of his fiancée. n an instant all is confusion, and be- ore the gambler can interpret the sit- uation he is safely under arrest by the upposed minister, who in reality is he special officer. The bride, who vas to be, explains the procceding, which is immediately followed by a show of admiration for her artful wile. She is the triumphant one and the vil- ain is exposed. With the necklace in ner possession our brave and praise- worthy heroine returns to New York nd restore's the jewels to their right- ful owner and receives a godly reward or her courageous and successful re- search.

The Essanay Company have produced "THE JAMES BOYS IN MISSOURI," in nine scenes, as follows:

Scene 1.—The home of the James boys and their parents in Clay County, Mo. The jay-hawkers attempt and hanging of Dr. Samuels. Frank and Jesse ride in to the rescue. The mother exacts from them a binding oath over the prostrate form of the husband.

Scene 2.—Jesse rides into the camp of Quantrell, the guerrilla chieftain, and pleads for admission to the band. They accept him and he takes the awful oath over blood, bone, knife and gun.

Scene 3.—Reproduces in a graphic and historically correct manner the famous fair ground hold-up at Kansas City.

Scene 4.—Jesse discovers the presence of Wicher the "Pinkerton," whom he ties on a wild horse and turns loose in the foothills.

Scene 5.—Jesse gives the poor widow his last cent of money to redeem the mortgage and then holds up the money lender and recovers same.

Scene 6.—Depicts the famous Chicago and Alton hold-up and is nothing short of terrific. The race of the "Rough Riders" against the monster locomotive, both racing toward the camera, is terrific and only equaled by the chase of the robbers by the posse, up hill and down dale, through woods, over logs, into streams and all the dare-devil chances these bandits have been noted for.

Scene 7.—Jesse gives the traitorous Fords breakfast and plays with his darling children.

Scene 8.—Jesse and the Fords go to the bedroom to smoke; Jesse, because of the excessive heat and wholly unsuspecting, takes off his coat and guns and proceeds to dust a picture hanging on the wall; this is the awful moment the Fords have waited for. Bob draws his gun when Jesse's back is full turned and the fearful deed is done.

Scene 9.—Brings the death of the traitor Bob Ford and the peaceful surrender of Frank James to Governor Grittenden of Missouri, in the latter's office.

"A COUNTRY GIRL'S SEMINARY LIFE AND EXPERIENCE" is the alluring title of a new Edison film.

The Old Farm.—A country girl leaving home for the seminary. Bidding good-bye to the old folks and her sweetheart.

Reception Hall.—Arrival of the pupils. Parents bidding the girls goodbye. Assigning the girls to their respective rooms.

The Promenade.—The country girl meets a city college boy. Becomes the laughing stock of the college on account of her odd country clothes.

Roommates.—Her roommate shows the "bread and butter Miss" how to dress, walk and act stylish. Soon she is transformed into a stylish young lady with all the city ways.

Hazing.—The country girl and her roommate are taken out in the dead of night and made to take college secret socicty oaths before a grinning skeleton.

Rivals.—The country girl soon becomes the belle of the college and wins the affection of her rival's sweetheart.

Stolen Interview.—Climbing out of second story window with a sheet rope. The city girl meets her lover. They quarrel and she decides to get even with country girl rival.

The Invitation.—Tom receives and accepts invitation to the basket-ball game.

The Basket-Ball Game.—During the progress of the game our heroine sprains her ankle, but heroically decides to finish the game. In the meantime her city rival robs the girl's lockers and lays the blame upon the country lass. The real thief is finally discovered and expelled from the college.

The Fire.—The college catches fire through the carelessness of the disgraced girl. Soon the entire seminary is on fire. Our heroine, caught in the flames and unable to escape, falls unconscious on the bed.

The Rescue.—All is excitement. The girls come pouring out of the burning building. Our country girl is missing. Tom to the rescue. Into the building, through flame and smoke. He soon returns with his sweetheart in his arms.

Back to the Old Home.—The country girl returns a cultured young lady, but realizes "that home hearts are best after all."

In the "MOONSHINER'S DAUGHTER," the Kalem Co. tell a story of the adventures of a government agent with a band of illegal liquor distillers. The first scene shows the government destroying a distilling equipment which has been captured by the revenue agents, the tanks and barrels being hammered and battered until worthless. A typical Georgia moonshiner appears and realizing what is going on, shakes his fist at the officers in a rage and departs. But he has been seen by a young man in uniform, a government officer, who now follows him guardedly. The band have their mule hitched up and start off up the road, indulging in their own corn whiskey, the officer making his way behind. Soon the band alight from their wagon and enter a tavern. While they are there occupied, the daring agent leaps into the vehicle, and from its contents he learns that his suspicions are not without ground. But he hides again in an adjoining shack when he hears footsteps, and is just in time to see them dragging an empty barrel which they place on the wagon and reenter the tavern. The agent decides to take a desperate chance if it means to locate and destroy a still, so taking off his uniform coat he jumps into one of the barrels in the wagon. The moonshiners again emerge, climb to the wagon seat and drive away. As they drive toward their mountain den they continue to indulge in corn whiskey so that in a short while they are all in a more or less irresponsible condition. The wagon keeps jogging over the mountain, and suddenly as it goes over a particularly big bowlder, the cask which contains the revenue officer falls from the wagon and goes crashing down the mountain side. The moonshiners thinking it only an empty cask do not bother about it. Luckily for the government agent, the cask is a strong one and he is not killed, although he is seriously hurt and lapses into unconsciousness. As he lies here, a girl comes tripping along with a pail of water, and her sympathy aroused, she goes quickly to his aid, giving him a drink from the pail which revives him. She binds up his wounds and leads him toward the cabin. She is the moonshiner's daughter.

Wherever a still is to be found there are always spies or lookouts on the watch for revenue agents, and one of these is seen running up to the barrels, where from the ground he picks up a warrant which the revenue man has dropped. This means a great deal to him and he runs off to give the alarm. The next scene shows the arrival of the moonshiners at the cabin, where they find the girl administering tenderly to the wounded man; her old father does not know the officer, but immediately becomes suspicious because of his dress and suddenly whips out his gun. The girl places herself between, however, and the revenue agent realizes that the moonshiner's daughter has saved his life. The old man grumbling replaces the weapon and goes away with the others, grumbling. When the girl leaves the agent for a moment he sees his chance and starts to investigate; but hearing the girl returning he drops back to the bench, where she resumes her endeavors to bring him back his strength. But at this moment the spy enters and accuses the agent. He shows the girl the evidence and she asks him for the truth. He confesses. But the man has already won her and she now gives him her revolver and tells him to fly for his life. As soon as he is gone the girl hears her father and the others returning, and she falls to the ground as a ruse, then directs them in an opposite direction, but the men soon get the right track.

In his flight the revenue agent comes upon a still, where the lookout has fallen asleep. Strong in his desire to do his

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duty, he stunns the man with the butt of his revolver and starts to smash up the still. The girl who has started after him endeavors to persuade him to flee, but he keeps on until he sees the moonshiners pour over the crest of the hill, when with the girl he abandons his stand. The moonshiners are now led an exciting chase by the couple, the girl leading him, for she knows every foot of the ground. After a long dangerous run they find temporary shelter behind a bowlder; but this proves to be the officer's last hiding place, for in a few moments there is a fierce pistol duel, and he drops with a bullet in his heart. As the girl bends over him lovingly, the moonshiners who have now come up, uncover their heads in the presence of death.

THE MASS. BOOTH.

The State of Massachusetts, which seems to be foremost in the move to regulate the conduct of picture shows, has laid down a set of rules to govern the construction of operators' booths. The first point is that every coop shall be at least seven feet high and shall have a framework of structural steel.

Covering.

Sides and top of booth and door to be covered with asbestos boards of at least one-quarter inch thickness, said boards to be so cut and arranged that vertical joints between boards shall always come over an angle of T-iron, so that both boards may be securely fastened to the same. After booth is complete all openings where combustible material is exposed must be plugged with asbestos cement or other equally satisfactory material. When joints of asbestos boards on outside of booth do not come over angles or T-irons, the cracks between the boards shall be covered by a strip of asbestos board at least one-eighth inch thick by two inches wide, said strips to be securely fastened to both boards in such manner as to cover the exposed joints. The above mentioned strips and all asbestos board shall be secured in the proper place by the means of proper bolts and nuts; said bolts and nuts to be spaced not more than six inches apart.

Flooring and Windows.

Floor shall be made of two parts, an upper and a lower floor. Lower floor shall be made of board seven-eighths inch minimum thickness supported on lower leg of horizontal angle iron. Resting on this floor shall be a floor made of asbestos board of three-eighth inch minimum thickness or an equally good material.

There shall be more than two windows per machine in booth—one for the operator and one for the machine. Windows for machines shall not be more than 6 inches high and 12 inches long, and shall be located and cut after machine is set up. Operator's window shall not be more than 4 inches wide or more than 12 inches high. All windows shall be provided with gravity doors, which when closed, shall overlap the window opening at least one inch on all sides; said doors to be held open normally by use of a fine combustible cord in series with a fusible link, so arranged that the doors may easily be released by hand.

Shelves.

Shelves to be made of slate slabs or board not less than seven-eights inch thick, and if of board shall be painted with at least three coats of asbestos paint and shall be supported by angle irons. A separate metal case, made without solder, shall be provided for each film.

Ventilation.

Booths to be provided with an inlet in each of four sides, said inlets to be 15 inches long and 3 inches high, the lower side of the same not to be more than 3 inches above the floor level. Said inlets to be covered on the inside by a wire net of not greater than one-eighth inch mesh, netting to be firmly secured to the asbestos board by means of iron strips and screws. Near the centre of the top of the booth shall be a circular opening of not less than 10 inches in diameter, the upper side of said opening to be provided with an iron flange, which flange is to be securely fastened to the T-irons supporting the roof. Securely fastened to this flange shall be a vent pipe of not less than 10 inches in diameter, said pipe leading to the outside of the building or to a special incombustible vent flue. In this vent pipe shall be placed a box containing a 12-inch electric fan, said box to be provided with a door of sufficient size to permit of the examination or removal of this fan, this door to be made tight and provided with proper fastenings. Box and vent pipes to be made of galvanized iron or other noncombustible material. Fan to be so connected that it can be controlled from within the booth.

Wiring.

If house lights are controlled from within booth an additional emergency control must be provided near the main exit and kept, at all times, in good condition. All electric wires to be brought in to the booth and carried to all machines, lights, etc., in conduits. One light will be allowed for each machine and one for the rewinding bench, but all such lights shall be provided with wire guards.

Rheostats.

All rheostats to be mounted on slate insulator properly supported, said supports to be made of iron and securely fastened to the floor. Rheostats to be securely fastened to slate insulator.

Machines must be securely fastened to the floor to prevent accidental overturning or moving of same.

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No. 3. Because we do not market any films which we think unsuitable, nor do we force vulgar, indecent or ultra sensational subjects upon film exchanges or the public.

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Commercial Building

THE

Edison Manufacturing Co.

holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licensed by the Edison Manufacturing Co. to make and sell films:

Essanay Company **Kalem Company**
Siegmund Lubin **George Méliès**
Pathé Frères **Selig Polyscope Company**
Vitagraph Company of America

The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

EDISON MANUFACTURING Co.

Main Office and Factory:
74 Lakeside Ave., ORANGE, N. J.

New York Office, 10 Fifth Ave. Chicago Office, 304 Wabash Ave.

OFFICE FOR UNITED KINGDOM:
25 Clerkenwell Road, London, E. C., England

SELLING AGENTS:
THE KINETOGRAPH COMPANY, 41 East 21st Street, NEW YORK
GEORGE BRECK, 550-554 Grove Street, SAN FRANCISCO, CAL.
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Humanity Through Ages
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A magnificent and stupendous production in 11 spectacular scenes.

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7. Inquisition—The Torture Chamber, 1490 A. D.
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10. The Hague Conference, 1907 A. D.
11. The Triumph of Congress of Peace.

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WHOLE NUMBER 103.

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THIS WEEK, TUESDAY, APRIL 7th

TROUBLES OF A FLIRT

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A girl is over inclined to flirt. Her father objects but to no avail. During his absence she entertains three young men. As each in turn is announced his predecessor is hidden. Father returns unexpectedly. A general mix-up takes place. The police are called. All hands taken to the station house. The "callers" are sent to jail. Girl flirts with the judge and goes out to dine with him. Father faints.

LENGTH, 395 FEET

AFTER MIDNIGHT

or THE BURGLAR'S DAUGHTER

Copyright, 1908, by The Vitagraph Co. of America.

A young lady is rescued from apparent death by a gentleman. The same evening this man is busy at home writing. Becomes tired lies on couch to rest. Is aroused by entrance of burglar. Turns up light, is face to face with girl he rescued earlier in the day. Promises to let her go if she forsakes her evil ways. Wife enters, believes him unfaithful. Policeman arrests girl. Returns from prison a honest woman and is befriended by man whom she attempted to rob.

LENGTH, 325 FEET

WHO NEEDED THE DOUGH

Copyright, 1908, by The Vitagraph Co. of America.

A man comes out of bank counting roll of money. Tough character grabs cash. Officer and spectators start in pursuit. Thief runs in bakery. Secretes money in lump of dough. Hides himself in dough tray. Is found and locked up. Baker sells loaf of bread to another tramp. It contains the stolen money. Last scene shows the hobo in great glee counting his unexpected wealth.

LENGTH, 270 FEET

FRIDAY, APRIL 10th

JEALOUSY

Copyright, 1908, by The Vitagraph Co. of America.

A Roman elopes with a lady of the nobility. Her father is anger over the escapade and brings the offender before the court where t fact of their marriage is made known. A trusted friend of the elo plots to destroy his happiness. His wife accused of infidelity is fina killed. After the tragedy the truth becomes known, the wife's in cence is established, the husband in despair takes his own life.

LENGTH, 845 FEET

THE VITAGRAPH COMPANY OF AMERICA, { NEW YORK, 116 Nassau Street CHICAGO, 109 Randolph Street LONDON, 10 Cecil Court PARIS, 15, Rue Sainte-Cécil

Views and Films Index

EDISON'S COUNSEL DEFINES.

In answer to the various discussions of the patent question by Mr. Geo. Kleine through the press, Mr. Frank L. Dyer, general counsel for the Edison Company, says:

"I have nothing to retract from my original characterization of the Latham patent as 'a joke in the business.' The Latham patent was granted August 26, 1902, and according to the people who are now affirming its validity it has been infringed by every one since that time. Why was it not litigated to a final hearing, as was done with the Edison camera patent? Obviously because its original owners thought so little of its validity that they did not care to incur the expense of a suit.

"I have been familiar with this patent ever since its issue, and a gentleman very closely connected with the corporation by which it was originally owned is a very close personal friend of mine. To oblige him, I several times looked into the Latham patent in the hope that I might be able to persuade myself that it possessed value, but I could not see anything in it. Furthermore, when Mr. Latham's application was pending in the patent office he became involved in interference with Thomas Armat, and the Court of Appeals of the District of Columbia decided in that interference that Armat and not Latham was the first inventor. As a result of this controversy all that Latham was able to obtain from the patent office was a very limited patent, and even as to this limited subject matter, I regard the patent as utterly invalid.

"Mr. Kleine's statement that the suit on the first reissue of the Edison film patent was withdrawn is correct. Two reissues were granted on the same day, one on the camera and the other on the film, and two suits were simultaneously brought on these patents against the American Mutoscope & Biograph company. It was subsequently discovered that a slight clerical error had been made in the first reissue patent for the film, which had to be corrected by again reissuing it. It was for this reason that the suit on the first reissue of the film patent was discontinued. The procuring of the second reissue necessitated delay, and it was therefore decided to proceed independently with the suit on the camera patent. The camera patent, having been sustained by the Court of Appeals, carries with it a very strong presumption in favor of the patent on the film. Mr. Kleine appears to believe that I have doubts concerning this film patent, but in this he is mistaken, and the suits against him are to be pressed with every possible vigor. There are always short delays in the starting of litigations of this sort, but when a suit is once at issue it can be speedily terminated. This is what I propose to do.

"My attention has also been directed to a small pamphlet entitled 'The Facts,' issued by the American Mutoscope & Biograph company. This is so obviously unfair that it hardly requires serious consideration. The Court of Appeals did say, in referring to Mr. Edison, that 'he was not the inventor of the film,' but in this statement they did not use the word 'film' in its present acceptance. They meant simply that Mr. Edison was not the inventor of the original negative film on which the moving pictures are taken, because that film has been independently developed by the Eastman Kodak company. The court has nowhere said that Mr. Edison was not the inventor of the modern moving picture film, and the patent office has granted him a patent on that very thing. It should also be noted that the patent on the film was reissued by the patent office after the decision of the Court of Appeals, and when the patent office had before it the entire record and all of the moving picture art.

"Finally, I observe that in this pamphlet the statement is made that the Edison company and others 'have been compelled to adopt the camera of the Latham patent No. 707,934,' which is the patent previously referred to. It is sufficient to say as to this statement that the Latham patent relates to a projecting machine and in no way refers to a camera."

RELEASE DATES.

It has been agreed that the manufacturers are to release their films on certain days only, so that the renters will be neither caught short nor overburdened. The schedule is as follows:

Monday—Pathé, Lubin.
Tuesday—Vitagraph, Méliès.
Wednesday—Pathé, Essanay.
Thursday—Pathé, Selig, Lubin.
Friday—Vitagraph, Pathé, Kalem.
Saturday—Pathé, Edison.

FUTURE PATHE FILMS.

We learn that Alfred Capus, Edmond Rostand, Jean Richepin, Paul Hervieu, Henri Lavedan and several others of the great living French dramatists have just signed contracts with Pathé Frères.

The company proposes to produce new plays specially written by this galaxy of brilliant young authors. The plays will be interpreted by such artists as Sarah Bernhardt, Réjane, M. Le Bargy and M. de Féraudy, to mention only the most famous. The voices of the artists themselves will be reproduced by phonographs, so that they can achieve the hitherto impossible feat of appearing simultaneously in theatres all over the world.

This is but the latest development of the moving picture business in France. Cinematograph shows have gradually replaced all the little music halls and circuses for which Paris once was famous. They now threaten to invade the field of the Comédie-Française itself.

There are at present in Paris a hundred or more shows of this nature as widely different from the original moving picture spectacle of a few years ago as a modern ocean liner is from a canal boat. The cinematograph nowadays is generally accompanied there by an excellent orchestra, or, at least, an "orchestrion," and sometimes with choruses of fifty or more voices. The features of a witty and sometimes serious phonograph accompaniment has but recently been added. It has been developed, however, at a great rate.

M. Rostand is now at work on three spectacular plays specially written for the cinematograph. Henri Lavedan is writing a historical play for the same sort of performance, the central scene of which is the assassination of the Duc de Guise. Alfred Capus, who recently scored a success at the Comédie-Française with his drama, Les deux Hommes," is writing a series of one-act plays representative of life in Paris.

Speaking of this new field of dramatic authorship, M. Capus said it differed materially from that of the ordinary theatre. "In a general way," he said, "the author has to bear in mind that here he has not the usual theatrical dialogue to fall back upon in explaining the situations to the spectator. For the cinematograph, so to speak, everything is dependent upon the action.

"If we wish to retain the attention of the public we have to maintain unbroken connection with each preceding scene. We can complicate the plot as much as desirable, but we have to keep the same leading character perpetually in view at the risk of confusing the man 'in front.'

"And yet it is not an ordinary pantomime. The pantomime with its grotesque action and exaggerated facial expressions is here wholly out of place. The cinematograph theatre is really dialogue in action—a dialogue which has to be written as carefully as the dialogue in an ordinary piece, and which has to be concise, rapid, full of color and free from everything not indispensable."

The VIEWS AND FILMS INDEX is the oldest paper in the United States which is devoted to your business; Read all about everything every experience has taught its lessons, with the result that our news procuring system is just what you need.

COPYRIGHT QUESTION.

WASHINGTON, March 28.—Lignon Johnson, as a representative of the Allied Theatrical Managers and the Dramatic Authors, opened the copyright argument before the joint Congressional Committee on Copyright to-day with a presentation of the contentions of the managers and authors that the moving picture concerns be denied the right to reproduce the plays of American authors and managers.

William A. Brady, who has been a theatrical manager for 20 years and who has produced from 75 to 100 plays by American authors, told the committee that the situation was becoming desperate and that "if this thing is not stopped it means the ruination of us and the men who write for the stage."

Mr. Brady stated that one of his companies had been forced off the road owing to the fact that the play it was presenting was being produced throughout the United States by the aid of moving pictures with phonographic attachments. The manuscript had been stolen, he said, and sold for five dollars. "There is no law," he stated, "by which we can go into the office of the Chicago concern which deals in stolen manuscripts and recover our plays."

At the afternoon session of the committee representatives of the talking machines were heard. The substance of their arguments was that the proposed bills were unconstitutional, claiming that decisions of the Supreme Court of the United States show that that court does not regard mechanical mechanisms as within the purview of the idea of the copyright; also that perforated rolls and talking machine records are pieces of mechanical instruments.

John P. O'Connell, for the musical instrument manufacturers, presented census statistics to show that since the introduction of talking machines the sale of sheet music has been more than doubled, thus refuting the charge of the composers that the talking machines are ruining their business.

ROBBERIES IN THE TRADE.

The frequency with which moving picture places are being robbed is a matter for far more serious consideration than most people in the business have been disposed to give to it. In the past most of the sufferers have been content to take their losses with a patience born of a conviction that the stolen property would ultimately be recovered through detection by someone else engaged in either the rental or exhibiting business. This has proved to be a very unreliable agency upon which to pin faith. When such robberies were first committed the perpetrators were generally boys or youths who were anxious to get hold of machines and pictures with a view to some time branching out as exhibitors in some particular field of their own. Some of the robberies were traced to boys who

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(Patented in the U. S., August 31st, 1897.) (Reissued January 12th, 1904)

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A Night with Masqueraders in Paris

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As a Comedy Creation this film has no equal, and will cause SHOUTS OF LAUGHTER.

(OUT LAST WEEK)

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retained the plunder for their own amusement. Professional crooks, as a rule, steered clear of moving picture machines and films because, in the first place, they knew nothing about the handling of them; secondly, the chances of detection were too many in case the stolen property were offered for sale; and, thirdly, there was a better understanding between the moving picture people at that time whereby each was on the lookout for any property stolen from the other. Occasionally a crook would secure the aid of some one acquainted with the machines and films and a chance would be taken, but the co-operation existing at the time between the owners led to the arrest and detection of several of the thieves, who were trapped with the goods and sent to prison.

The conditions have changed considerably since that time, however. It is a fact that while associations of various kinds have been formed and are in existence aong the manufacturers and renters films and machines are stolen with more impunity at the present time than during any period in the history of the business. There are many reasons for this state of affairs. There is more indifference on the part of those who formerly constituted themselves as a sort of volunteer detective force; crooks have gained a knowledge of the various parts of the moving picture apparatus, the handling of the films, the market and of channels for disposition of the stolen property. Pawnshops and junk shops they learned were not the outlets, but they have sounded the trade well and have located some unprincipled people who are willing to take chances with a good thing that can be bought cheap. Some of the recent thefts of machines show that the parties who stole them had some knowledge of not only the apparatus, but were also capable of disconnecting, taking apart and compactly packing them for quick and safe removal. In other words many of the robberies show traces of the work of operators, and not ordinary crooks. This being the situation it behooves the respectable operators to look about them for suspicious characters and as fast as they can detect them see that they are thrown out of the unions with as little ceremony as possible. Another step in the right direction would be for the city authorities who examine and license operators to be a little more circumspect as to the moral qualifications of the applicants; some boards may be giving this attention now, but many do not. This suggestion is not an original one. At times, when it has been made, some officials have pushed it aside with the statement that they were concerned only as far as the technical qualifications were concerned and that the persons employing the operators should look after the moral qualifications. This is not sound reasoning. In every branch of service where applicants must pass examination as to qualifications the invariable rule has been to first sound the character of the applicant and there is no good reason for a laxity regarding this as to moving picture operators. It should be remembered that a great number of the persons who are licensed as operators are frequently assigned to work in private residences and semi-public places where there are frequent opportunities for theft. The owners of these places are certainly entitled to protection. If they are cautious and go to the trouble of ascertaining whether the operator working in their home or club house has a license they are justified in presuming that the holder of the license is fit in every particular to hold it. It is presumptive evidence that the Board issuing the license did not do so until it exhausted every reasonable means to learn whether or not the applicant was a fit person to hold one.

There can be no doubt that with the rapid growth of the moving picture business and the simultaneous great increase in the number of operators some very undesirable persons have succeeded in getting into the ranks. They should be weeded out as quickly as possible. When this is accomplished there will be a noticeable decrease in the robbery of moving picture places, particularly of "inside jobs." The exhibitors can be of great help in the carrying out of this branch of the work by being more particular when employing their operators. A good operator is cheap at almost any price. A crook is dear at the smallest figure. He may get along very well for a few days, or even a few weeks, and his employer may feel that he has saved a heap of money by not being more than ordinarily careful when engaging an operator, but the lesson invariably comes and between the closing and opening of a show a loss can be sustained far in excess of what a good man would cost for many weeks.

Of course it must not be understood that the robberies are the work of only operators. It would neither be true nor just to make such an accusation. Some of the jobs are done by outside men, but it is nevertheless true that there is unmistakable evidence of the guilt of many operators.

As a sequel to one of the recently reported robberies a well known renter has been arrested on a charge of receiving stolen property. It is easy for the best of people to be victimized under certain conditions and it is hoped the party in this case will be able to show that he made the purchase in good faith and he was imposed upon. Whatever the termination of the case may be all other renters should give it more than passing notice for their individual protection and the protection of the trade in general. When second-hand machines or films are offered for sale the suspicion of the party to whom they are offered should become active at once, especially when the offer is made by a stranger, or by one who cannot show he is a dealer. The transaction should be scrutinized from every standpoint and no deal made until everything appears perfectly clear. A desire for gain should not be allowed to overshadow discretion and sound business principles. The safest way is to not dabble in second-hand stuff at all, especially with regard to films, as new films are now sold at prices that take the bargain appearance away from the others.

Photograph copyright, 1908, by FREDERIC BULKELY HYDE.

KALEM COMPANY AT WORK.

Above is an unusual picture, showing Secretary of War TAFT (civilian) reviewing the troops at Fort Meyer, Va., with Maj. Gen. J. F. BELL, while the Kalem Company's moving picture camera is at work. Mrs. TAFT stands at the extreme right of the photo.

ATEST FILMS of ALL MAKERS

(*Continued from page 12.*)

orks his way toward the spot, un onscious of danger, but suddenly, as blade cut in, there is an explosion. ortunately only one cartridge exlodes and the man is uninjured. The irl is the first to hear the news and ıe runs up, followed by the others. hey soon find the other cartridge nd resolve to fight the band harder ıan ever. Now it happens that by ccident the girl has stumbled into the endezvous of the band, and soon beomes aware of her surroundings. he resolves to investigate. Climbing ladder, she is listening to the plan eing made to raid and burn her ather's tobacco barn when she is disovered. Quickly running downstairs, he mounts the first horse at hand, nd then comes a stirring ride. But ıey dare not follow too far for fear f discovery, and so it is that she now omes galloping home just as the men re coming in from the fields, and pon being told of the danger all ands take up rifles.

The last scene shows how the raiders steal to the roof of the shed and gnite turpentine. The farmer and is boys give fight and two of the aiders are wounded. The leader gets ut of the fight, but the girl goes after im, and is well rewarded when he alls from his horse. She ties him sudenly, and the work of fighting the ames being done, the men gather ound the prisoner. The enraged faher wants to kill him but stops; ointing to the smoking pile he warns im that the night riders must be o more, and sends him into the darkess.

Following is the synopsis of scenes f the new Edison film, "THE COWOY AND THE SCHOOLMARM."

Departure of the Stage Coach.—The choolmarm from the East arrives at a Western town; is gallantly assisted to the waiting stage coach by a cowboy.

The Hold-Up.—The cowboy overhears plot to rob the coach. The stage held up. Passengers compelled to give up their valuables. The schoolmarm held for ransom. The rescue. The cowboy meets the stage coach. Informed of the hold-up and the abduction of the girl. He dashes on after the escaping robbers. Finds the schoolmarm's gloves on the road.

The Robbers Quarrel.—The dispute over the possession of the girl. Shake dice for her. The cowboy discovers them. Warns the girl. Mounts his horse and at full speed picks up the teacher. Is off before the astonished gamblers can stop him. He reaches the stage coach and puts the schoolmarm aboard.

The School House.—Children at play. The preacher seeks the hand of the school mistress. His rival, the cowboy, appears. Presses his suit. Discomfiture of the minister. Cowboy and schoolmarm go out riding. The cowboy again seeks her hand, with no better result.

The Schoolmarm's Home. — The preacher calls. Declares his admiration for her. Interrupted by shots outside of the house. It proves to be a drunken cowboy. The minister dresses as an Indian to frighten him away. The cowboy bursts in the door and discharges more shots. Makes the frightened minister smoke cigarettes and drink liquor. He then discovers he is a parson. He forces the minister to marry him to the schoolmarm. The ceremony. The cowboy discards his disguise. Is recognized. The girl rushes to his arms and the parson faints.

"LONG DISTANCE WIRELESS PHOTOGRAPHY" is the new Méliès film of the week. An aged couple enter the work shop of an inventor where the truly wonderful contrivance for wireless photography is explained and demonstrated to them. A photograph of three ladies is first transmitted to a large screen. The inventor finally persuades the old lady in her poke bonnet to sit by the transmitter and have her likeness thrown upon the curtain. Her face, in exaggerated proportions and somewhat comically altered, is cleverly duplicated.

The animation which her emotions engender in her features as she sits in her seat is faithfully imitated. Then her husband eccentric in his whiskers and his coiffure puts his face before the transmitter. But, to the amazement of the beholders, a hideous monkey's face appears at the other end of the apparatus, but resembling in general outlines the sitter's physiognomy.

The old people in a rage strive to wreck the machinery but the wife is most ludicrously caught in the big flywheel of the engine. The old woman is rescued by her faithful spouse and the two beat a retreat.

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An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 14. APRIL 11, 1908. WHOLE No. 103.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

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EDITORIAL.

The question as to what animated photography will accomplish in the future is given an interesting light with news that comes from France. The house of Pathé, to which picturedom owes so much in its development as an art, has engaged renowned French knights of the pen to devise matter upon which to train the camera lens. Not only this, but that world-famed histrionics will turn the talent which has always been displayed only on a theatre's stage and before spellbound multitudes, to the camera, where no applause greets, no tears of emotion flow while the artist rages in excellent fury or exhibits emotional accomplishment. Who would ever have dreamed of a Bernhardt devoting all of her powers of facial expression, gesticulation and other superb pantomime to the presentation of a "picture story!" One can imagine the studio, the small piece of necessary scenery 'mid its unusual surroundings, and before the lens none other than the only Sarah, Réjane or De Féraudy "acting" for a moving picture, with no brilliant boxes and enthusiastic audience—no audience but the necessary camera man, and perhaps mechanics, scene shifters, stage hands, etc.

No doubt Pathé will have done its greatest thing for the benefit of the business, as it is certain that the public will flock by thousands to see such films. Who knows what great benefits can be reaped from such an innovation. Surely, the "nickel bungalow" will pass, for the demand for the promised class of film will not come unaccompanied by a cry for better show places for so high a grade of production. That it will better pay to build more magnificent theatres must certainly follow.

And the time for it all to come about is *the present.*

Moving Picture News From Everywhere.

A new operators' handbook has been published by the Knega Company, of Washington, D. C.

The Imperial Film Exchange has been incorporated with a capital of $25,000. William Steiner is named as president, Wm. S. Devery, secretary and treasurer, and Otto Steiner as director.

Mr. Harry A. Soden, one of the oldest men in the moving picture industry, has been appointed general traveling representative of the Southern Film Exchange, of Cincinnati, O., having personal charge of the various traveling representatives, who will report in the future to him direct.

Mr. Soden's friends are pleased to learn that he has secured such a good berth and he is receiving congratulations daily. He states that the busines of the above company is in excellent condition and also wishes to be remembered to his friends.

Owing to the rapidly increasing demand for the "Song Slide Service that Satisfies," the Novelty Slide Company has just opened up a spacious studio and offices at No. 221 East 53d street, New York city, where they will be pleased to please their old customers and make new friends as well. Their stock is large and varied, and their manager, Mr. Joseph F. Coufal, reports a very brisk business.

In addition to the slide renting, the Novelty Slide Company will manufacture song slides and announcement slides of a real high class quality and novel artistic originality; this department is in charge of Mr. Gerard Passy, the well-known French photographer. tographer.

Their first set of song slides, "Mary Blaine" (Helf & Hager, publishers), are now ready, and the photography and coloring are certainly excellent.

The double meaning of the word "assignee," as used in an article involving the Lake Shore Film Co. in a recent issue of the VIEWS & FILMS INDEX, has caused a flood of mistaken inquiries to pour in on officials of the moving picture company about the solvency of the firm.

Sam Glickman, proprietor of the Auditorium Theatre, Ontario street, owed the Lake Shore Film Co. $43.15 for films, it was claimed in court papers. Ed. Witte, proprietor of a moving picture theatre at Woodland and East 79th streets, Cleveland, O., had a claim against the film company. Glickman's debt to the film company was assigned to Witte, who brought suit and got a judgment.

The article referred to Witte as assignee of the Lake Shore Film Co. Friends of the firm, taking the other meaning of the word, became solicitous. The firm is solvent, therefore is not in the hands of an assignee. We regret that the ill advised use of the word "assignee" should have caused it any trouble.

James V. Bryson, manager of the Dreamland Amusement Theatre at Sioux Falls, S. D., has been compelled to close his popular house on account of the building being leased over his head. The genial Mr. Bryson, however, has organized the Arcade Amusement Company, with a capital stock of $10,000, and will install moving picture theatres in Colorado Springs and Trinidad, Colo., and Albuquerque, N. M. Miss Florence Kuehner will be in charge of the Colorado Springs house.

An inexpensive, effective and novel act for moving picture shows is that of Frost and Frost, which a New York house has put on this week. Joe Frost plays humanatone, a sweet, whistle instrument, and Rose Frost sings with it, making an excellent combination. The act finishes with a graceful ballet dance by petite Rose, to the tune of her brother's whistle. It must be seen to be appreciated.

Faris, Hill and Howe, managers and proprietors of the Airdome at Bloomington, Ind., are enlarging their popular place of amusement. The seating capacity has been increased, a large and commodious stage added, together with the necessary scenery, and in addition to the regular program of moving pictures and vaudeville a repertoire company will be occasionally engaged.

Another moving picture theatre is to be opened at Willimantic, Ct., by two young men who have had some experience in the business. Messrs. John Pickett and John Hurley have hired the old Spiritualist church on Bank street, known as Excelsior Hall, and will fit it up as a moving picture and vaudeville theatre. A stage is to be erected and provided with a drop curtain, and stairs will be built on both sides of the building, leading from the windows to the ground, to be used in case of fire. This will make four moving picture theatres in the city.

The Lyric, the beautiful moving picture theatre at Aurora, Ill., was opened on February 30. The house is playing to good business and is under the management of A. E. LeVoy.

The Cairo (Ill.) Bulletin says: "We have learned that the item which we published last week concerning the removal of the moving picture show under the management of the Mound City amusement company was a mistake, as they will operate the show here at the old stand, but have also installed a new one with all modern improvements in the Jones Building at Mounds, and are ready for business."

From Norfolk, Va., we hear that James H. Smith, of the electrical firm of James H. Smith & Co., has taken over the Berkley Theatre moving picture show at 205 Chestnut street, and will continue to operate it at the same stand and on an improved scale.

A new picture house will open soon in the De Graff Block, Colorado Springs, Col., under the management of A. J. Braden.

Magaziner and Potter will soon open a moving picture theatre to seat 500 at Frankford avenue and Birch street, Philadelphia, Pa.

Another motion picture theatre at Fourteenth and Douglass streets, Omaha, Neb., to be known as the Palm Theatre, was opened to the public. The new place is owned and managed by R. O. Grayson, who is a pioneer in this business, having started one of the first half-dozen of these places of entertainment in the United States. The institution is a model one in every respect, having wide aisles, large exits, very comfortable seats made especially for this place, and is exceptionally well ventilated, having sixteen powerful fans along the wall, which, when all in action, makes a breeze strong enough to blow a man's hat off. This will be much in favor during the hot summer. Mr. Grayson was formerly manager of the Jewel Theatre, but will now devote all his time to the new enterprise.

On March 28 "Fairyland," a new picture house, opened at 322 Liberty street, Norfolk, Va.

FILM SERVICE ASSOCIATION

All matters concerning the Association—requests for information, complaints, etc., should be referred at once to . . . . . .

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NEW FILMS

"The Girl Across the Way"

A little flirtation with his Vis-a-Vis brings an artist in lots of troubles and all this because wifey forgot the car-fare. LENGTH, 575 FEET.

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PATHÉ.

Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.
Dynamiters	787 ft.
Travels of a Flea	410 ft.
The Videos	131 ft.
Modern Sculptors	393 ft.
Amateur Acrobat	541 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.
Sleeping Beauty	984 ft.
In the Days of Louis XVI	492 ft.
Avaricious Father	410 ft.
The Waif	459 ft.
A Modern Samson	442 ft.
The Idler	557 ft.
Different Ways of Smuggling	557 ft.
Jim Gets a New Job	393 ft.
Swedish Dances	328 ft.
Transformations of a Horse	442 ft.
A Narrow Escape	426 ft.
Orderly Jameson	410 ft.
Wedding in Brittany	508 ft.
The Vestal	738 ft.
Engulfed in Quicksands	492 ft.
I Have Won a Pig	229 ft.
A Good Joke	541 ft.
Whimsical People	196 ft.

EDISON.

A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.
Playmates	360 ft.
Cupid's Pranks	935 ft.

LUBIN.

The Mountaineers	775 ft.
Our Own Little Flat	770 ft.
The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.
Easy Money	175 ft.
New Way to Pay Debts	275 ft.
See the Point?	220 ft.

BIOGRAPH.

Princess in Vase	938 ft.
Snow Man	717 ft.
Bobby's Kodak	518 ft.
Classmates	800 ft.
Energizer	789 ft.

MÉLIES.

Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.
The King and the Jester	321 ft.

VITAGRAPH.

Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.
The Deceiver	295 ft.
Mashing the Masher	300 ft.
Too Much Champagne	325 ft.
House To Let	438 ft.
The Farmer's Daughter	530 ft.

KALEM CO.

Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.
Evangeline	
Merry Widow	1,000 ft.
The Days of "'61"	585 ft.

SELIG POLYSCOPE CO.

Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.
Dr. Jekyll & Mr. Hyde	1,035 ft.
A Leap Year Proposal	775 ft.
Just His Luck	780 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.
The Hoosier Fighter	980 ft.
Jack of All Trades	620 ft.
Michael Strogoff	1,000 ft.

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Mr. Lewis M. Swaab,
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Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER, Fire Marshal.

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LATEST FILMS OF ALL MAKERS.

In "TRAVELS OF A FLEA," by Pathé Frères, a woman is exhibiting a few trained fleas in a glass case for a livelihood, and the spectators get the benefit of the whole performance for 2 cents. After the fleas have performed their stunts the public depart, when all at once the last spectator starts to scratch himself frantically. He rushes out and stops to tell a policeman what his trouble is. He has scarcely finished his tale when the officer also gets the itch. At the same moment the flea trainer comes running out of her menagerie, screaming that one of her artists has been stolen. Seeing the policeman going his way scratching, she pursues him. He, however, stops to talk to a nurse, the flea jumps on her; she goes her way, and stopping to have a drink, the troublesome animal jumps on the waiter. From waiter to officer, from officer to a row of soldiers, from soldiers to a college boy, does the flea jump and bite, until the trainer, who has followed all the peregrinations of her beloved pet, and has vainly endeavored to catch up with the last but always changing, flea-troubled citizen, catches hold of the young student, and after having secured her beloved scholar goes home taking the youth along with her.

"WILL GRANDFATHER FORGIVE? Also by Pathé Frères. Chaperoned by her governess, the granddaughter of a wealthy old man starts out for a walk. After some time they sit down to rest on a rustic bench, when a beggar comes up and obstinately puts forth his hand for a copper or two, notwithstanding the reticence of the two young ladies. A woodcutter working in the nearest thicket, noticing the beggar's impudence, comes forth and vigorously kicks the intruder, thereby permitting the ladies to resume their walk. In departing, however, the young lady drops her purse, but as soon as the honest laborer notices the valuable wallet he picks it up and, running after the owner, reaches the young girl just as she is entering the garden of the castle. He hands back the purse, and the young girl, apparently grateful for such honesty, but likewise finding the handsome stature of the woodcutter very attractive, gives him her hand to kiss. The next day the young heiress comes through the same path again, sees the woodcutter busily engaged stacking up wood, and profiting of a moment of inattention on the part of her governess she rushes up to him, and he, forgetful of the great social gulf that separates them, takes her in his arms. Unluckily for the lovers, this scene has had as spectator the rebuked beggar, who, well remembering yesterday's kicks, runs to the castle and tells the old gentleman of his granddaughter's relations with his woodcutter. The old man rushes to the spot indicated by the spiteful cripple and beholds the two still in a close embrace. He seizes his servant by the shoulders and hits him across the face with his riding whip, cutting a bloody streak on his face. Returning home, still in a towering rage, he bids his granddaughter to depart from his house, and the next scene shows her knocking at the modest hut of her lover. Four years pass by in complete happiness for the new married couple, and we see them, father, mother and a three-year-old daughter coming out of the same modest hut, he bound for his work and the two others bidding him good-bye. He reaches the tree he is going to fell and is seen vigorously striking the trunk, when all at once he blunts his axe. Stopping to look at the damage done to his tool, he does not notice the tree wavering, and suddenly the whole bulky giant falls, crushing the life out of him in a second. At the sight of the dead man, as he is carried home by his fellow workers, the poor wife falls weeping on her knees, but does not give way to her grief long, for she has her child to provide for, and as they are destitute her only salvation is her reconciliation with her grandfather. The little three-year-old child is sent forth to the angry man's dwelling and timidly tells her story to the ailing parent, who is nursing a gouty leg in the sun. At first he pushes her away, but her sobs soon touch the old fatherly string of love, and the last scene shows the old man being led by the little girl to where the mother is waiting anxiously for the sealing of her fate. A word from the forgiving parent brings her to his arms, and they all go away together.

The first scene of "MODERN SCULPTORS," by Pathé Frères, presents before the astonished eyes of the spectators a solid piece of marble, which the minute it is placed on a table seems to take life, and one can follow a snake-like line branding on the polished face of the stone the name of house of Pathé Frères. As soon as this stone has been engraved as by magic a handsome young lady appears with a huge lump of clay covered with a cloth. As soon as the cloth is removed from the soft mass it starts whirling and turning as if stricken mad, and one is asking one's self what all these contortions are going to lead to, when the vague shape of an animal not yet discernible seems to appear, and before one has time to make one's mind as to the category of brutes to which it belongs one sees the form of a remarkably well made orang-outang modeled out of the clay, who calmly smokes his pipe. Then the statue is removed by the same winning young lady and another covered block of the same substance is carried forward, and we see the clay going through the same movements as those of one possessed by an evil spirit, and after a few comical jumps and leaps one has before one's astonished eyes the statue of a crocodile. Several other animals are thus produced, and then the collection of masterpieces being apparently sufficient, our young lady appears with a new surprise. She presents a covered frame, and as soon as the cloth is removed from the front we see what appears to be a beautiful engraving of Grecian wrestlers. All at once the figures take life and two of the combatants are seen grappling viciously with each other, until the defeat of one is assured by his falling on his back. Several other subjects are presented on the screen and all are a remarkable display of talent and wonder.

The last scene is an exhibition of all the magic sculptor's handiwork. The statues previously seen are all exposed, forming an imposing collection, when an old shriveled up dame comes to the table to examine the statues. A chair being at hand, she sits herself to admire more at leisure, when two huge hands seize the poor little piece of humanity and actually press and squash her up in a small lump of clay. The poor old creature seems to have paid the penalty of her life for her curiosity, when the two hands, thinking their punishment too severe, start remodeling what was once a living being, and behold, in a few deft turns and movements of the clumsy fingers we see the little old woman back to life and apparently none the worse for her hard treatment, for she is seen toddling away again with a satisfied smile on her old wrinkled face.

Another film by Pathé Frères is entitled "WANTED, A MAID." Exasperated beyond measure at their bell call being absolutely ignored by their maid, the lady and master of the house rise from the table and go to the kitchen to give the inattentive servant a piece of their mind, but find that a rebuke would be useless, as the woman is helplessly drunk. She is therefore dismissed on the spot, and the husband tries to take her place by bringing the soup on the table himself. He, however, is not lucky or very clumsy, for he trips, upsetting the soup and table in his fall. This first failure discourages both Monsieur and Madame and they advertise for a new girl. Their coal dealer, hearing of their plight, sends them a friend of his, but at the first attempts made by the new acquisition several valuable knick-knacks are smashed, and she is not long in following the trail of her predecessor. Madame, in despair, decides to go herself to the employment bureau, and is seen returning with a neat and alert looking female. She is shown her work and appears to be a real treasure, for she even notices that Monsieur has no matches for his cigarettes, and lighting one offers it to the astonished smoker. She then helps her masters with their coats and hats and bows the delighted couple out of the house. Thinking she is well rid of her employers for some time, the supposed maid pulls off her wig and starts ransacking the house for valuables. Several rare articles have already disappeared in the thief's bag, when the proprietor of the goods, returning for a forgotten umbrella, discovers the burglar's trick and gives chase. The thief runs up to the roof in his disguise. All the tenants of the house, roused by the noise, are after him, and after a perilous chase the burglar, cornered and with only one loop-hole for liberty, a chimney, dashes down the black, sooty hole and lands in the office of the police headquarters. He tries to overthrow the high official, but the whole crowd of pursuers, having followed him down the same way, come on the scene, and the admired maid is overpowered and marched off to the police station.

"THE COSSACKS," by Pathé Frères, is an excellent reproduction of the world-famed riders of Russia in their various stunts and acrobatic feats while on their thoroughbred horses.

"LOTTERY TICKET" is another Pathé film. Possessors of a lottery ticket and hearing a newspaper boy on the street calling out the results, hubby and his wife leave their meal unfinished and run downstairs to secure the official report.

They read over every number nervously until they come to their own cipher. Oh joy! they have won the first prize. They rejoice over their good fortune, but are a little too exhuberant over their luck, for a burglar concealed in the room hears of the big amount of money to be collected and makes up his mind to steal the tickets.

As the husband departs for the banking house he shows his wife that for security sake he is putting the valuable papers in his hat. The burglar notices this and decides upon a clever scheme. He follows his victim downstairs and tells the door-porter, who has seen his tenant rush by, that he is crazy, and they both go chasing after him.

The burglar meeting on his way a boy with a bicycle, promises the lad a few pennies if he will catch up to the man that is running away and knock him down with his machine. The urchin consents and both man and boy start their chase afresh. They at last come upon the tired pursued citizen, and the boy knocking him down as arranged, the thief deftly exchanges his hat for the fallen one of his victim. So intent on his purpose of getting the money is our man, however, that he fails to notice the crowd following him and the change that has taken place in the headgears and arrives exhausted at the ticket office.

He takes off his hat, but alas! the tickets have gone. Frantic with rage and regret, he is trying to explain his misfortune to the counter clerk when in marches the thief, holding the stolen hat containing the tickets. At the sight of his property the unfortunate dupe tries to snatch the tickets from the clerk's hands. A fight ensues, and the police arriving on the scene, march the honest

KALEM'S HEADLINER
This Week — Friday
THE
Night Riders
(815 FEET)
A Story of the Big Tobacco War

man to the police station, and the burglar is seen departing with the collected money, unmolested and envied by the whole ticket office.

Pathé Frères: "DYNAMITERS." With a cruel look on his face and hiding at every corner, a man is seen creeping stealthily along the wharf, evidently looking for a victim.

By attentively following him one can soon discover that he is one of the most dangerous species of humanity: a dynamiter, whose sole aim in life is to destroy ships and despoil them of their cargo.

Having picked out his craft, he walks off rapidly, and following him in his home we see him call an accomplice, who, receiving his marching orders, goes hence to secure the aid of two brothers in crime, and after a short discussion between the trio as to the price of blood they start off, and in the stillness of night border a huge cargo boat, let down a diver with fuses, which are placed under the bow of the sleeping ship, and after the pirates have gone far out of reach a terrible explosion takes place, the terrified sailors who have not been crushed by the dynamite jumping into the sea for their lives; and when all is again quiet our criminals come back to the scene.

We then get a view of an army of divers deep under the sea loading themselves with cargo extracted from the bowels of the wreck, and soon they have brought the whole plunder up and are loading it on horses awaiting for that purpose up to their bodies in the water. They enter a mysterious cave, and now the blood money is being paid out to the gang. The first thieves seem satisfied with their lot, but the leader, expecting double pay and only receiving single fee, clamors for more, and being refused goes away, swearing to revenge himself. He rushes to the village, rouses the sailors, tells them of the cave along the cliff, where the dynamiters are in hiding, and they are all seen rushing madly towards that terrible den of crime. Being at last near the entrance of the grotto, the murderer and traitor enters the narrow passage, determined to lead the infuriated sailors against his unsuspecting comrades. Seeing, however, all his brother pirates gathered together intent on a new scheme, a terrible idea rushes through his head. He knows that the grotto has a secret and terrible device for exterminating intruders or unfaithful servants. This horrible death machine consists of a huge double ceiling provided with hundreds of sharp knives, which when a spring is pushed will come slowly down and cut every human being in the cave to pieces. He hesitates a minute, as he knows right well that by destroying his comrades he will die the same death. The idea makes him shudder, then a terrible, cold and evil smile curls up his lips, he presses the catch, and giving a yell of triumph dies a terrible death with the whole gang, pierced by thousands of knives.

Another Pathé film, "CHAMPAGNE INDUSTRY," shows that the making of America's favorite drink, champagne, is not so simple as one might think and requires quite a lot of implements and labor.

First the wine has to be blended in casks, as is well shown by this film. Then the wine having been put in bottles, it is sent to the corking department, where the bottles are temporarily closed and then set neck downwards so as to allow all impurities and sediment contained in the wine to deposit on the cork. The next phase which this delicious beverage undergoes is the uncorking of the bottles to extract the impurities which have gathered together in the neck of the flask. After that has been done the wine goes back to the corking department, where by means of hydraulic presses and patent wire binders the permanent corks are wedged in and made fast. From there the bottles go to the labeling department, where labels and capsules are affixed by women, and that with marvelous rapidity.

The last stage of the wine before going out to the customer is the packing room, where the bottles are put in wooden cases and baskets.

Before the liquid leaves for distant shores, however, the boss and superintendents take a bottle at random among the departing lot, open it, and after having tasted the contents give the O. K. and away it goes, carried by heavy trucks.

Pathé Frères: "SHANGHAI, CHINA." Its streets, people, traffic and amusement places are seen in rapid succession, thus making a scenic film of high interest.

"THE VIDEOS," by Pathé Frères, are a trio of experts on roller skates, and they begin their performance by executing a peculiar minuet while pirouetting with clasped hands at terrific speed; then they go through a dainty dance which is a fine exhibition of skating skill as well as terpsichorean art. One of the performers is then left alone and he rolls himself around the stage in a series of marvelous gyrations, including the "split" and single-foot work. All three then bow themselves out.

The story of "OUR OWN LITTLE FLAT" (Lubin) is as follows: A young married couple start their married life by living at the home of the bride's father. The old gentleman suffers from a bad attack of gout and ill temper and "Auntie," a maiden of many summers, objects to the liberties the young couple take with the house. She prods the old man on till he drives them out bag and baggage. Auntie is triumphant. Then they fix up their "own little flat." Everything goes well for a while until a day comes when they cannot

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A pleasing and unusual comic; strictly original, odd, and extremely different from the ordinary

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Keep your eye on the would-be philanthropists.

Use the films that get the money.

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pay the furniture man. He calls in his assistants and they proceed to take everything, leaving only a few draperies belonging to the wife. These she proceeds to use, with some old boxes and barrels from the kitchen, until the place presents a very fair appearance, but anybody unfortunate enough to sit on it is sure to take a tumble. Father-in-law calls, and after taking a few tumbles leaves in a highly excited state. A theatrical manager also calls and offers a part in his company to the young wife. This she accepts and makes an instantaneous hit. When the father takes her back home "Auntie" proceeds to once more show her authority, but is summarily fired out, bag and baggage.

A new Lubin offering is "THE MOUNTAINEERS," in which a moving picture photographer is seen taking a picture of some boys climbing a tree. He is unaware that he will witness a tragedy, which soon appears within range of his camera. A huntsman, who had laid down to rest, is robbed by a mountaineer. When he awoke and tried to defend himself the mountaineer shot him and threw him down a high precipice, seemingly dead. The huntsman is found later on by an old farmer, who runs home to call for help. Finding the suitor of his daughter at his home, takes him along. In the meantime the huntsman has been found by some revenue officers, who are on the lookout for moonshiners.

The mountaineer comes to the home of an old farmer to ask for his daughter's hand. When she rejects him he swears to have revenge. He accuses her father of being the murderer of the huntsman. The old farmer is arrested and held for court.

In the meantime the moonshiner's hiding place has been found. In the vain attempt to drive them out of the house the revenue officers burn down the building.

The next scene brings us to the court room, where the farmer is tried for the crime which he has not committed. At the critical moment the moving picture photographer enters with his camera and projects upon the wall of the court room a picture showing the crime and the criminal. The poor old man is released immediately, and the mountaineer placed in irons. The wedding of the farmer's daughter to her sweetheart ends the picture.

"THE DESERTER" (Lux). A young man drawn for military service arrives at his home for a visit, where he is greeted most affectionately by his family. Scarcely has he been seated when a squad of officers appear and he is summoned to do army service. Reluctantly he answers the summons. A few days later he is in his uniform and is off to his post.

On this trip he encounters the sergeant, who is of an ugly disposition but frivolous about girls. A conflict is narrowly averted as the sergeant endeavors to pay attentions to the ladies of the escorting party.

The young man deserts and for home. His uniform is disc and he is soon en route for the tier. At a grog shop he narrow capes detection. The hatred o bartender causes the alarm, and the assistance of a barmaid er him to escape. A hot chase e and with difficulty the man ge the boundary, where he collapses pursuing officers endeavor to him back, but a guard of the e calls a halt and rescues the deserte

---

"FREE ADMISSION" is an Lux subject. In this one friend wards to another two admission ets for an entertainment. The ti are delivered. Immediately all p rations are made for the occasion husband and wife start out on a s ping tour. The millinery, dry g clothing, hatter, etc., all are c upon and a brand new turn-ou hired. Loaded down with pa they return to their home.

When they reach the theatre dismiss the carriage they step u the entrance and are astonishe learn that the place is placarde closed for the season.

Our enthusiastic friend and his are left to pick their way home, w more time may be enjoyed for th flection upon the subject.

Still another Lux film is "T DOG'S SCENT." In this a hu goes on a trip. During his abs the house is pilfered by burglars. wife interferes but is stricken d When the unsuspecting husband turns he finds conditions to sta him and sounds the alarm. Assist pours in from all directions. An hat on the floor is a clue, and dir the hunter lets his dogs off in pu and the officers are led to the ren vous of the guilty men. They m a hurried exit through the floor. door is broken down and the mod exit determined by the dogs. officers gain upon the men. A ning battle takes place. When bro to bay one of the men and an of are killed. The other man seeks re in a shack, and after the doo broken down he is brought out taken prisoner.

At the home the patient is gressing very nicely, and the hu is happy to think the assault is n great as he presumed it to be. officers return to report the cap of the man. The scenes conclude an enlarged view of the dogs.

The Selig Polyscope Company i "THE MAN IN THE OVERAL for which we received the follo absorbing story:

KALEM'S HEADLINE

This Week — Friday

THE Night Rider

(815 FEET)

A Story of the Big Tobacco W

e first scenes, occurring in the and different portions of a mod- umber yard, show the hero's love he girl and trouble between the s. Jack Gray, the girl's sweet- , knocks his aggressor to the nd. The villain, reeking with ge, is next seen, in company with f his friends, drinking and plan- a plot against Jack Gray. At a party given in honor of the en- l sweethearts the villain and his companions are seen to enter and k the hero. A stirring scrimmage s, and again Gray floors his an- nist, but not without upsetting the l spread. The knave manages to and possesses himself of a d oil lamp, which he hurls at his with deadly intent. Gray barely es and the dangerous missile wild, crashes through a mirror sets fire to the place. The other emen guests have, in the mean- subdued the villain's affiliates as the smoke from the explosion s, Gray again has the instigator control and all three intruders oughly ousted.

e news of this affair reaches the of the firm and Gray is called for an explanation. He places lame where it belongs and the foreman is discharged. Burning hatred for his rival, the villain incites a number of his former rlings to try and induce the own- o reinstate him and discharge , under the threat of serious trou- hould their demand be refused. villain and his gang are seen out e lumber yard, riotous and threat- g. Needless to say, their demon- ion is ignored. Still intent upon urpose, the villain employs an n workman, who also has a ance, to help him put his rival of the way. Then follows the ort of one of the most dastardly es ever concocted for the rid- e of an enemy. The scene is the ior of a large saw mill. The inery and huge saws are in op- n and the workmen are busy at evers and at planing. Jack Gray s and consults one of the saw- in connection with an order for rial. The workmen depart to ful- same. In the interval Jack's theart has learned the former foreman's purpose and warns Jack that his lif Being a brave fellow, heed her advice further her for the interest sh The girl leaves him, aft is no one in the mill b villainous scoundrel, a his murderous hirelin ingly enters and attac from behind. Gray, n is alert and opposes h a life and death strug avail, for his antagonis to fulfill their intentio soon knocked uncons jugated to a helpless he of his murderous enem no time, for although a are bolted the crime v contemplate would s the severest punishme imposes. In an insta unconscious hero, thr the traveling table o saw, start the machi their victim to an app death. But our brav in hearing the scuffle, from the office once herself that her swee danger. To her inten finds the door locked, the window and al from the ghastly sight eyes: the form of her s ly but surely gliding i death. She breaks the trying to reach the d manner—every mome but her efforts are futi this discovery she su tirety of admirable co plank and thunders it door until a panel is k ficiently close for he bolt. She is next seen toward her betrothe time is dangerously saw. She drags him and partly rouses him Her screams have, by the attention of othe gether with the presi who quickly start in two scoundrels, and a thrilling chase, in w fire at their pursuers tured without loss o side; a remarkable fea duction, considering thrilling and sensatio of same. The chase piece of ground and sively rustic formatio beautiful background picture.

The closing scene s mill owner makes ou of the plant, bestowi tice to Jack, in per

ALEM'S HEADLINER

This Week — Friday

THE

ight Riders

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tory of the Big Tobacco War.

FILM

Write, Wire or Call

The Talking Ma

SELIG FILMS

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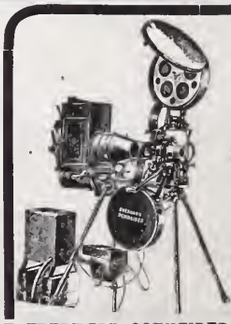

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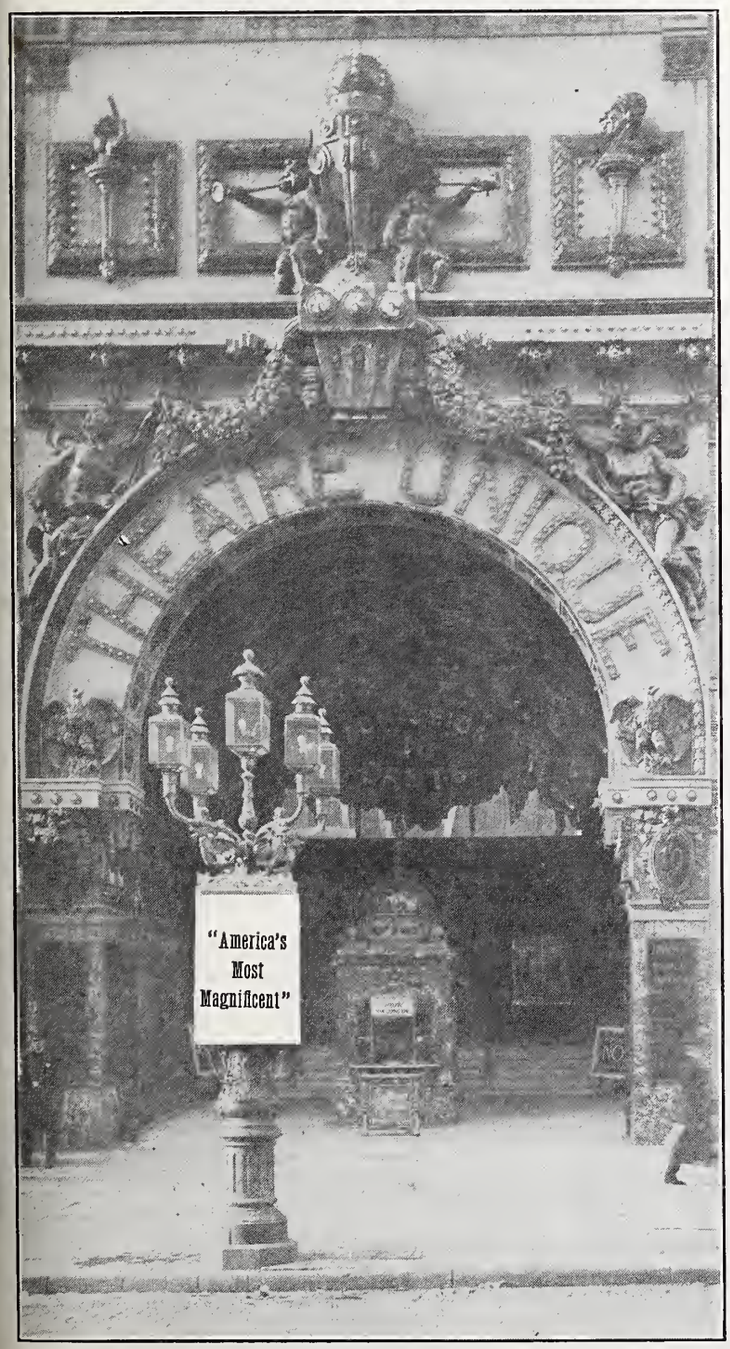

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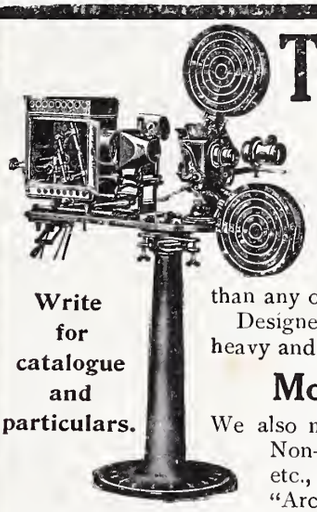
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The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

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the public demand for amusement. His ideal of the "proper article" is just such a house as he now has in charge, where everything is always in perfect shape—where the twenty odd employees which include uniformed cashiers, ticket choppers and ushers—work like clock mechanism.

"I don't believe," he says, "that moving pictures were ever destined to perform the ignominious labor at which they are now employed—namely, in little store dugouts, cheap shacks and in fact, any place with chairs and a screen in it. The enormous undertaking which the production of a film calls for makes the product worthy of a better reception. The public have shown that moving pictures have won their favor and have given unmistakable evidence of a willingness to patronize them; and why should not the promoters of this form of amusement go to a little more trouble to hold this good-will which is evidenced in such substantial form? I look forward to the day when moving pictures will come into their own. By that I mean that they will be snatched from the store and hallway and put into real temples of art—such as we have endeavored here to build up—just as was the case with 'variety' or 'vaudeville' in its march toward its present position with the amusement-loving public. Cynics who discredit the substantiality of the grip which the film holds in hearts of the public need only sit do in one of my seats some day and how the audiences cheer and appla 'mere pictures,' and I have no doubt that this is the case elsewhere, also. T man who conducts a theatre of this k must reckon with all the various si of human nature, and he must prov for the pleasure of all. No matter h elegant a theatre may look from street, if the high class performance not to be found inside the public v soon show that they are aware of

From Mr. Weill's remarks, it v easily be seen why the projectors f their investment making good so rap ly; it is because they please the pub and the public will always show its preciation. The theatre is equipped w the very finest and most improved p jecting apparatus, and the man behind ray is a crackerjack. The construct of the theatre conforms perfectly w all the rules, regulations and other ha ships prescribed by the various mun ipal departments, all arrangements ing made for ventilation and emerge exit. The film service is supplied Harstn & Co., who also furnish other two houses in Boston; and cording to Mr. Edgar L. Weill's i of the proper kind of show, that serv must certainly be a "service premier."

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DEPARTURE OF THE STAGE-COACH.—The schoolmarm from the East arrives at a Western wn—Is gallantly assisted to the waiting stage-coach by a cowboy.

THE HOLD-UP.—The cowboy overhears a plot to rob the coach—The stage held up—Passengers mpelled to give up their valuables—The schoolmarm held for ransom—The cowboy meets the stage-ach—Informed of the hold-up and abduction of the girl—He dashes on after the escaping robbers—nds the schoolmarm's gloves on the road.

THE ROBBERS QUARREL.—They dispute over the possession of the girl—Shake dice for her The cowboy discovers them—Warns the girl—Mounts his horse and at full speed rescues the teacher Is off before the astonished gamblers can stop him—He reaches the stage coach and puts the hoolmarm aboard.

THE SCHOOL-HOUSE.—Children at play—The preacher seeks the hand of the school mistress His rival, the cowboy, appears—Presses his suit—Discomfiture of the minister—Cowboy and school-arm go out riding—The cowboy again seeks her hand with no better result.

THE SCHOOLMARM'S HOME.—The preacher calls—Declares his admiration for her—Inter-ipted by shots outside of the house—It proves to be a drunken cowboy—The minister dresses as an dian to frighten him away—The cowboy bursts in the door and discharges more shots—Makes the ightened minister smoke cigarettes and drink liquor—He then discovers that he is a parson—He rces the minister to marry him to the schoolmarm—The ceremony—The cowboy discards his dis-uise—Is recognized—The girl rushes to his arms and the parson faints.

No. 6349 **Code, Velerhande** **Length, 950 feet**

A Country Girl's Seminary Life and Experiences

Synopsis of Scenes.

THE OLD FARM.—A country girl leaving home for the Seminary—Bidding good-bye to the old folks and her sweetheart.

THE RECEPTION HALL.—Arrival of the pupils—Parents bidding the girls good-bye—Assigning the girls to their respective rooms.

THE PROMENADE—The country girl meets a city college boy—Becomes the laughing stock of the college on account of her odd country clothes.

ROOM-MATES.—Her room-mate shows the "bread and butter Miss" how to dress, walk and act stylish—Soon she is transformed into a stylish young lady with all the city ways.

HAZING.—The country girl and her room-mate are taken out in the dead of night and made to take college secret society oath before a grinning skeleton.

RIVALS.—The country girl soon becomes the belle of the college and wins the affection of her rival's sweetheart.

STOLEN INTERVIEW.—Climbing out of second-story window with a sheet rope—The city girl meets her lover—They quarrel and she decides to get even with country girl rival.

THE INVITATION.—Tom receives and accepts invitation to the basket-ball game

THE BASKET-BALL GAME.—During the progress of the game, our heroine sprains her ankle, but heroically decides to finish the game—In the meantime, her city rival robs the girls' lockers and lays the blame upon the country lass—The real thief is finally discovered and expelled from the college.

THE FIRE—The college catches fire through the carelessness of the disgraced girl—Soon the entire seminary is on fire- Our heroine, caught in the flames and unable to escape, falls unconscious upon the bed.

THE RESCUE.—All is excitement—The girls come pouring out of the burning building—Our country girl is missing—Tom to the rescue—Into the building through flame and smoke—He soon returns with his sweetheart in his arms.

BACK TO THE OLD HOME.—The country lass returns a cultured young lady, but realizes that "home hearts are best after all." **No. 6358** **Code, Veleras** **Length, 1,000 feet**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 354

STAGE MEMORIES OF AN OLD THEATRICAL TRUNK

Synopsis of Scenes.

HOME OF AN OLD ACTRESS.—An old white-haired lady reading—Her young daughter enters d, with all the joy of youth, begs to go to her first fancy dress ball—The old lady refuses, but lents upon recalling the days of her youth—The daughter has no ball costume—Her mother re-embers the costumes she used to wear during her stage career.

AN OLD THEATRICAL TRUNK—Mother and daughter ascend to the attic where lies the old unk—It is filled with numerous dancing costumes—The young maid takes out one costume after nother until finally a dainty little Japanese gown is found—The daughter quickly puts it on.

THE DAUGHTER'S DEPARTURE.—The old lady shows her daughter how to play the part r the costume she has selected—The daughter rehearses her part to the old lady's satisfaction -Her daughter dons an opera coat, kisses her mother good-bye, and departs.

STAGE MEMORIES.—The old lady returns to her armchair and falls asleep—The old theatrica trunk appears on the table—The lid opens and dainty miniature dancers of all nations emerge each with its typical costume and dance—First Turkey—then Mexico—Hungary—Spain—Italy —Russia—Germany—France—England—Canada—Scotland—Ireland —and America—The old lady is awakened from her dream by her daughter's return from the ball—She then describes to her the dream of her by-gone stage triumphs.

No. 6347 **Code, Velenosita** **Length, 635 ft.**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 353

OTHER LATE FEATURE FILMS

lo. 6346—Animated Snowballs.	Code Velenosa.	Length 795 Feet.
lo. 6345—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
lo. 6344—Playmates.	Code Veerslot.	Length 360 Feet.
lo. 6343—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
lo. 6342—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
No. 6341—A Yankee Man-o-Warsman's Fight for Love.	Code Veerpasser.	Length 830 Feet.
No. 6340—Fireside Reminiscences.	Code Veerloon.	Length 505 Feet.
No 6339—Rescued from an Eagle's Nest.	Code Veerlieden.	Length 515 Feet.
No. 6338—The Suburbanite's Ingenious Alarm.	Code Veerkracht.	Length 595 Feet.
No. 6336—Laughing Gas.	Code Veerboot.	Length 575 Feet.
No. 6335—College Chums.	Code Veenwertel.	Length 700 Feet.

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NEXT SUBJECT—Shipment Thursday, April 9, 1908

Tale The Autumn Leaves Told

No. 6350. **Code, Velero** **Length, 820 feet**

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Includes, among other improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Rheostat, New Enclosed Switch, Improved Take-up Device, New Revolving Shutter and Asbestos-covered Cord Connection.

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LATEST FEATURE SUBJECTS

Country Girl's Seminary Life and Experiences

Synopsis of Scenes.

OLD FARM.—A country girl leaving home for the Seminary—Bidding good-bye to the old er sweetheart.
RECEPTION HALL.—Arrival of the pupils—Parents bidding the girls good-hye—Assigns to their respective rooms.
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MATES.—Her room-mate shows the "hread and hutter Miss" how to dress, walk and act on she is transformed into a stylish young lady with all the city ways.
G.—The country girl and her room-mate are taken out in the dead of night and made to e secret society oath before a grinning skeleton.
S.—The country girl soon becomes the belle of the college and wins the affection of her etheart.
N INTERVIEW.—Climbing out of second-story window with a sheet rope—The city girl lover—They quarrel and she decides to get even with country girl rival.
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TO THE OLD HOME.—The country lass returns a cultured young lady, but realizes that arts are best after all."

No. 6358 Code, Veleras Length, 1,000 feet

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Synopsis of Scenes.

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AN OLD THEATRICAL TRUNK—Mother and daughter ascend to the attic where lies the old trunk—It is filled with numerous dancing costumes—The young maid takes out one costume after another until finally a dainty little Japanese gown is found—The daughter quickly puts it on.

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No. 6347 Code, Velenosita Length, 635 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 353

ANIMATED SNOWBALLS

A VERY GOOD COMEDY

Synopsis of Scenes.

INTERIOR OF A COUNTRY HOME.—Cynthia, the farmer's daughter plans to go skating heau—The young couple about to leave—Detected by her father—Compels the beau to urried exit—The farmer orders his daughter to sit down at the organ and practice her music he lover returns—Brihes the little colored girl to continue the lesson on the organ while skating—The colored girl elaborates on the music lesson with hoth voice and feet—The the next room notices the difference—Finds his daughter gone and starts after her.

ICE POND.—Cynthia and her heau having a glorious time skating on the ice—He is t skater and shows her some fancy skating—Her father arrives—The young couple make ore with her father in pursuit.

CHASE.—The farmer loses them in the woods—A tramp informs him which road they also joins in the chase—The runaway couple hire a sled from a country hoy—They coast over the hills to elude the farmer—He with the other pursuers continue the chase under difficulties.

ANIMATED SNOWBALLS.—The young couple roll off the sled and down hill, collecting the snow as they roll—They soon become huge snowballs—Can't stop if they want to—Continue rolling and becoming larger snowhalls until they reach a high ledge—The snowballs roll over a [illegible] Thus the chase ends—The old man arrives in time to give the heau a thrashing with his erring Miss Cynthia is chastised and led home by the ear.

MORAL.—Never take a music lesson on skates.

No. 6346. Code, Velenosa. Length, 795 feet.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 352

OTHER LATE FEATURE FILMS

5—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
4—Playmates.	Code Veerslot.	Length 360 Feet.
3—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
2—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
1—A Yankee Man-o-Warsman's Fight for Love.	Code Veerpasser.	Length 830 Feet.
No. 6340—Fireside Reminiscences.	Code Veerloon.	Length 505 Feet.
No. 6339—Rescued from an Eagle's Nest.	Code Veerlieden.	Length 515 Feet.
No. 6338—The Suburbanite's Ingenious Alarm.	Code Veerkracht.	Length 595 Feet.
No. 6336—Laughing Gas.	Code Veerboot.	Length 575 Feet.
No. 6335—College Chums.	Code Veenwertel.	Length 700 Feet.
No. 6334—The Trainer's Daughter.	Code Veenwerker.	Length 800 Feet.

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NEXT SUBJECT—Shipment Thursday, April 2, 1908

The Cowboy and the Schoolmarm

No. 5349. Code, Velerhande Length, 950 feet

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Includes, among other Improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New Style Rheostat, New Enclosed Switch, Improved Take-up Device, New Revolving Arbitter and Asbestos-covered Cord Connection.

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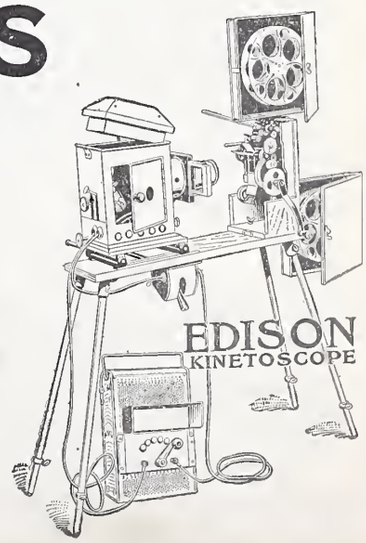

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READY TUESDAY, MARCH 31st

The Fresh Air Fiend

Or HOW HE WAS CURED

Copyright, 1908, by The Vitagraph Co. of America.

A "fresh air" crank persists in opening the windows and doors at home, in the office, etc., causing his associates and family endless annoyance, and himself much abuse. Leaves his front door open—a sneak thief steals his fur overcoat and silk hat. Owner starts in pursuit. Meets several men wearing like garment and hat and accuses them of stealing. Finally returns home disgusted; sneezing and shivering. Sleeps and dreams; doors and windows fly open, bed is blown across the room. Wakes up, vows to give up his "fresh air" eccentricities.

LENGTH, 445 FEET

A Mexican Love Story

Copyright, 1908, by The Vitagraph Co. of America.

A young Mexican forsakes his poor sweetheart, transfers his affection to the wife of rich native. The poor girl endeavors to win him back, he strikes her down. The deluded husband passes, assists the fallen woman; she tells husband of his wife's infidelity. He comes upon the lovers unexpectedly, forces the younger man to fight and in the duel kills him.

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WHOLE NUMBER 104.

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262 Feet - - - $31.44

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541 Feet - - - $64.92

and six more subjects

SEE DESCRIPTION IN OUR WEEKLY BULLETIN

NEW YORK: 41 W. 25th STREET

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DENIES MALICIOUS RUMOR.

We are in receipt of the following letter from the president of the Film Rental Association, which speaks for itself:

Pittsburg, Pa., April 9th, 1908.

Editor Views & Films Index.

Dear Sir,

My attention has been called to the editorial in the Moving Picture World, issue of April 4th, which reads as follows:

"When we were in Chicago we saw a petition signed by holders of some forty votes in the Association asking that a meeting be called at an early date, suggesting the 28th of March or the 4th of April. This was duly forwarded to the proper officers. The Executive Committee met March 21st and submitted the request to the manufacturers, who at once vetoed it, saying that under no consideration must a meeting of the Film Service Association be held."

Regarding the publication of this, would say I consider this a malicious and deliberate misrepresentation of the facts. Such a petition was never submitted to the members of the Executive Committee, nor was it ever submitted to the manufacturers. I have never seen such a petition as this. After my return to Pittsburg on March 23d, I was shown a request received by two members of the Association in this city, asking them to sign a call for a meeting of the Association, which, in itself, proves that this petition was not signed up and even ready to present to the officers on March 21st. I consider the publication of such matter as this by the Moving Picture World very harmful to the Association, and believe it was published by them with no other object than to create dissatisfaction among the members of the Association with their executive committee and officers. I have asked the Moving Picture World to publish a correction of this statement, but I have informed them at the same time that I have no doubt that even if they should publish a correction that they have already accomplished the object which caused them to publish this matter in the first place.

Yours truly,

(Signed) JAMES B. CLARK,
President F. S. A.

Upon discussing this matter with the secretary of the Association our representative was told that no such document as a petition was either heard of, received or ever "submitted." Nobody in the trade, however, seemed to pay any attention to the queer item, only very few having seen or heard of it. But when attention was called to it, the general opinion was that it is not surprising to see anything of that kind in the columns of that journal. Better still, one manufacturer laughingly suggested that this was only another practical joke played on a too eager newsgatherer, whom it has become a habit in the trade to excite with unfounded news "dope." The only consolation we can offer the Association is that the spreading of the false report among the readers of that sheet cannot possibly do any harm—they are too few in number to reckon with.

But really—it is to laugh!

ANOTHER ONE.

The same source attempts to inform the trade of how Henry W. Savage is after the scalp of the Kalem Company; it is printed that Miles Brothers and the Film Service Association are restrained from using the film, and something is also said about the surrender of the films by Kalem, who must also give an accounting.

One of those most concerned in the matter emphatically states that nothing of this kind of condition exists. As a matter of fact, the injunction against the Kalem Company should now be dead news as far as a trade journal is concerned, it being known that the injunction was taken by mutual consent. This talk about Kalem surrendering film and rendering account, etc., is piffle; as an instance of how they stand with the Savage people, it need only be mentioned that the theatrical concern is now contemplating making a film of several great scenes of the original "Merry Widow," and the Kalem Company will, in all probability, do the work.

We have found that articles on trade matters very often appear in daily papers greatly distorted, and the "Injunction Suit" was one of them.

Moral—Happy is the editor who doesn't fire newspaper clippings into his columns by the wholesale.

CALL TO OPERATORS.

New York and Elsewhere.

E. Louis Keehn wishes us to announce to operators in New York City that a meeting will be held on Wednesday, April 22, 1908, at the Old Dominion Moving Picture Company, 14 W. 27th Street, at 10 A. M. Twenty-eight operators, personally interviewed, have expressed their willingness to join in association at once, and it is requested that at this initial meeting of a protective association, every licensed operator in New York attend. Those who cannot answer the call in person are asked to drop a postal to Mr. Keehn at 245 W. 37th Street, expressing their willingness to join.

"We want to get every operator holding a license," says the organizer, "so that it will be known to the trade just where and how the demand for competent men can quickly be filled. This will be a purely local organization, which will do its utmost to promote and maintain the good standing of the deserving men of our craft. It is high time that this were done, for the benefit of all concerned."

Mr. Keehn wishes that secretaries of out-of-town locals would communicate with him.

A POINT?

The following is a translation of an article which appeared in Phono Cinema Revue:

"At the convention at Paris certain of the manufacturers were greatly disturbed over the final attitude of Mr. Eastman and demanded of him whether he would continue to furnish film to others than members of the Edison group. The letter which we publish, and which is signed by the important name of Geo. Eastman, himself, puts an end to the alarms. The letter is directed to the Phono Cinema Revue, Paris, France.

"'I am in receipt of your esteemed favor of the 12th and I have the honor to answer the following questions which you have asked me:

"'1. What do you consider is the exact nature and value of the re-issued Edison patents and what rights are likely to be given them by the United States courts?

"'I am not able to answer this question as I have never been the defendant in an action under the re-issued patents of the Edison Co.

"'2. What are likely to be the consequences if there should be such a new state of affairs?

"'I am not able to answer this question either, as I do not know whether Mr. Edison intends to limit the number of his licenses to an inconsiderable number or not.

"'3. Is there any truth in the rumor that has been circulated that the Eastman Co. is to sell its film exclusively to this group or any other similar group?

"'In response to this rumor, I have the honor to inform you that there is no truth whatever in this rumor. We have been recently making more additions to our film plant, a section of our works which is always increasing. In consequence, we are more than ever prepared to take care of more orders for films than ever without any delay, in short to more than satisfy the greatest demand which is likely to come up. There is no possibility of the manufacturer of films passing from our control.

"'GEO. EASTMAN.

"'P. S. I am handing you herewith a booklet issued by the Edison Co., which I have just received. This book contains the material which answers your first question.'"

[The above article should prove of great interest to everybody in the trade, as it puts the Eastman Company in the light of supporting the people connected with the Edison movement and supports the statement published by the Edison Company, and which appeared in our columns in our issue dated February 29th. While in the body of the letter it answers to the question of what the exact nature and value is of the re-issued Edison patents and what the rights are likely to be given them by the United States court, Mr. Eastman says he could not answer this question as he has never been the defendant in an action under the re-issued patents of the Edison Company. On the other hand, in the postscript he says that the booklet which was issued by the Edison Co., defining their position, and which was published in our columns for the benefit of our readers, in our issue of February 29th, contains the material which answers their first question.

From the above, there is reason to believe that our foreign contemporary SHOULD feel alarmed, as this introduction of the Edison booklet by Mr. Eastman means *something*.—EDITOR.]

LEN. SPENCER LYCEUM BUREAU.

Who would have thought, when people were marvelling at the wonders of moving pictures to the tune of ten times the present general admission price, that some day moving pictures will be installed in temples of their own? Better still, who is there who anticipated such stunning success for them; but still further, who could have predicted that a booking office, with all the rush and hurry and bustle of a regular theatrical bureau furnishing Broadway productions and three-thousand-dollar vaudeville acts, would develop as a result of the demand for theatorium amusement? A visit to Len Spencer's Lyceum, at 44 W. 28th St., New York, is the realization of it. Here, escorted by the genial Len Spencer himself, the writer was taken through the quarters.

Vocalists? Why certainly! The Lyceum furnishes singers of all grades at salaries commensurate with their abilities who are first tried out in a department set aside for that purpose, and there are male and female—take your pick. (Mr. Spencer, himself a widely known vocalist, passes judgement). Every class of pianists there are, from "instinct players" who can readily adapt their talent to pictures, to players of classical music, sight readers, transposers and happy mediums who have trained themselves especially to that class of music best adapted to moving pictures. Whatever other kind of music may be required the Lyceum will furnish—trap drummers, cornetists, violinists or any other kind of instrumentalists. We must not forget the operators. Len Spencer always has them on hand, experienced men with license certificates and best of references.

Another interesting feature is the equipment of the vaudeville acts for the theatorium. Here is a wide range of

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Long Distance Wireless Photography

LENGTH, 366 FT. *PRICE, $44.92.*

One of the most comical films ever produced.

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LENGTH, 363 FEET. *PRICE, $44.56.*

As a Comedy Creation this film has no equal, and will cause SHOUTS OF LAUGHTER.

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The Prophetess of Thebes

LENGTH, 458 FT. *PRICE, $54.96*

The most Mysterious of all Mysteries.

Let us hear from you if you wish to receive our weekly bulletins.

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1609 - 1610 MASONIC TEMPLE

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In dealing with us remember your neighbor can't get our subjects, as we buy from 15 manufacturers who are outside of the Combination.

acts, salaries being entirely in accordance with the theatorium situation: jugglers, ventriloquists, trick cyclists, monologists, comedians and a host of others, more or less distinguished vaudeville celebrities, whom the Lyceum will book at salaries which appeal to moving picture theatre managers.

For the convenience of the profession, there is maintained a Music Publishers' Exchange, where the professional copies of the publications of all the song concerns are supplied. In the Musical Bureau special arrangements and orchestrations may be made of any selection for orchestra or piano which is a boon to the instrumentalist who cannot transpose. Besides this, there is also to be found provision for the composition of special songs and any variety of incidental music, etc.

The matter of furnishing song slides to the shows is one of close study on the part of Mr. Spencer, who is said to be a "crank" on quality of slides, for all goods must pass his personal supervision. He is certainly a strong believer on the artistic presentation of illustrated songs. "The free slide service supplied by some film rental concerns and which costs the subscribers nothing is worth what it costs—nothing," says he. Slides are also furnished to order, each manager being given songs suited to his particular needs. Announcement slides are also given particular attention.

An important matter which Mr. Spencer has raised his voice against is the custom of song publishers who seek to popularize their songs by sending singers to the nickelodeons, free of all cost to the manager. "This is all wrong and its influence is bad. The daily recurrence of song material from one publisher at a show lays the management open to paying nothing for talent. The public notes this sameness or lack of variety and avoids such places. How can the performance be in any way meritorious? The singer is entirely obligated to the publisher. He is not working for the picture show, nor for the audience, hence does not endeavor to please the public with his 'art.' The only way that he does attract them is when he importunes them to sing or whistle his song. The public is not stupid; they know that the prime motive is to sell them music, and they dislike being peddled to when they are paying for amusement."

Personally, Len Spencer is enthusiastic as to the future of moving pictures; in fact, he was shocked at being quizzed in this direction, thinking the interviewer to be of different mind. "Does the general atmosphere pervading here indicate that I think it will last only a little while more?" he asked. It certainly does not. Judging by the stock of goods on hand, and the list of bookings ahead, Mr. Spencer is resting easily on that score; for surely, success is born of effort, and what incentive is stronger than confidence?

Taking the Len Spencer Lyceum Bureau in its entirety, then, it is most striking as an evidence of the health and fine development of the moving picture show business. And a strongly indicative note is sounded by Mr Spencer when he says: "Any manage who will just provide himself with th best film service obtainable, can safel leave the rest of his shows in m hands with the assurance that his in terest will be well taken care of."

WRITES AGAINST BILL.

Jack Glynne, owner of a moving pic ture show at 977 Third Avenue, Ne York, was one of the first moving pic ture men to voice protest against th Gluck Bill, which was passed at th Albany Legislature, recently. Mr. Glynn has been in the show business for year and from his experience he states tha the Exhibitors' Association in Ne York is not doing all it should do. H wrote the following letter to the Gove

JACK GLYNNE.

nor of New York State to which he ceived a reply acknowledging rece and promising best considerations at t hands of the executive:

New York April 2, 19

To his Excellency, Governor Hughes Sir:—

Will you permit us to call your tention to a most unreasonable a vicious piece of class legislation sp cifically directed against an inoffens kind of business, the moving pict shows in the city of New York.

If the report of this morning's tion of the New York Herald is rect, the Assembly passed the Gluck increasing the license fee to $250 providing that children under the of fourteen years cannot be admi to these places during school hours after five o'clock in the afternoon.

The effect of this prohibition w be to practically exclude children be the age of fourteen from these ha less exhibitions altogether, and to w serious injury to persons who have vested their money in fitting up places of amusement.

It should be remembered that five-cent moving picture show is highest priced form of entertainment many of the poorer classes can af and that the many assaults which lately been leveled at these places been only too plainly the evidence vindictive jealousy on the part of

eatrical managers and actors of the gher priced theatres.

While the prohibition against admis-on, during school hours, of children low the age mentioned might be con-dered reasonable, we sincerely hope at you will not permit the clause ex-uding them practically, to become a w. Such a rank piece of harassing id monstrous injustice should find no ace upon the statute books of what is aimed to be a free and independent ate. It resembles too closely the auto-atic edicts of monarchical countries.

In conclusion, we would further say hat the proposed license fee of $250 ould be a prohibitive figure for many f these shows.

We have the honor to remain,

Yours truly,

JACK GLYNNE,
EDWIN BERGH.

SONG SLIDES

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I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
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I'll Love You Just the Same.
I Would Not Refuse a Little Love.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.
When Autum Tints the Green Leaves Gold.
Gypsy Ann.

HENRY B. INGRAM.

Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

SCOTT & VAN ALTENA.

When You Know You're Not Forgotten By the Girl You Can't Forget.
When Bob White is Whistling in the Meadow.

HARSTN & CO.

My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
The Peach that Hangs the Highest Is the Sweetest on the Tree.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
See Saw.
School Days.
What the Rose Said to Me.
Blue Jeans (in preparation).
Keep on Smiling.
The Girl Who Threw Me Down.
In the Land of the Buffalo.
'Neath the Old Cherry Tree Sweet Marie.
In the Valley Where My Sweetheart Waits for Me.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.
When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.
Roses Bring Dreams of You.
Hoo-Hoo, Ain't You Coming Out Tonight?

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 15. APRIL 18, 1908. WHOLE No. 104.

Published by
FILMS PUBLISHING CO.,
36 East 23d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
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One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

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THE LATEST BULLETIN.

What is by far the most important bulletin which has as yet been issued by the secretary of the Film Service Association is the last one, in which members are asked to answer questions, the replies to constitute a vote on the popularity of the existing rental schedule.

There certainly is a faction which will at once interpret this as a sign of weakness on the part of the association; but is it? To begin with, "Nothing attempted, nothing done."—everybody can criticize and correct, but who were the wise ones when the first schedule was announced? Of course, there is now a wide difference of opinion as to the effort and practicability of any fixed rental schedule but it is certain that had none even been introduced the members would be making the welkin with their shouts ring for some kind of a check on rate-cutting.

As a test, we communicated with fifteen association renters in various sections of the country and out of this number twelve stood strongly in favor of maintaining the present scale, the three being unanimous in demanding unrestrained price-fixing,—no schedule at all. If the same ratio of support for the schedule obtains throughout the membership, the opposition will no doubt be surprised; for all kind of wild reports have pictured the association men cutting the rate by divers business manipulations.

Suppose, however, that there is a landslide against the scale? Will the Executive Board reduce it or abolish it entirely according to the vote? Judging by how that body acquiesced to the request for reduction once before, there is reason to suppose that the will of the majority will again be done. The rate on the schedule, furthermore, is another way of asking "How is business?" and the reply will be interesting. According to last advices, all of the members have not as yet responded; but if they decide that they would rather fight the issues on a low-price basis and proceed to do it, there is a strong, frank feeling expressed among some independents that nothing will be in their way toward securing tremendous business. If the schedule dies (which now seems improbable) the association may tell itself consolingly that "it is better to have loved and lost than never to have loved at all" —then, into the melée for *all* of the business!

Moving Picture News From Everywhere.

The Kleine Optical Company has filed a denial of the complaint entered by the Edison Company in its suit.

The Selig Polyscope Company has postponed the release date of their new film, "The Holy City," to April 23d.

As a proof that motion pictures are rapidly gaining in the class of attendance, it is pleasing to cite that an ex-lieutenant-governor of New York and his family, together with a justice of the Supreme Court, visited the show given by Henry Oehler at 1828 Amsterdam avenue, New York city. The story pictures gave particular pleasure to the visitors.

The Chicago Amusement Company (D. E. Mulvey and F. A. Fishrupp) has built a new and excellent theatre at 122 East Madison street, Chicago. The concern now controls four shows.

Not only the privilege of enjoying a smoke, but also a moving picture show *sans* coat and collar is the latest in religious services, this coming from the Episcopal Church of the Ascension, at Atlantic City, N. J.

Accused of having stolen one of the moving picture machines in Chicago, William Sanderson, alias Fred. Henning, was caught in Minneapolis and extradition was quickly effected.

The weather being of the right sort last Sunday, about 20,000 people visited Coney Island (N. Y.), and it has gone on record that the picture shows gobbled up all the business.

James H. Smith & Co. are again running the Berkeley, a moving picture show at 205 Chestnut street, Berkeley, Virginia.

R. E. Morningstar has opened the Grand, a moving picture show at North End, No. Towanda, New York.

Tschappatt & Hollingsworth have purchased from John Hendershot the moving picture show which has been in operation on East Main street, Bridgeport, W. Va. They are figuring on a number of marked improvements, including a remodeled front and a new floor, such as will give the rear seats a proper elevation. It will take several days to make the contemplated improvements, but they will be so satisfactory when completed that the place should prove to be highly popular with the general public.

Formerly a minstrel house, the Eleventh Street Opera House in Philadelphia, is now showing moving pictures.

A. H. Morris demonstrated the workings of a moving picture machine before the ordinance committee at Bridgeport, Conn., after which they attended the Crescent's show. They pronounced everything O. K.

S. B. Keener & Company's Dreamland Theatre, at Third and Spruce streets, South Bethlehem, Pa., was sold by a sheriff for $685.72 to B. H. Birkel.

It is probable that a few Wheeling (W. Va.) men will organize a syndicate to buy up picture shows in various surrounding towns.

The Acme is the name of a new show opened at Olympia, Washington, a five-cent house. This makes the fifth show there, and they are all playing to standing room.

Two new picture shows will soon be running in Wilmington, Del. One will be on Market street, below Third, and the other on the same street, just above Fifth.

Also two more for Butte, Montana. D. C. Scott has already opened the Lyric on East Park avenue, and Neal and Barden are completing one in the Parrot Block, to open in a week.

Wilmer & Vincent have decided on a new policy for the Orpheum Theatre at Allentown, Pa., so that in the future moving pictures will be the attraction. The price of admission will be five cents for matinees and ten cents for evenings. The Orpheum at Reading will adopt the same policy.

A NEW AGE.

The Denver Times discusses the film as a record in the archives of the stage as follows, in an editorial:

"The encroachments of the moving picture machine and talking machine in the field of dramatic art would indicate that the world has seen the last of its idols whose accomplishments are, more or less, veiled in an attractive sort of mystery.

"With every great personage preserved to posterity on photographic films and talking machine records, there will be no more of the wide latitude that has marked our speculation. For instance, how the Old Time Theatregoer has been robbed of his greatest personal privilege. We know how he shakes his head over some modern star and murmurs: 'My boy, my boy, you should have seen Forrest—THERE was an actor for you!' Whereupon he plunges into reminiscences delightful to himself, however boresome they may be to others.

"But what if phonograph records and moving picture films of all the Old Time Theatregoer's idols had been preserved? And what if these records proved that the idols of the reminiscent old gentleman were not so surpassingly great after all? Would the world gain enough to make up for the keen disappointment suffered by the Old Time Theatregoer? Then again suppose all the old political idols were handed down to us through the inventor's spook-like contrivances. Think how many people would be heartbroken to discover that Patrick Henry 'orated' like an instructor in a school of dramatic art, or that Thomas Jefferson talked through his nose and Henry Clay had a habit of mispronouncing words.

"Clearly this fierce white light that invention is bending on our public characters, and that promises to last through the ages, is going to destroy a whole lot of pleasing illusions. The curtain of time is not going to make our idols doubly attractive through the process of half concealing and half revealing. All the defects must stand out harshly in the garish light provided by the men who have invented too well. When Mr. Edison and his contemporary inventors realize what they have done will they not wish they had thrown aside their first models for talking machines and moving picture machines and invented something that would have left mankind to hug its beloved illusions in peace?"

FILM SERVICE ASSOCIATION

All matters concerning the Association—requests for information, complaints, etc., should be referred at once to . . . . . .

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Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.
Peggy's Portrait	262 ft.
Christmas Eve	704 ft.
Cider Industry	393 ft.
A Peaceful Inn	541 ft.
Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.
Dynamiters	787 ft.
Travels of a Flea	410 ft.
The Videos	131 ft.
Modern Sculptors	393 ft.
Amateur Acrobat	541 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.
Sleeping Beauty	984 ft.
In the Days of Louis XVI	492 ft.
Avaricious Father	410 ft.
The Waif	459 ft.
A Modern Samson	442 ft.
The Idler	557 ft.
Different Ways of Smuggling	557 ft.
Jim Gets a New Job	393 ft.
Swedish Dances	328 ft.
Transformations of a Horse	442 ft.
A Narrow Escape	426 ft.
Orderly Jameson	410 ft.
Wedding in Brittany	508 ft.
The Vestal	738 ft.
Engulfed in Quicksands	492 ft.
I Have Won a Pig	229 ft.

EDISON.

Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.
Playmates	360 ft.
Cupid's Pranks	935 ft.

LUBIN.

Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.
The Little Easter Fairy	470 ft.
Something on His Mind	535 ft.
The Mountaineers	775 ft.
Our Own Little Flat	770 ft.
The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.
Easy Money	175 ft.
New Way to Pay Debts	275 ft.
See the Point?	220 ft.

BIOGRAPH.

Princess in Vase	938 ft.
Snow Man	717 ft.
Bobby's Kodak	518 ft.
Classmates	800 ft.
Energizer	789 ft.

VITAGRAPH.

Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.
The Deceiver	295 ft.
Mashing the Masher	300 ft.
Too Much Champagne	325 ft.

KALEM CO.

Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.
Evangeline	
Merry Widow	1,000 ft.
The Days of "61"	585 ft.

SELIG POLYSCOPE CO.

The Old, Old Story	1,000 ft.
The Holy City	1,000 ft.
Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.
Dr. Jekyll & Mr. Hyde	1,035 ft.
A Leap Year Proposal	775 ft.
Just His Luck	780 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.
The Hoosier Fighter	980 ft.
Jack of All Trades	620 ft.
Michael Strogoff	1,000 ft.

MÉLIES.

Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft
Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.
The King and the Jester	321 ft.

LATEST FILMS OF ALL MAKERS.

A new Pathé Frères film, entitled "THIRSTY MOVING MEN," shows how four sturdy moving men are busy at work taking down huge cupboards, trunks, beds, etc., and are feeling very hot and thirsty, when all at once the lid of a badly fastened basket giving way, they discover a snug nest of bottles of wine. Delighted, they each provide themselves with one of these blessed strength restorers and are seen taking many a long drink on their way down the steep staircase. The liquid is evidently very strong, for after a few steps downward one of the carriers loses his balance and down go trunks, men and furniture with a terrible crash. Still going on quenching their everlasting thirst, however, our men get so drunk that now they do not even attempt to carry down their burdens, but simply toss them down the shaft before the amazed and indignant proprietors.

Their van now being fully loaded, the movers start off, leaving half behind them, and nothing is left to the desperate moving party but to chase after the retreating wagon with the forgotten articles. From side to side goes the vehicle; when taking a sharp turn it gives a lurch and down goes half of the load. The poor proprietors, coming on the scene of the accident, find their goods smashed to bits on the thoroughfare, and after stumbling over three more wreckages, in their desperate attempts to overtake the drivers, arrive at their new home to find the cart empty and the four men sprawling on the ground. Their only comfort is to give the inebriates a severe pounding, and go and buy new furniture.

"USEFUL PRESENT FOR A CHILD," by Pathé Frères. Having been invited by his married friend to stay over Sunday at their country place, an aged gentleman thinks it his duty to bring the young child of the house a present, and as he is a bachelor and does not understand much about young boys or toys, he goes to the nearest shop and pays for the first article that strikes his eye. Departing with his acquisition, he is next seen arriving at his friends' residence and handing the delighted young boy his gift, a complete set of tools.

The older people go into the garden, and our young scapegrace being left alone with his carpenter's outfit tries his hammer on the first handy object, the top hat of our generous guest. The hat is smashed and the boy rushes gleefully away into the kitchen, bound for more vandalism. He takes a frying pan and with big nails he hammers big holes through the bottom, thus transforming it into a sieve. From the kitchen to the dining-room he wanders, and seeing the beautiful mahogany table thinks he will try his new plane, and his tool evidently works very well, for he is soon seen surrounded with shavings. Disturbed by some noise, he goes to the sitting-room for safety, where he saws the legs of the chairs half way through; goes further, to his mother's bedroom, cuts a hole in the floor; and at last, tired, takes a rest. In the meantime Monsieur and Madame and their friend have finished admiring the premises and on entering the house they notice the damage done to the silk hat. All furious at the young boy's doings, they go after him, but in every room they come to they find new signs of his deviltry, for upon seating themselves on the drawing-room chairs they all three fall over, the furniture having given way. The servant man, entering the lady's chamber, falls through the floor on his sprawling masters; and thus from one surprise to another they go on until they come to where Mr. Son is resting his weary limbs. They all grab hold and give him a sound thrashing, and taking away the unlucky present throw the tool outfit into the street.

In "A PEACEFUL INN," by Pathé Frères, two country folks are having dinner in a small inn, and expecting to have a quiet night on the comfortable looking bed are almost ready to turn in when the landlord and his wife make their entrance, accompanied by a swell looking gentleman. Without ceremony the hosteler explains to the couple that they cannot possibly retain their quarters, as the new guest has paid a handsome price for the privilege of the chamber, and that they must retire to higher regions, that is to say the garret directly above. They go away grumbling and the new tenant sits down to a table loaded with a hearty meal. The aggrieved couple, however, resenting their treatment, make a hole in the floor of their loft and just as the intruder is going to enjoy his soup drop a huge rat in the dish. Disgusted, the traveler gives up his meal and, confident to find a soother to his appetite in sleep, lies down on the bed, but no sooner is he comfortably tucked in that down comes the mattress and he is compelled to get up. He tries several times to mend the mysteriously damaged bed but all in vain, for every time he thinks to have succeeded, down he comes again with a crash. Discouraged, he lies down on the floor wrapped up in the covers, but alas, they likewise seem all at once to be possessed, and twist round him like a snake.

He then tries to rest on a chair, but every one he takes up collapses under him or tears round the room as if insane.

Discouraged and exhausted, he lies down on the floor for a second time and falls asleep. The couple in the loft, who have been watching their enemy the whole time, not being able themselves to sleep, having no bed, see all at once two burglars entering stealthily in the sleeper's chamber and make away with his goods and chattels. They rejoice and, determined to be reinstated down below, they set fire to a small lot of wet straw. This produces a huge quantity of smoke and the artful couple then go down and rouse the landlord and explain that their aristocratic guest has smashed the furniture and set fire to the house.

Furious, the proprietor rushes in the room and with vigorous kicks and expressive language expels the poor innocent traveler, whose last bit of misfortune is to find out the theft of his belongings and to see the burglars running away out of reach with their booty.

"PEGGY'S PORTRAIT" is also a new film by Pathé Frères. Peggy is a very charming and winsome woman, as is seen on this film, but she has a nasty little fault; she is jealous of her husband. Loving him very dearly, she takes very good care of him and his clothes, and we see the beautiful little wife busy brushing his overcoat. Of course she feels it her duty to look through all his pockets, but not finding anything to rouse her slumbering jealousy she helps her departing better half on with his coat and he goes off in high glee. Arriving at the café, where he is anxiously awaited by friends, he is attracted by a stranger writing for all he is worth. He inquisitively looks over the man's shoulder and sees him gazing at the picture of a pretty girl. He tells his friends about it and they all make merry; the young lover, annoyed by their persistent laughter, puts the picture of his sweetheart in his coat pocket, turns round to pay the waiter and departs.

Hubby finds now that it is time to return home, takes his coat and is soon back in his office. Peggy, hearing her husband enter, goes down, and of course the first thing that attracts her attention is the overcoat lying on the chair. She looks in the pockets and behold! there she finds the picture of a rival. Furious, she goes into her husband's den, and is giving him a terrible beating when a messenger comes and explains that his master has taken the wrong coat from the café and wants his back badly, as the picture of his love is in the inner pocket. The wife understands she has made a mistake, and seeing there is no foundation for her jealousy begs her black-eyed husband for forgiveness. This is granted and sealed with a kiss.

"THE NOMADS" is the title of another very good film by Pathé Frères. The Nomads, better known as Gypsies, are shown in this film, first, while tramping along the road with their small carriage houses drawn by shaggy old horses. Arriving at a spot suitable for camping they set to work and form a regular little village, where horses, dogs, dirty children, men and women mix up i a ragged but picturesque crowd.

The next scene shows the gyps men at work. Their general occupa tion is the manufacturing of chea fancy baskets and chairs, and the wa they handle their few primitive an scanty tools shows a long experienc in the game. There are also som clever shoemakers among these roam ing tribes, and furthermore, as show by this film, although it seems almos impossible, they are good pastr cooks and have gained quite a reputa tion at fairs for their excellent candy crullers and pancakes.

In Pathé Frères' film "ENGAGEI AGAINST HIS WILL" five or si young couples are seen coming ou of a masked ball at the Moulin Rouge in the early morning, boun for their different homes. One of th party, on reaching his apartments finds a messenger boy awaiting wit a telegram. After having read tha his aunt, his wealthy relation on wh he is entirely dependent for funds t lead his gay life, expects him tha very day at her house to be intro duced to a young girl who is to b his future wife, our young man get in a raging temper, and after having upset everything in his dressing roon in his endeavors to find a collar, an not forgetting to kick the maid, wh is trying to reason with him, he goe forth to meet his fund provider.

At the old spinster's mansion ther is a lively discussion between the two he assuring her he will not marry she telling him that unless he com plies with her wishes there will be n more money coming to him, neithe before nor after her death. The ol lady's arguments being the stronger both are seen leaving for the young girl's apartment. While they are o their way a similar scene is being en acted at the future bride's house, th young lady refuses to see her beau won't listen to fatherly wisdom try ing to impress on her young min that such a match is very desirable and the minute they have left he alone in her room, dressed up an looking very winning, she rumple her hair and comes down to the sit ting-room just as the guests are being introduced, looking as homely as th old spinster herself. Both young peo ple, thrown together against thei will, act very disagreeable and rud to each other, and things having bee brought to a climax by the young gir drawing the chair from under he future husband, thus making a foo

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of him and his aunt, they depart. The young suitor has, however, forgotten his hat on the piano, and as he returns to claim his headgear he finds mademoiselle fixing up her hair and looking as sweet as she was ugly a few minutes ago. He of course cannot resist such charms, and after throwing himself on his knees begs her to be his wife.

All women become softhearted when earnest attention is paid to them, she therefore finds him all at once a very charming suitor and they fall into each other's arms before the astonished but satisfied parents and relations.

"HUNCHBACK BRINGS LUCK," by Pathé Frères. Mr. Hardup not being able to pay his rent, his landlord goes to all the petty traders of the district and tells them of our friend's bankruptcy, and they are all seen crowding in the apartment of the distracted tenant.

Not knowing what to do to soothe the angry crowd, our poor man makes a desperate attempt for the door, but not succeeding to break away, jumps out of the window. A poor hunchback, selling lottery tickets in the street, receives the whole human load on his crippled back, and after a severe tumble is rewarded for his bruises by the pursued man buying his last ticket with his last quarter. The next scene represents our pauper friend in a garret reading a paper. He suddenly sees the results of the lottery in one of the columns, and having found out that he is the winner of the big prize has an ad put in all the papers promising a reward to the hunchback that has unconsciously saved his life and unwittingly replenished his purse. A hundred cripples answer the ad, but they all return empty handed and Mr. Hardup is despairing of ever finding his benefactor when the original hunchback makes his appearance, and soon after he is seen departing, handsomely rewarded by our now wealthy citizen.

Pathé Frères: "A VISIT TO THE PUBLIC NURSERY." In this immense charity institution the little helpless children are taken care of with most praiseworthy attention and solicitude. From the day they enter the nursery they are followed step by step until they are grown up and ready to go forth in the world. The first view we get is the toilet of the little mites: they are washed and powdered and wrapped in blankets just as if they were little heirs, when they are carried to the doctor's room for inspection. There they are weighed and a record is kept by the physician of their progress. From the surgery they are again seen at lunch. A long row of those fat little beings is shown on the screen, all waiting impatiently for the kind nurses who are bringing them their porridge and milk. Their frugal meal being over, they go to the play-room, where they all enjoy themselves with toys and dance to the tunes of a hurdy-gurdy. It is now bed time and all the little cots placed next to one another, each containing a pretty slumbering curly head, makes a very attractive picture, and the nurses gliding silently through the rooms show how well cared for are these little waifs. The last scene shows the whole army of little children awakening one after the other, all looking half dazed but happy and contented. If perchance one of the little mites starts to cry a nurse comes rapidly along and taking the troubled little soul in her arms has soon quieted it down and tears are brushed away to make place for a bright smile.

"CHRISTMAS EVE" is another Pathé film. Although it is very near Christmas, when everybody should rejoice, a sailor bound for a dangerous expedition takes leave of his wife, and the poor woman is seen following with dim eyes the departing ship, her heart apparently heavy with grief.

After having cried and prayed on a cross, the grass-widow returns to the farm to resume her duties and takes a sack of wheat to the next mill. The miller, knowing of the sailor's departure and finding the lass very agreeable and charming, after having seen to the wheat bag, gives his whole attention to the young woman, and she does not seem to mind very much the clumsy advances made by the workingman.

They part after a rather excited confab and have evidently made an appointment for the evening at the church, for it is a Christmas celebration.

We follow the two young people in the chapel, then to a bonfire dance, and lastly we see them both driving away in a country cart.

They arrive at the sailor's home, leaving the carriage before the door, go in and then all is stillness, until the sailor, returning unexpectedly from his trip, finds the horse and cart waiting at his door; understanding his misfortune, and blind with rage, breaks in. The lover, conscious of his danger, jumps from a top window down into the waiting vehicle and is galloping madly away when his pursuer, getting a glimpse of the retreating man, rushes after him, and after a wild chase manages to overtake his enemy, and jumping on the cart a fierce struggle ensues. The miller is knocked down by the infuriated sailor, and then in a paroxysm of hatred and thirst for revenge the robbed husband backs the horse and cart with its driver down a terrible precipice into the sea. They are all seen being dashed to atoms on the protruding rocks, and the last picture is that of the sea angrily beating against the

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rocks as if in mute protest against this terrible deed.

"CIDER INDUSTRY," by Pathé Frères. When the apples are ripe the French peasants, their wives and children go forth, the men armed with big sticks, the women provided with big baskets, and they all start to work knocking down and picking up the beautiful, luscious fruit. When the baskets are full a picturesque old cart drawn by a team of stately oxen comes along and is soon filled with the crop. Then the harvesters start, procession like, in front of the team, dancing and singing until they reach the barn, where the apples are put into heaps. The next day the fruit is put into presses, and all the juice having been extracted the precious liquid is put into barrels, and the last scene of this interesting film is an old wrinkled couple drinking a cup of their beloved cider, a smile of utter content on their sunken in faces.

The latest production of the Vitagraph Company of America is entitled "MACBETH," Shakespeare's sublime tragedy. The three witches called by Shakespeare The Weird Sisters meet the generals, Macbeth and Banquo, on their return from their victorious battle. They prophesy that Macbeth shall be king hereafter and in a vision show him with the king's crown robe, and they prophesy that Banquo shall be father to a line of kings descending from his son, Fleance, and in a vision show Fleance with a crown on his head. This makes Macbeth jealous of Banquo. He is going to speak to the witches again when they vanish. Macbeth sends Seyton ahead with a letter to his wife. Macbeth and Banquo come before King Duncan and his two sons, Malcolm and Donalbain, the eldest of which the king proclaims his successor. Lady Macbeth receives the letter and is filled with ambition to be queen. Macbeth arrives with the news that King Duncan is going to visit him. Lady Macbeth says, "He shall never leave their castle alive." The king and his court enter the castle, graciously received by Lady Macbeth. A feast is prepared for the king and Lady Macbeth drugs the wine of the king and his followers. She shows them to their rooms, and when they are sleeping she urges Macbeth to kill the king. She leaves him alone, and as he starts towards Duncan's door he sees a vision of the daggers, tempting him to kill the king. He stealthily enters the king's bedchamber and pauses, but tempted by the crown he kills him. He comes out and meets Lady Macbeth, who is frightened because he has brought the daggers with him. He refuses to take them back because he is afraid to look at what he has done. She takes the daggers and creeping into the king's room she smears the sleeping rooms with the blood. They are both startled by a knocking at the outer gate and hurry off to put on their night gowns to avoid suspicion. Macduff enters the king's chamber and finds him slain. He arouses the household, and Macbeth accuses t king's sons of the murder and th flee. Macbeth is proclaimed king, b being jealous of Banquo, he has t murderers secretely kill Banquo. a feast given by King Macbeth drinks to Banquo's health and wish he was there. At that instant t ghost of Banquo appears to his hc ror and terrifies him. The feast broken up, and for the frightful dee of Lady Macbeth there is no sleep peace. Macbeth visits the cave of t witches and they bid him beware Macduff. They show him the iss of Fleance, eight kings, and then t ghost of Banquo appears and smil at him, then they all vanish. La Macbeth, conscience stricken, has peace nor rest. She walks in h sleep and her physician and gent women hear her confess to the murd of King Duncan and she imagines s cannot wash the blood from h hands. She dies in terror and misei The castle is attacked by Macduff a young Malcolm, the king's son. Ma beth is slain and Malcolm is crown king.

"DANCING LEGS," by The Vi graph Co. of America, shows a you lady carrying a dress suit case explai ing to her parents that she is goi to dancing school. Outside the hou she meets a young gentleman a quaintance, to whom she imparts t same information. The young m looks after her admiringly, then su denly decides that he will go the also. Arriving at the dancing aca emy the two pupils are instruct in a few steps by the professc Neither show any aptitude or abili and thoroughly disgusted, the profe sor grabs a huge knife, with whi he severs their bodies at the wai The dismembered limbs contin dancing, finally disappearing throu the lower part of a door. The u per part of the bodies move over a exit through the upper part of t same door. Through a strange ac dent the limbs get mixed; the fema pupil getting the male legs and vi versa. Leaving the academy, the male pupil startles a cop by h strange appearance. The girl retur to her home, scaring the servant most to death. Mother and Fath are also dumbfounded at the stran sight. Now, for the first time, t young lady sees her strange make and endeavors to "cover up," ups some dishes and is chased out by t cook.

Returning to the dancing scho the cop outside is just recoveri from the sight of the strange looki girl when the male pupil with t female "understandings" comes

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trips gaily away. The officer and w bystanders follow to a saloon h the dancer enters and calls for ink. The crowd stands around ng fun at him and he glances n and sees the cause of all the riment. He dashes out, followed the mob, and a short distance n the street meets his female d followed closely by the cook three or four pedestrians. The ims meet, grab each other, and ing vengeance on the professor t for the academy. They burst n the door and threaten the in- ctor. He explains that it is all a take, pushes them into a cupboard closes the door. A moment later pupils emerge, changed to their t clothes, and leave the academy much calmer frame of mind.

DORA, A RUSTIC IDYLL, is an- r new film by the Vitagraph Co. of erica. This picture is an adapta- of Alfred Tennyson's poem. Farm- Allen's son, Will, his niece, Dora, a servant, Mary, are decorating house for the Christmas festivities. old man has already selected Dora the wife of his son, but the boy s more for the servant than he s for his father's choice; in fact, and Mary are sweethearts. Dora, niece, leaves the room, and when e, Mary and Will make strenuous e to each other. Unknown to them, a has seen them and is heartbroken. sits down and weeps bitterly. An- er suitor for her hand enters, makes roposal of marriage and is refused. this juncture the old man comes in, es in the situation and tells the dis- inted lover that Dora is for his boy ll. Mary, the servant, enters at this ment and hears the remark. Will is ed in, the old man endeavors to place boy's hand in that of his niece. Will ws away and tells that Mary is al- dy his wife. The old man, in a rage, ers them out. Dora, though heart- ken, pleads for them. The old man bdurate, turns Will's picture toward wall and places his curse upon them. en years later: On a busy thorough- e a little lad, Will's boy, poorly clad, looking longingly through a window some toys. Mary, his mother, comes ng and takes the boy by the hand tenderly. On their way home they meet Dora. She is told that Will is dying. Together they proceed to the bedside where the poor man is indeed beyond all hope. Calling his little boy to the bedside he makes Dora promise that she will see that his boy gets his rights; then passes away. Back to the farmhouse Dora brings the widow and little child. They all enter during the old man's absence. The boy is left alone, the old farmer enters, sees his little grandson, looks at him, then at Will's picture on the wall, and asks whose boy he is. Dora enters at this moment and tells that it is Will's son and that the mother is there also. The old man orders them away and then relents. The closing scene shows the old man sitting down with Dora and Mary kneeling on either side of him.

In "JEALOUSY," by the Vitagraph Co. of America, a Moorish general is seen in conversation with a gentleman and his daughter. Unknown to her father, the daughter falls in love with the general; elopes with him, and is married. The father hearing of this, follows them and brings them before the Venetian senate. Here the story is told, the wife summoned, as is also the priest who bears witness to the marriage. The father, in grief, allows his daughter to depart with her lawful husband. The government sends the general to one of their possessions to act as governor. His lieutenant is placed in charge of the watch. An associate covets the lieutenant's position, gets him drunk, then reports his condition to the governor and secures the watch for himself. The deposed officer, with a desire for revenge, plots to destroy his commander's happiness by making him jealous of his wife. Several little acts are misconstrued and the husband is forced to believe his wife faithless. In a rage he determines to kill her. In her bedchamber the woman, a victim of circumstantial evidence, but innocent, is smothered. Too late the frightened treachery is discovered; the murderer in despair takes his own life.

The Selig Polyscope Company show the "MISHAPS OF A BASHFUL MAN." The bashful man calls upon his lady-love, in the twilight hours, and attempts to be interesting in fulfilling the routine generally expected but his efforts at composure and to entertain the apple of his eye, are a complete failure. Consequently, the hero who came to bask in the radiance of the fair maiden's gaze, leaves with a sad, dejected and altogether appealing mien.

The next morning the daily paper reveals the advertisement of Dr. Non DeBash, who positively guarantees to cure, through the newly discovered medium of "love elixir," any case of bashfulness. The embarrassed fellow readily succumbs to this intoxicating information and immediately departs, in great haste, to the offices of this wonderful doctor; the only possible relief to his ever increasing source of perplexity, a faint heart.

Already, upon his arrival, the Dr. Non DeBash is beset by other victims of this monster malady, which somewhat relieves the tepid nature of our shy sufferer. Several loving couples drink the "love elixir" and immediately swoon into affectionate unison with one another. This is evidence enough for our hero. He orders a quart bottle of this wonderful preparation, enough to liquidize the bashful mentality of a wooden man.

The newly inspired aspirant hails most every one he meets, with a loving embrace, especially affectionate toward the gentler sex. He causes great commotion in various street scenes, at a cafe, and skating rink, being duly ejected and roughly handled in each instance. The rink scene starts the climax to his frantic conduct. He is the limit, here, and municipal officers are required to quiet the officious offender, so inoffishly obtrusive in osculative offerings. They take him before the police judge, followed by the interrupted patrons of the rink, who demonstrate an ill will toward the victim. The cops have all they can do to restrain them. With it all, however, the hero does not lose his wits, through hitting the bottle and being hit, for he persuades them all to partake of the "love elixir" that produces so succulent a disposition. The soothing dope has the desired effect, and his former aggressors are soon hilariously jolly, gay, loving and affectionate. A howl goes up for more of the elixir, which is amply supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half confused, half satisfied effort, on the part of the new victims, to completely overwhelm one another with a melee of affection and loving embraces, so thoroughly produced by the "bracer."

"NEIGHBORLY NEIGHBORS" are pictured in a Lubin film with this title.

A young bride is much admired by the neighbors, especially by Mr. Brown, who plays the violin, and Mr. Jones, who plays the trombone. They send letters to the young bride and announce their visit for eight o'clock, after which time they expect the young husband to be gone to the club. The angry bride shows the letters to her husband, who dictates a letter to the wives of the lovesick musicians, inviting them to call up at 8 p. m.

It is better imagined than described, how the two lovesick musicians try to play themselves into the heart of the beautiful bride, while their wives are listening in the next room. When at last the wives' patience is exhausted, they rush into the room and guide their husbands to their own home sweet home.

Lubin's film for the day is "THE LITTLE EASTER FAIRY." A poor little girl while doing errands for mother meets a richly dressed girl who apparently lost her way. She comforts the crying tot and brings her home to her beautiful mansion.

A few days later while the poor girl stands longingly before a confectionery store the rich girl comes out of the store and recognizing her kind friend gives her the Easter egg she just purchased. The mother sitting in an automobile waiting on the street inquires for the little girl's address.

The poor girl runs home and shows her mother the beautiful Easter egg she received from the rich little girl. After having partaken of her simple supper the mother brings her to bed. In her dream she sees how the Easter egg grows, it opens, out come ducks and bunnies making all kinds of funny tricks. Just then the door opens, the little girl awakens and finds in her room her little friend accompanied by her mother and valet. They bring her Easter presents to repay her for her kindness.

The Essanay Company have filmed "SAPPHO." The meeting of Sappho and Jean is depicted at the ball masque in the honor of Dechelette. The cab ride, the much discussed staircase scene and the quarrel are reproduced in accordance with the novel by Alphonse Daudet, after which Sappho poses. The balcony scene is now given, and the film ends with what is termed the "inspiring" breakfast.

"THE PROPHETESS OF THEBES" is Méliès's new film. The story is how one of the kings of ancient Thebes enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the pain of death; but he brings forth a priestess who possesses the powers of divination. This prophetess is introduced in a wonderful way: a throne is brought forward, and then a box from which the pieces of a statue are removed and piled up in regular order. The statue suddenly becomes animated.

The king implores the latter to foretell his life. She commands him to look through a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state, and surrounded by his court, when sud-

HIS WEEK'S HEADLINER!
(KALEM CO.)
Presidential Possibilities
Hon. W. H. TAFT, Secretary of War, in a grand review at Ft. Meyer.
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denly he falls to the floor dead from assassination.

The king is furious. He seeks to kill the astrologer but his sword is of no avail against this master magician. A bag of gold is finally brought, and when this is delivered the curse is lifted.

The Kalem Company's new film "PRESIDENTIAL POSSIBILITIES," shows Honorable William H. Taft, Secretary of War, standing in front of his office with Major General Bell, chatting. A few different scenes about the White House grounds are shown, after which the parade ground at Fort Meyer is reached. Here the Secretary and General Bell review the troops, which are the Thirteenth Cavalry and the Third Field Artillery. Twice they pass, the second time at a trot, after which the Secretary's wife and Mr. and Mrs. Charles Taft pose for their pictures. The last scene shows the salute of Old Glory, "dipping the flag."

Three new Gaumont films are "THE ASTROLOGER," "DOWNFALL OF THE BURGLARS' TRUST" and "SCANDALOUS BOYS." The first is a magic film, with illusions, beautiful maids in handsome costumes descending from the stars and bewildering the old astrologist with their grace, interspersed with appearance of genii who vanish mysteriously. The second is dramatic, and in which burglars overpower the watchman and enter the bank. The vault doors are blown open with dynamite. One of the burglars secures the loot and rushes away. A spectacular chase follows, through the forest and across a large stream. The treacherous burglar forgets that the valuables are in his coat pocket, and throwing it off plunges into the water. His former companions follow, and in turn are pursued by the police, who find the treasure. When the burglars capture the traitor and discover the loss of the package they rush back to the bank of the stream, where hiding police pounce upon them. The last is a comic. The schoolmaster leaves the room and matters are arranged so that he receives a warm reception on his return. A large jug is suspended over his desk and when he takes his seat the cork is pulled out by a string and he is deluged. The boys finally escape by an improvised chute made from a large sheet, and the master, attempting to follow them, lands in a large tub of water which is pupils had placed there for him. The janitress also receives a ducking, and the two finally overtake the youngsters, and a thrashing bee takes place.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

CURRENT TOPICS DISCUSSED BY READERS.

Interesting Correspondence.

[Our readers are invited to use this department at will, for whatever questions they may desire to discuss, or offer for discussion.—Ed.]

Newcomerstown, Ohio, April 2, 1908.

Views and Films Index,
New York City.

Gentlemen:—

Being a careful reader of the VIEWS AND FILMS INDEX and engaged in one particular branch of the moving picture business, I desire to give the true conditions prevailing in our part of the state. "An open letter" in issue 101 should be given immediate attention by the manufacturers. The conditions there given prevail in Ohio and Pennsylvania. In this immediate vicinity, in ten towns, from two to twenty-five thousand population, one year ago there were thirty-five five-cent theatres, all doing good business. Now there are only eleven and they have had to add vaudeville. Three of these have cut out moving pictures altogether. These towns are not overdone, never showing more than four hours daily. Simply a case of expenses too heavy. I am not interested in any five-cent theatre, but it is easy to see that if business keeps falling off at this rate in other parts of the country, it can't hold out much longer. The manufacturers have not yet given any attention or consideration to the exhibitor. The Association should better this, but as far as I have been able to see the members only have been bettered by this Association which certainly bears the earmarks monopoly. Why would Edison grant a license to a limited number? And so cheaply? Since when has the law allowed a manufacturer to say to whom he will sell? The Edison people say they will go still farther and bring suit against all competitors. Impossible, but suppose the Edison people put all these out of business. Then the rental houses would go next and Edison could take over all the five-cent theatres as Pathé Frères have done in Paris.

I say impossible because they are dealing with the American people and not the French. All old exhibitors remember this concern tried the same thing with the "kinetoscope" several years ago. Also with the phonograph on which they now pay a royalty. I say impossible because I have perfected a camera and printing machine, which for absolutely steady pictures cannot be surpassed. These will be put on the market this summer at the price of an ordinary good kodak; and it goes without saying that every exhibitor and amateur photographer will have them. This outfit is completed by an exhibiting machine for home use, also sold at a reasonable price.

The Edison Co. have started something and the end is not yet. These machines infringe in no way on the Edison patents.

Very truly yours,

J. B. Erwin,
Newcomerstown, Ohio.

[It appears that a precedent has been established which permits any concern

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efusc to sell any other concern, and
atever reason they assign for such
on must be accepted.—Ed.]

St. Louis, March 30th, 1908.

n Publishing Company,
36 E., 23d St., New York City.

ar Editor:—

Kindly publish the following reply to
. Geo. Overrocker, of Huntsville,
a., in your issue 101:

ntlemen:—

Without a desire of entering into any
ntroversy relative to the merits or
merits of the rental schedule re-
ntly adopted by the Edison Manufac-
ring Co., as a minimum basis for
e rental of film by Exchanges using
dison's licensed film, and in reply to
y old friend George Overrocker, Man-
er of the Edisonia at Huntsville, Ala.,
put forth a few facts, as I see and
derstand from his point of view in
ur issue of March 28th, and in which
mentioned my name, and for which
ason I take pleasure in stating a few
cts, that exist, which I sincerely trust
y old friend Overrocker, as well as
e balance of the film renters, will
ve serious consideration before judg-
g hastily.

The following figures will be based
n the fact that a Film Exchange buys
l of their films absolutely new, which
es not apply to junk shops, who pur-
ase their film at from $5.00 to $20.00
r reel, which many of the so-called
dependents as well as subrenters, have
en dealing out to the various small
wns, under the guise of good film ser-
ce, and for which they have made,
d are still making a wonderful low
ice quotation for film rental.

The following facts and figures in as
rief a form as possible will soon dem-
nstrate to the thinker with ordinary
mmon sense, the impossibility of rent-
g film at 50c. per hour. Before ad-
ising any facts and figures along the
nes of price schedule, I wish to im-
ress upon the readers' mind, the fact
hat in no commercial business, that has
ver come under my observation, is
here one wherein there are so strong
robabilities of great loss. The profits
hust be consequently large, to overcome
sses over which the exchange man has
bsolutely no control. The loss in
he business is caused for various rea-
ons, such as burning, stealing of film,
he misuse of same, and the cutting out
f great numbers of feet during patch-
ng processes in the reel of film, etc.,
tc. Some may argue that we are
ecured by a bond; while it may be
rue, they must understand the fact
emains, that where demand is made
o collect for damage to a reel of film,
n every instance we lose that customer,
nd in many instances have got to re-
ort to a law suit, which as a general
rule, is more expensive than the amount
f money that can be recovered. The
greatest loss however, is caused through
he incompetency of the average oper-
ator, who has a very slight idea of the
value of a reel of film, and cares a
great deal less.

To the point however, of demonstrat-
ng the impossibility of renting film on
a price basis, as suggested by our friend
Overrocker, consider the following
facts: Where the film costs $120 for
1,000 ft. which not being an asset to
the owner, after having paid his $120,
is merely an expense, or as it were,
feed for his horse, or coal for his
boiler, and under the new regulations
of the licensed manufacturers this reel
must be returned in seven months to
them, and they in turn destroy it. There-
fore, we would take up the following
figures in exchanges that have as many
as 100 customers, will be paying ex-
penses for rent, help, light, insurance,
expressage, postage, and advertising, all
not less than $600 per week. Divide
this six hundred dollars among 100
customers, and it shows that it costs
an exchange six dollars per week per
customer. In 28 weeks, this makes
$168 per customer. Add to these facts,
a reel of film that the exchange man is
paying $120 for, and the depreciation
of its value every month, so that at
the end of seven months it is gone.
This is true, even though the film lies
in the vault and never works a minute.
On the other hand, consider the fact,
that no film exchange can possibly
get over two days work each week
from each reel of film, for the follow-
ing reasons:

We will say for instance, that the ex-
press man returns a reel of film on
Monday; it is repaired during the course
of the day, taken into the work shop,
sent through the inspection department,
and that night along with all films re-
ceived that day, is checked out to the
next customer to use it. It leaves the
Exchange Monday night or Tuesday
morning. It is in transit all day Tues-
day and (on the basis of three changes
per week) it would then work Wednes-
day and Thursday, and on Friday morn-
ing the exhibitor takes the reel to the
express office, and it reaches the ex-
change again probably Saturday morn-
ing, and sometime during Saturday it
is gone through the inspection and re-
pair department once more and is again
ready to be shipped out the following
Monday. Consequently it is worked
only two days that week, and on the
basis of three changes per week at
$18.00, the reel has earned $6.00. In
seven months or twenty eight weeks,
it has earned $168.00.

The original cost of this reel is $120,
add to that the one-third of $6.00,
which it costs each week to handle each
customer, which is $2.00, multiply this
$2.00 by the life of the film, which is
twenty-eight weeks, makes $56.00. This
brings the cost of the reel up to $176.
All a reel can earn during this twenty-
eight weeks of life at the rate of six
dollars per week is $168; the difference
between the cost of the reel, which is
$176, and the earnings of the reel,
which is $168, the film exchange man
loses $8.00 in seven months.

In addition to that he has got the cost
of the song slides to add to it, his own
time, and also losing the $30 or $40 for
which he might sell the film as second-
hand.

The above figures are on the basis of
film working every week that it is pos-
sible to work it, supposing that the
renter loses no time by customers being
dissatisfied with it, and wanting it ex-
changed for something else, but must

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
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New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
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Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
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Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearhorn St., Chicago.
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Harbach & Co., 809 Filbert St., Philadelphia, Pa.
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F. J. Howard, 564 Washington st., Boston, Mass
Imported Film & Supply Co., 708 Union Street, New Orleans, La.
Improved Film Exchange, 104 Attorney St., New York.
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National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 682 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
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THE
Edison Manufacturing Co.

holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licensed by the Edison Manufacturing Co. to make and sell films:

Essanay Company **Kalem Company**
Siegmund Lubin **George Méliès**
Pathé Frères **Selig Polyscope Company**
Vitagraph Company of America

The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

EDISON MANUFACTURING CO.

Main Office and Factory:
74 Lakeside Ave., ORANGE, N. J.

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Exhibitors are warned that the use of Films other than those licensed by us will subject them to suits for injunction and damages, and for past and future profits.

be acceptable for seven months to one of our various customers, and must not be damaged to any extent that would make it undesirable either to the customer or to the exchange man, looking from a first-class service standpoint.

We are therefore compelled to add to the above mentioned cost of $176 the value of the reel, the cost of what we might have sold it for, which we will say is $30.00, making the total cost of this reel to the owner $206.00.

Now as our friend Overrocker stated that there are a great many shows operating only five hours a day. As a great majority of shows only run six days per week, and the life of the film is twenty-eight weeks, which equals 168 days, and on the basis of it only being possible on out of town shipments, to get two days a week work from the reel of film out of the 168 days (that are contained in seven months on the basis of six days per week), we could get 56 days work, and on the basis of five hours per day, would be a total of 180 hours, at 50c. per hour, would be $90.00 for the seven months. Therefore, showing a loss to the exchange man in that length of time of $116.00.

I trust that the above figures are plain, and that they will furnish food for thought for the man that is not in the film renting business, and who imagines that in paying a film exchange $20 or $25 per week, that he is making a man rich much more rapidly than he deserves. I hope he will stop to consider the fact that with but one or two exceptions, there are no Film Exchanges in America riding in automobiles, and I can personally assure you my friend Overrocker, who, as he stated, frequently drove the stakes of his tent across-line with my guy ropes of the Red Dome, and assuring all the boys, who are trying to force a small town of three or four thousand inhabitants, to support a business enterprise along show line basis on a nickel, that they have my heart felt sympathy if they have so far forgotten the fact, that only 20 per cent. of the population are considered show going; that regardless of the price of the rental of film, that they place themselves in almost an impossible position. While I know that I have got a great deal more film now, that I had in the past, of which my friend Overrocker speaks, that I can assure him as well as the army of old time show friends, that the pleasure of walking into my vault, and finding it packed full of reels upon reels of film, which have cost a world of money, that it requires a vast stretch of imagination on my part to convince myself that it is of any value to me; except when it is being run over a picture machine and I am hoping that the fellow who is running it is not so inconsiderate as to forget to remit for the rental of it.

WM. H. SWANSON.

Wellston, Ohio.

Editor, Views and Films Index,
New York City.

Dear Sir:—

Please find enclosed two dollars, for our subscription one year in advance. We consider our last year's subscription the best two dollars we ever spent in the moving picture business.

Wishing you every success, we beg to remain,

Yours respectfully,
W. B. PHILLIPS & SON.

Here is one reprinted with the kind permission of Mr. Aiken, which is deserving of note.

AMUSEMENT SUPPLY CO.,
CHICAGO, ILL.

Mr. J. A. Berst, General Manager,
Pathé Frères,
41 West 25th Street, New York City.

My dear Mr. Berst,—

I have just read your article in the latest issue of "The Views and Films Index," and I want to congratulate you upon the good sound logic of your writings. In my estimation this is the strongest proposition that has come from any source since the Association has been launched, and I think enough of it to have ordered a reproduction, which I am going to send out to our entire mailing list with a good strong letter. And from my standpoint I have every reason to believe that if every member of the Renters Association would attend strictly to their business, leaving personality alone and endeavor to convince the exhibitor that he cannot get along without the licensed films, that our battle will be won inside of sixty days.

With my very kindest regards, I am,

Very truly yours,
(Signed) F. C. AIKEN.

If I can only get you to give the
Novelty Song Slide Service
a week's trial, I know you will become a permanent, satisfied customer.
Why not try it?
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EDISON FILMS

LATEST FEATURE SUBJECTS

Tale the Autumn Leaves Told

A Story of Ye Olden Tyme in Merrie England

Synopsis of Scenes.

GATHERING AUTUMN LEAVES.—Mistress Dorotby of Elmhurst Manor meets per chance ung Squire Douglass—He picks some desired leaves beyond her reacb—Love's young dream.

SIR VARNEY OF LONDON TOWN.—Her father, Lord Ravenhood, has pledged her hand to Varney—He is rather distasteful to the lady.

THE TRYSTING PLACE.—The young lovers secretly meet—Plan their future—Her father and Varney discover them—A quarrel ensues—Mistress Dorothy sent away in tears—Varney chal- nges tbe Squire to a duel.

THE WARNING.—Giles, the Squire's man, warns the lady of the proposed combat.

THE DUEL AT EARLY DAWN.—Tbe ground is paced off—All is ready—The opponents fire—istress Dorothy arrives to save her lover's life—Sbe is wounded instead.

IN THE GARDEN —The lady recovering from the accident—Entertaining some friends—Giles, guised as a bird peddler, brings a message from his master—Lord Ravenhood discovers the sub- fuge—Imprisons Mistress Dorothy in the tower.

LOVE'S MESSENGER.—Giles brings tbe news to his master, Squire Douglass—He pens a note his lady love—Ties the missive to a dove—The message delivered—Mistress Dorothy returns an tumn leaf as a love token.

THE TOWER.—The lovers plan to escape—The lady unravels ber gown—Lowers tbe thread to r waiting lover—A rope pulled up—Sbe escapes.

THE GRETNA GREEN MARRIAGE.—The lovers escape on borses—Discovered by Lord venbood—The ruuaways cross the boundary into Scotland—Stop at the sbop of a blacksmith— edded aud forgiven by Lord Ravenbood.

No. 6350 Code, Velero Length, 805 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 357

THE COWBOY AND THE SCHOOLMARM

Synopsis of Scenes.

DEPARTURE OF THE STAGE-COACH.—The schoolmarm from the East arrives at a Western town—Is gallantly assisted to the waiting stage-coach by a cowboy.

THE HOLD-UP.—Tbe cowboy overhears a plot to rob the coach—The stage held up—Passengers compelled to give up tbeir valuables—The schoolmarm beld for ransom—The cowboy meets the stage-coach—Informed of the hold-up and abduction of the girl—He dashes on after the escaping robbers—Finds the schoolmarm's gloves on the road.

THE ROBBERS QUARREL.—They dispute over the possession of the girl—Shake dice for her —Tbe cowboy discovers them—Warns the girl—Mounts his horse and at full speed rescues the teacher Is off before the astonished gamblers can stop him—He reaches tbe stage-coach and puts tbe schoolmarm aboard.

THE SCHOOL-HOUSE.—Cbildren at play—The preacher seeks tbe hand of the school mistress —His rival, tbe cowboy, appears—Presses his suit—Discomfiture of the minister—Cowboy and school-marm go out riding—The cowboy agaiu seeks her hand with no better result.

THE SCHOOLMARM'S HOME.—The preacher calls—Declares his admiration for her—Inter-rupted by shots outside of the house—It proves to be a drunken cowboy—The minister dresses as an Indian to frighten him away—The cowboy bursts in tbe door and discharges more shots—Makes the frightened minister smoke cigarettes and drink liquor—He then discovers that he is a parson—He forces the minister to marry him to tbe schoolmarm—The ceremony—The cowboy discards his dis-guise—Is recognized—The girl rusbes to his arms and the parson faints.

No. 6349 Code, Velerhande Length, 950 feet

SEND FOR DESCRIPTIVE CIRCULAR NO. 355

A Country Girl's Seminary Life and Experiences

Synopsis of Scenes.

THE OLD FARM.—A country girl leaving home for the Seminary—Bidding good-bye to tbe old lks and ber sweetheart.

THE RECEPTION HALL.—Arrival of the pupils—Parents bidding the girls good-bye—Assign- g the girls to their respective rooms.

THE PROMENADE—The country girl meets a city college boy—Becomes the laugbing stock of e college on account of her odd country clothes.

ROOM-MATES.—Her room-mate shows the "bread and butter Miss" how to dress, walk and act lisb—Soon she is transformed into a stylish young lady with all the city ways.

HAZING.—The country girl and her room-mate are taken out in the dead of night and made to ke college secret society oath before a grinning skeleton.

RIVALS.—The country girl soon becomes the belle of the college and wins the affection of her al's sweetheart.

STOLEN INTERVIEW —Climbing out of second-story window with a sbeet rope—The city girl ets ber lover—Tbey quarrel and she decides to get even with country girl rival.

THE INVITATION.—Tom receives and accepts invitation to the basket-ball game.

THE BASKET-BALL GAME.—During the progress of the game, our heroine sprains her ankle, but heroically decides to finish tbe game—In tbe meantime, her city rival robs the girls' lockers and lays the blame upon the country lass—The real thief is finally discovered and expelled from the college.

THE FIRE—The college catches fire through the carelessness of tbe disgraced girl—Soon the entire seminary is on fire—Our heroine, caught in the flames and unable to escape, falls unconscious upon the bed.

THE RESCUE.—All is excitement—Tbe girls come pouring out of the burning building—Our country girl is missing—Tom to the rescue—Into the building througb flame and smoke—He soon returns with his sweetbeart in bis arms.

BACK TO THE OLD HOME.—Tbe country lass returns a cultured young lady, but realizes that "home bearts are best after all." No 6358 Code, Veleras Length, 1,000 feet

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 354

OTHER LATE FEATURE FILMS

). 6347—Stage Memories of an Old Theatrical Trunk.	Code Velenosita.	Length 635 Feet
). 6346—Animated Snowballs.	Code Velenosa.	Length 795 Feet.
). 6345—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
). 6344—Playmates.	Code Veerslot.	Length 360 Feet.
). 6343—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
No. 6342—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
No. 6341—A Yankee Man-o-Warsman's Fight for Love.	Code Veerpasser.	Length 830 Feet.
No. 6340—Fireside Reminiscences.	Code Veerloon.	Length 505 Feet.
No. 6339—Rescued from an Eagle's Nest.	Code Veerlieden.	Length 515 Feet
No. 6338—The Suburbanite's Ingenious Alarm.	Code Veerkracht.	Length 595 Feet.

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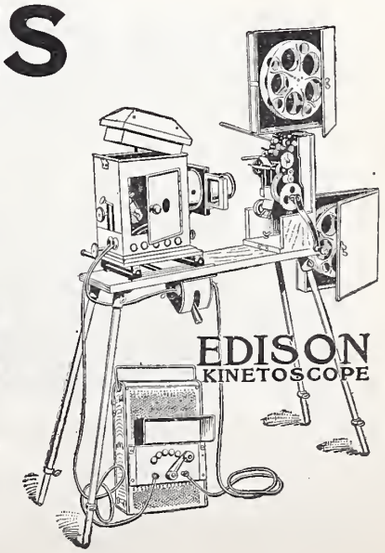

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Two young people visit a dancing academy. The professor becomes disgusted with his pupils. Severs their bodies at the waist. The limbs and trunks get mixed and upon leaving the academy the "near dancers" have all kinds of trouble. They return to the academy and trounce the professor.

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DORA A RUSTIC IDYLL

Taken from Alfred Tennyson's beautiful poem. The farmer's son marries the servant against the wishes of his father. The boy and his bride are driven from the old home. Ten years later the banished son dies; his widow and little boy return to the old homestead.

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Views and Films Index

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PATHÉ FRÈRES

FILMS

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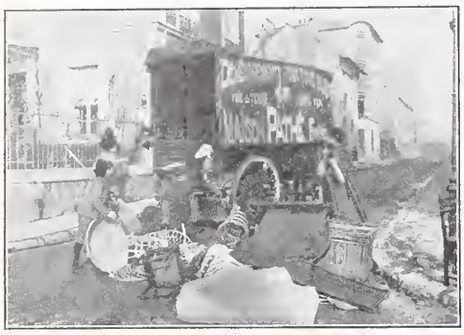

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and six more subjects

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CHICAGO: 35 RANDOLPH ST.

BIRMINGHAM, Ala.: 2104 FIRST AVE.

DNIES MALICIOUS RUMOR.

We are in receipt of the following er from the president of the Film tal Association, which speaks for lf:

Pittsburg, Pa., April 9th, 1908.
tor Views & Films Index.

Dear Sir,

[y attention has been called to the orial in the Moving Picture rld, issue of April 4th, which read ollows:

When we were in Chicago we saw etition signed by holders of some y votes in the Association asking a meeting be called at an early e, suggesting the 28th of March or h 4th of April. This was duly for- ded to the proper officers. The cutive Committee met March 21st submitted the request to the man- turers, who at once vetoed it, ng that under no consideration it a meeting of the Film Service ociation be held."

egarding the publication of this, ld say I consider this a malicious deliberate misrepresentation of facts. Such a petition was never mitted to the members of the cutive Committee, nor was it ever mitted to the manufacturers. I e never seen such a petition as After my return to Pittsburg March 23d, I was shown a request ived by two members of the As- ation in this city, asking them to a call for a meeting of the Asso- on, which, in itself, proves that petition was not signed up and ready to present to the officers March 21st. I consider the publi- on of such matter as this by the ving Picture World very harmful he Association, and believe it was lished by them with no other ob- than to create dissatisfaction ng the members of the Associa- with their executive committee officers. I have asked the Mov- Picture World to publish a cor- ion of this statement, but I have rmed them at the same time that ave no doubt that even if they ublish a correction that they have ady accomplished the object ch caused them to publish this ter in the first place.

ours truly,

(Signed) JAMES B. CLARK,
President F. S. A.

pon discussing this matter with secretary of the Association our esentative was told that no such ument as a petition was either d of, received or ever "submitted." body in the trade, however, seemed pay any attention to the queer , only very few having seen or rd of it. But when attention was ed to it, the general opinion was it is not surprising to see any- g of that kind in the columns of that journal. Better still, one manufacturer laughingly suggested that this was only another practical joke played on a too eager newsgatherer, whom it has become a habit in the trade to excite with unfounded news "dope." The only consolation we can offer the Association is that the spreading of the false report among the readers of that sheet cannot possibly do any harm—they are too few in number to reckon with.

But really—it is to laugh!

ANOTHER ONE.

The same source attempts to inform the trade of how Henry W. Savage is after the scalp of the Kalem Company; it is printed that Miles Brothers and the Film Service Association are restrained from using the film, and something is also said about the surrender of the films by Kalem, who must also give an accounting.

One of those most concerned in the matter emphatically states that nothing of this kind of condition exists. As a matter of fact, the injunction against the Kalem Company should now be dead news as far as a trade journal is concerned, it being known that the injunction was taken by mutual consent. This talk about Kalem surrendering film and rendering account, etc., is piffle; as an instance of how they stand with the Savage people, it need only be mentioned that the theatrical concern is now contemplating making a film of several great scenes of the original "Merry Widow," and the Kalem Company will, in all probability, do the work.

We have found that articles on trade matters very often appear in daily papers greatly distorted, and the "Injunction Suit" was one of them.

Moral—Happy is the editor who doesn't fire newspaper clippings into his columns by the wholesale.

CALL TO OPERATORS.

New York and Elsewhere.

E. Louis Keehn wishes us to announce to operators in New York City that a meeting will be held on Wednesday, April 22, 1908, at the Old Dominion Moving Picture Company, 14 W. 27th Street, at 10 A. M. Twenty-eight operators, personally interviewed, have expressed their willingness to join in association at once, and it is requested that at this initial meeting of a protective association, every licensed operator in New York attend. Those who cannot answer the call in person are asked to drop a postal to Mr. Keehn at 245 W. 37th Street, expressing their willingness to join.

"We want to get every operator holding a license," says the organizer, "so that it will be known to the trade just where and how the demand for competent men can quickly be filled. This will be a purely local organization, which will do its utmost to promote and maintain the good standing of the deserving men of our craft. It is high time that this were done, for the benefit of all concerned."

Mr. Keehn wishes that secretaries of out-of-town locals would communicate with him.

A POINT?

The following is a translation of an article which appeared in Phono Cinema Revue:

"At the convention at Paris certain of the manufacturers were greatly disturbed over the final attitude of Mr. Eastman and demanded of him whether he would continue to furnish film to others than members of the Edison group. The letter which we publish, and which is signed by the important name of Geo. Eastman, himself, puts an end to the alarms. The letter is directed to the Phono Cinema Revue, Paris, France.

"'I am in receipt of your esteemed favor of the 12th and I have the honor to answer the following questions which you have asked me:

"'1. What do you consider is the exact nature and value of the re-issued Edison patents and what rights are likely to be given them by the United States courts?

"'I am not able to answer this question as I have never been the defendant in an action under the re-issued patents of the Edison Co.

"'2. What are likely to be the consequences if there should be such a new state of affairs?

"'I am not able to answer this question either, as I do not know whether Mr. Edison intends to limit the number of his licenses to an inconsiderable number or not.

"'3. Is there any truth in the rumor that has been circulated that the Eastman Co. is to sell its film exclusively to this group or any other similar group?

"'In response to this rumor, I have the honor to inform you that there is no truth whatever in this rumor. We have been recently making more additions to our film plant, a section of our works which is always increasing. In consequence, we are more than ever prepared to take care of more orders for films than ever without any delay, in short to more than satisfy the greatest demand which is likely to come up. There is no possibility of the manufacturer of films passing from our control.

"'GEO. EASTMAN.

"'P. S. I am handing you herewith a booklet issued by the Edison Co., which I have just received. This book contains the material which answers your first question.'"

[The above article should prove of great interest to everybody in the trade, as it puts the Eastman Company in the light of supporting the people connected with the Edison movement and supports the statement published by the Edison Company, and which appeared in our columns in our issue dated February 29th. While in the body of the letter it answers to the question of what the exact nature and value is of the re-issued Edison patents and what the rights are likely to be given them by the United States court, Mr. Eastman says he could not answer this question as he has never been the defendant in an action under the re-issued patents of the Edison Company. On the other hand, in the postscript he says that the booklet which was issued by the Edison Co., defining their position, and which was published in our columns for the benefit of our readers, in our issue of February 29th, contains the material which answers their first question.

From the above, there is reason to believe that our foreign contemporary SHOULD feel alarmed, as this introduction of the Edison booklet by Mr. Eastman means *something*.—EDITOR.]

LEN. SPENCER LYCEUM BUREAU.

Who would have thought, when people were marvelling at the wonders of moving pictures to the tune of ten times the present general admission price, that some day moving pictures will be installed in temples of their own? Better still, who is there who anticipated such stunning success for them; but still further, who could have predicted that a booking office, with all the rush and hurry and bustle of a regular theatrical bureau furnishing Broadway productions and three-thousand-dollar vaudeville acts, would develop as a result of the demand for theatorium amusement? A visit to Len Spencer's Lyceum, at 44 W. 28th St., New York, is the realization of it. Here, escorted by the genial Len Spencer himself, the writer was taken through the quarters.

Vocalists? Why certainly! The Lyceum furnishes singers of all grades at salaries commensurate with their abilities who are first tried out in a department set aside for that purpose, and there are male and female—take your pick. (Mr. Spencer, himself a widely known vocalist, passes judgement). Every class of pianists there are, from "instinct players" who can readily adapt their talent to pictures, to players of classical music, sight readers, transposers and happy mediums who have trained themselves especially to that class of music best adapted to moving pictures. Whatever other kind of music may be required the Lyceum will furnish—trap drummers, cornetists, violinists or any other kind of instrumentalists. We must not forget the operators. Len Spencer always has them on hand, experienced men with license certificates and best of references.

Another interesting feature is the equipment of the vaudeville acts for the theatorium. Here is a wide range of

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acts, salaries being entirely in accordance with the theatorium situation: jugglers, ventriloquists, trick cyclists, monologists, comedians and a host of others, more or less distinguished vaudeville celebrities, whom the Lyceum will book at salaries which appeal to moving picture theatre managers.

For the convenience of the profession, there is maintained a Music Publishers' Exchange, where the professional copies of the publications of all the song concerns are supplied. In the Musical Bureau special arrangements and orchestrations may be made of any selection for orchestra or piano which is a boon to the instrumentalist who cannot transpose. Besides this, there is also to be found provision for the composition of special songs and any variety of incidental music, etc.

The matter of furnishing song slides to the shows is one of close study on the part of Mr. Spencer, who is said to be a "crank" on quality of slides, for all goods must pass his personal supervision. He is certainly a strong believer on the artistic presentation of illustrated songs. "The free slide service supplied by some film rental concerns and which costs the subscribers nothing is worth what it costs—nothing," says he. Slides are also furnished to order, each manager being given songs suited to his particular needs. Announcement slides are also given particular attention.

An important matter which Mr. Spencer has raised his voice against is the custom of song publishers who seek to popularize their songs by sending singers to the nickelodeons, free of all cost to the manager. "This is all wrong and its influence is bad. The daily recurrence of song material from one publisher at a show lays the management open to paying nothing for talent. The public notes this sameness or lack of variety and avoids such places. How can the performance be in any way meritorious? The singer is entirely obligated to the publisher. He is not working for the picture show, nor for the audience, hence does not endeavor to please the public with his 'art.' The only way that he does attract them is when he importunes them to sing or whistle his song. The public is not stupid; they know that the prime motive is to sell them music, and they dislike being peddled to when they are paying for amusement."

Personally, Len Spencer is enthusiastic as to the future of moving pictures; in fact, he was shocked at being quizzed in this direction, thinking the interviewer to be of different mind. "Does the general atmosphere pervading here indicate that I think it will last only a little while more?" he asked. It certainly does not. Judging by the stock of goods on hand, and the list of bookings ahead, Mr. Spencer is resting easily on that score; for surely, success is born of effort, and what incentive is stronger than confidence?

Taking the Len Spencer Lyceum Bureau in its entirety, then, it is most striking as an evidence of the health and fine development of the moving picture show business. And a strongly indicative note is sounded by L Spencer when he says: "Any mana who will just provide himself with best film service obtainable, can saf leave the rest of his shows in hands with the assurance that his terest will be well taken care of."

WRITES AGAINST BILL.

Jack Glynne, owner of a moving t ture show at 977 Third Avenue, N York, was one of the first moving t ture men to voice protest against Gluck Bill, which was passed at Albany Legislature, recently. Mr. Gly has been in the show business for ye and from his experience he states t the Exhibitors' Association in N York is not doing all it should do. wrote the following letter to the Go

JACK GLYNNE.

nor of New York State to which he ceived a reply acknowledging recpt and promising best considerations at he hands of the executive:

New York April 2, 08.

To his Excellency, Governor Hugh Sir:—

Will you permit us to call your tention to a most unreasonable nd vicious piece of class legislation s ifically directed against an inoffe ve kind of business, the moving pic re shows in the city of New York.

If the report of this morning's di tion of the New York Herald is r rect, the Assembly passed the Gluck ill increasing the license fee to $250 nd providing that children under the ge of fourteen years cannot be adm ed to these places during school hour or after five o'clock in the afternoon.

The effect of this prohibition w ld be to practically exclude children b ow the age of fourteen from these h m less exhibitions altogether, and to rk serious injury to persons who hav in vested their money in fitting up ch places of amusement.

It should be remembered that he five-cent moving picture show is he highest priced form of entertainmen at many of the poorer classes can a rd, and that the many assaults which ve lately been leveled at these places ve been only too plainly the evidenc of vindictive jealousy on the part o he

ıeatrical managers and actors of the gher priced theatres.

While the prohibition against admis-on, during school hours, of children elow the age mentioned might be con-dered reasonable, we sincerely hope at you will not permit the clause ex-uding them practically, to become a w. Such a rank piece of harassing ıd monstrous injustice should find no ace upon the statute books of what is aimed to be a free and independent ate. It resembles too closely the auto-atic edicts of monarchical countries.

In conclusion, we would further say ıat the proposed license fee of $250 ould be a prohibitive figure for many f these shows.

We have the honor to remain,

Yours truly,

JACK GLYNNE,
EDWIN BERGH.

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"I Love You like the Yankee Loves the Red, White and Blue"
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Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

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Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

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Red Wing.
Hymns the Church Choir Sang.
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Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
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Southern Girl.
Sweet Polly Primose.
When Autum Tints the Green Leaves Gold.
Gypsy Ann.

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Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

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When Bob White is Whistling in the Meadow.

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That Welcome On The Mat Ain't Meant For Me.
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Sweetheart Days.
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Love Me As You Did Before.
The Peach that Hangs the Highest Is the Sweetest on the Tree.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
See Saw.
School Days.
What the Rose Said to Me.
Blue Jeans (in preparation).
Keep on Smiling.
The Girl Who Threw Me Down.
In the Land of the Buffalo.
'Neath the Old Cherry Tree Sweet Marie.
In the Valley Where My Sweetheart Waits for Me.

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The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.
When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
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Just Someone.
Roses Bring Dreams of You.
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VIEWS AND FILMS INDEX

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VOL. III. No. 15. APRIL 18, 1908. WHOLE No. 104.

Published by
FILMS PUBLISHING CO.,
36 East 28d Street - New York.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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Half "	5¾ x 9	42.00
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THE LATEST BULLETIN.

What is by far the most important bulletin which has as yet been issued by the secretary of the Film Service Association is the last one, in which members are asked to answer questions, the replies to constitute a vote on the popularity of the existing rental schedule.

There certainly is a faction which will at once interpret this as a sign of weakness on the part of the association; but is it? To begin with, "Nothing attempted, nothing done."—everybody can criticize and correct, but who were the wise ones when the first schedule was announced? Of course, there is now a wide difference of opinion as to the effort and practicability of any fixed rental schedule but it is certain that had none even been introduced the members would be making the welkin with their shouts ring for some kind of a check on rate-cutting.

As a test, we communicated with fifteen association renters in various sections of the country and out of this number twelve stood strongly in favor of maintaining the present scale, the three being unanimous in demanding unrestrained price-fixing,—no schedule at all. If the same ratio of support for the schedule obtains throughout the membership, the opposition will no doubt be surprised; for all kind of wild reports have pictured the association men cutting the rate by divers business manipulations.

Suppose, however, that there is a landslide against the scale? Will the Executive Board reduce it or abolish it entirely according to the vote? Judging by how that body acquiesced to the request for reduction once before, there is reason to suppose that the will of the majority will again be done. The rate on the schedule, furthermore, is another way of asking "How is business?" and the reply will be interesting. According to last advices, all of the members have not as yet responded; but if they decide that they would rather fight the issues on a low-price basis and proceed to do it, there is a strong, frank feeling expressed among some independents that nothing will be in their way toward securing tremendous business. If the schedule dies (which now seems improbable) the association may tell itself consolingly that "it is better to have loved and lost than never to have loved at all"—then, into the melée for *all* of the business!

Moving Picture News From Everywhere.

The Kleine Optical Company has filed a denial of the complaint entered by the Edison Company in its suit.

The Selig Polyscope Company has postponed the release date of their new film, "The Holy City," to April 23d.

As a proof that motion pictures are rapidly gaining in the class of attendance, it is pleasing to cite that an ex-lieutenant-governor of New York and his family, together with a justice of the Supreme Court, visited the show given by Henry Oehler at 1828 Amsterdam avenue, New York city. The story pictures gave particular pleasure to the visitors.

The Chicago Amusement Company (D. E. Mulvey and F. A. Fishrupp) has built a new and excellent theatre at 122 East Madison street, Chicago. The concern now controls four shows.

Not only the privilege of enjoying a smoke, but also a moving picture show *sans* coat and collar is the latest in religious services, this coming from the Episcopal Church of the Ascension, at Atlantic City, N. J.

Accused of having stolen one of the moving picture machines in Chicago, William Sanderson, alias Fred. Henning, was caught in Minneapolis and extradition was quickly effected.

The weather being of the right sort last Sunday, about 20,000 people visited Coney Island (N. Y.), and it has gone on record that the picture shows gobbled up all the business.

James H. Smith & Co. are again running the Berkeley, a moving picture show at 205 Chestnut street, Berkeley, Virginia.

R. E. Morningstar has opened the Grand, a moving picture show at North End, No. Towanda, New York.

Tschappatt & Hollingsworth have purchased from John Hendershot the moving picture show which has been in operation on East Main street, Bridgeport, W. Va. They are figuring on a number of marked improvements, including a remodeled front and a new floor, such as will give the rear seats a proper elevation. It will take several days to make the contemplated improvements, but they will be so satisfactory when completed that the place should prove to be highly popular with the general public.

Formerly a minstrel house, the Eleventh Street Opera House in Philadelphia, is now showing moving pictures.

A. H. Morris demonstrated the workings of a moving picture machine before the ordinance committee at Bridgeport, Conn., after which they attended the Crescent's show. They pronounced everything O. K.

S. B. Keener & Company's Dreamland Theatre, at Third and Spruce streets, South Bethlehem, Pa., was sold by a sheriff for $685.72 to B. H. Birkel.

It is probable that a few Wheeling (W. Va.) men will organize a syndicate to buy up picture shows in various surrounding towns.

The Acme is the name of a new show opened at Olympia, Washington, a five-cent house. This makes the fifth show there, and they are all playing to standing room.

Two new picture shows will soon be running in Wilmington, Del. One will be on Market street, below Third, and the other on the same street, just above Fifth.

Also two more for Butte, Montana. D. C. Scott has already opened the Lyric on East Park avenue, and Neal and Barden are completing one in the Parrot Block, to open in a week.

Wilmer & Vincent have decided on a new policy for the Orpheum Theatre at Allentown, Pa., so that in the future moving pictures will be the attraction. The price of admission will be five cents for matinees and ten cents for evenings. The Orpheum at Reading will adopt the same policy.

A NEW AGE.

The Denver Times discusses the film as a record in the archives of the stage as follows, in an editorial:

"The encroachments of the moving picture machine and talking machine in the field of dramatic art would indicate that the world has seen the last of its idols whose accomplishments are, more or less, veiled in an attractive sort of mystery.

"With every great personage preserved to posterity on photographic films and talking machine records, there will be no more of the wide latitude that has marked our speculation. For instance, how the Old Time Theatregoer has been robbed of his greatest personal privilege. We know how he shakes his head over some modern star and murmurs: 'My boy, my boy, you should have seen Forrest—THERE was an actor for you!' Whereupon he plunges into reminiscences delightful to himself, however boresome they may be to others.

"But what if phonograph records and moving picture films of all the Old Time Theatregoer's idols had been preserved? And what if these records proved that the idols of the reminiscent old gentleman were not so surpassingly great after all? Would the world gain enough to make up for the keen disappointment suffered by the Old Time Theatregoer? Then again suppose all the old political idols were handed down to us through the inventor's spook-like contrivances. Think how many people would be heartbroken to discover that Patrick Henry 'orated' like an instructor in a school of dramatic art, or that Thomas Jefferson talked through his nose and Henry Clay had a habit of mispronouncing words.

"Clearly this fierce white light that invention is bending on our public characters, and that promises to last through the ages, is going to destroy a whole lot of pleasing illusions. The curtain of time is not going to make our idols doubly attractive through the process of half concealing and half revealing. All the defects must stand out harshly in the garish light provided by the men who have invented too well. When Mr. Edison and his contemporary inventors realize what they have done will they not wish they had thrown aside their first models for talking machines and moving picture machines and invented something that would have left mankind to hug its beloved illusions in peace?"

FILM SERVICE ASSOCIATION

All matters concerning the Association—requests for information, complaints, etc., should be referred at once to . . . . . .

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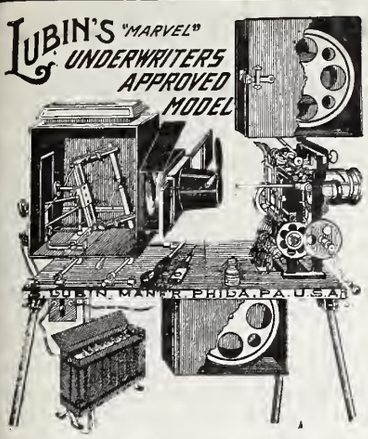

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PATHÉ.

Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.
Peggy's Portrait	262 ft.
Christmas Eve	704 ft.
Cider Industry	393 ft.
A Peaceful Inn	541 ft.
Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.
Dynamiters	787 ft.
Travels of a Flea	410 ft.
The Videos	131 ft.
Modern Sculptors	393 ft.
Amateur Acrobat	541 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.
Sleeping Beauty	984 ft.
In the Days of Louis XVI	492 ft.
Avaricious Father	410 ft.
The Waif	459 ft.
A Modern Samson	442 ft.
The Idler	557 ft.
Different Ways of Smuggling	557 ft.
Jim Gets a New Job	393 ft.
Swedish Dances	328 ft.
Transformations of a Horse	442 ft.
A Narrow Escape	426 ft.
Orderly Jameson	410 ft.
Wedding in Brittany	508 ft.
The Vestal	738 ft.
Engulfed in Quicksands	492 ft.
I Have Won a Pig	229 ft.

EDISON.

Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.
Playmates	360 ft.
Cupid's Pranks	935 ft.

LUBIN.

Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.
The Little Easter Fairy	470 ft.
Something on His Mind	535 ft.
The Mountaineers	775 ft.
Our Own Little Flat	770 ft.
The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.
Easy Money	175 ft.
New Way to Pay Debts	275 ft.
See the Point?	220 ft.

BIOGRAPH.

Princess in Vase	938 ft.
Snow Man	717 ft.
Bobby's Kodak	518 ft.
Classmates	800 ft.
Energizer	789 ft.

VITAGRAPH.

Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.
The Deceiver	295 ft.
Mashing the Masher	300 ft.
Too Much Champagne	325 ft.

KALEM CO.

Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.
Evangeline	
Merry Widow	1,000 ft.
The Days of "61"	585 ft.

SELIG POLYSCOPE CO.

The Old, Old Story	1,000 ft.
The Holy City	1,000 ft.
Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.
Dr. Jekyll & Mr. Hyde	1,035 ft.
A Leap Year Proposal	775 ft.
Just His Luck	780 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

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James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.
The Hoosier Fighter	980 ft.
Jack of All Trades	620 ft.
Michael Strogoff	1,000 ft.

MÉLIES.

Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft
Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.
The King and the Jester	321 ft.

LATEST FILMS OF ALL MAKERS.

A new Pathé Frères film, entitled "THIRSTY MOVING MEN," shows how four sturdy moving men are busy at work taking down huge cupboards, trunks, beds, etc., and are feeling very hot and thirsty, when all at once the lid of a badly fastened basket giving way, they discover a snug nest of bottles of wine. Delighted, they each provide themselves with one of these blessed strength restorers and are seen taking many a long drink on their way down the steep staircase. The liquid is evidently very strong, for after a few steps downward one of the carriers loses his balance and down go trunks, men and furniture with a terrible crash. Still going on quenching their everlasting thirst, however, our men get so drunk that now they do not even attempt to carry down their burdens, but simply toss them down the shaft before the amazed and indignant proprietors.

Their van now being fully loaded, the movers start off, leaving half behind them, and nothing is left to the desperate moving party but to chase after the retreating wagon with the forgotten articles. From side to side goes the vehicle; when taking a sharp turn it gives a lurch and down goes half of the load. The poor proprietors, coming on the scene of the accident, find their goods smashed to bits on the thoroughfare, and after stumbling over three more wreckages, in their desperate attempts to overtake the drivers, arrive at their new home to find the cart empty and the four men sprawling on the ground. Their only comfort is to give the inebriates a severe pounding, and go and buy new furniture.

"USEFUL PRESENT FOR A CHILD," by Pathé Frères. Having been invited by his married friend to stay over Sunday at their country place, an aged gentleman thinks it his duty to bring the young child of the house a present, and as he is a bachelor and does not understand much about young boys or toys, he goes to the nearest shop and pays for the first article that strikes his eye. Departing with his acquisition, he is next seen arriving at his friends' residence and handing the delighted young boy his gift, a complete set of tools.

The older people go into the garden, and our young scapegrace being left alone with his carpenter's outfit tries his hammer on the first handy object, the top hat of our generous guest. The hat is smashed and the boy rushes gleefully away into the kitchen, bound for more vandalism. He takes a frying pan and with big nails he hammers big holes through the bottom, thus transforming it into a sieve. From the kitchen to the dining-room he wanders, and seeing the beautiful mahogany table thinks he will try his new plane, and his tool evidently works very well, for he is soon seen surrounded with shavings. Disturbed by some noise, he goes to the sitting-room for safety, where he saws the legs of the chairs half way through; goes further, to his mother's bedroom, cuts a hole in the floor; and at last, tired, takes a rest. In the meantime Monsieur and Madame and their friend have finished admiring the premises and on entering the house they notice the damage done to the silk hat. All furious at the young boy's doings, they go after him, but in every room they come to they find new signs of his deviltry, for upon seating themselves on the drawing-room chairs they all three fall over, the furniture having given way. The servant man, entering the lady's chamber, falls through the floor on his sprawling masters; and thus from one surprise to another they go on until they come to where Mr. Son is resting his weary limbs. They all grab hold and give him a sound thrashing, and taking away the unlucky present throw the tool outfit into the street.

In "A PEACEFUL INN," by Pathé Frères, two country folks are having dinner in a small inn, and expecting to have a quiet night on the comfortable looking bed are almost ready to turn in when the landlord and his wife make their entrance, accompanied by a swell looking gentleman. Without ceremony the hosteler explains to the couple that they cannot possibly retain their quarters, as the new guest has paid a handsome price for the privilege of the chamber, and that they must retire to higher regions, that is to say the garret directly above. They go away grumbling and the new tenant sits down to a table loaded with a hearty meal. The aggrieved couple, however, resenting their treatment, make a hole in the floor of their loft and just as the intruder is going to enjoy his soup drop a huge rat in the dish. Disgusted, the traveler gives up his meal and, confident to find a soother to his appetite in sleep, lies down on the bed, but no sooner is he comfortably tucked in that down comes the mattress and he is compelled to get up. He tries several times to mend the mysteriously damaged bed but all in vain, for every time he thinks to have succeeded, down he comes again with a crash. Discouraged, he lies down on the floor wrapped up in the covers, but alas, they likewise seem all at once to be possessed, and twist round him like a snake.

He then tries to rest on a chair, but every one he takes up collapses under him or tears round the room as if insane.

Discouraged and exhausted, he lies down on the floor for a second time and falls asleep. The couple in the loft, who have been watching their enemy the whole time, not being able themselves to sleep, having no bed, see all at once two burglars entering stealthily in the sleeper's chamber and make away with his goods and chattels. They rejoice and, determined to be reinstated down below, they set fire to a small lot of wet straw. This produces a huge quantity of smoke and the artful couple then go down and rouse the landlord and explain that their aristocratic guest has smashed the furniture and set fire to the house.

Furious, the proprietor rushes in the room and with vigorous kicks and expressive language expels the poor innocent traveler, whose last bit of misfortune is to find out the theft of his belongings and to see the burglars running away out of reach with their booty.

"PEGGY'S PORTRAIT" is also a new film by Pathé Frères. Peggy is a very charming and winsome woman, as is seen on this film, but she has a nasty little fault; she is jealous of her husband. Loving him very dearly, she takes very good care of him and his clothes, and we see the beautiful little wife busy brushing his overcoat. Of course she feels it her duty to look through all his pockets, but not finding anything to rouse her slumbering jealousy she helps her departing better half on with his coat and he goes off in high glee. Arriving at the café, where he is anxiously awaited by friends, he is attracted by a stranger writing for all he is worth. He inquisitively looks over the man's shoulder and sees him gazing at the picture of a pretty girl. He tells his friends about it and they all make merry; the young lover, annoyed by their persistent laughter, puts the picture of his sweetheart in his coat pocket, turns round to pay the waiter and departs.

Hubby finds now that it is time to return home, takes his coat and is soon back in his office. Peggy, hearing her husband enter, goes down, and of course the first thing that attracts her attention is the overcoat lying on the chair. She looks in the pockets and behold! there she finds the picture of a rival. Furious, she goes into her husband's den, and is giving him a terrible beating when a messenger comes and explains that his master has taken the wrong coat from the café and wants his back badly, as the picture of his love is in the inner pocket. The wife understands she has made a mistake, and seeing there is no foundation for her jealousy begs her black-eyed husband for forgiveness. This is granted and sealed with a kiss.

"THE NOMADS" is the title of another very good film by Pathé Frères. The Nomads, better known as Gypsies, are shown in this film, first, while tramping along the road with their small carriage houses drawn by shaggy old horses. Arriving at a spot suitable for camping they set to work and form a regular little village, where horses, dogs, dirty children, men and women mix up in a ragged but picturesque crowd.

The next scene shows the gypsy men at work. Their general occupation is the manufacturing of cheap fancy baskets and chairs, and the way they handle their few primitive and scanty tools shows a long experience in the game. There are also some clever shoemakers among these roaming tribes, and furthermore, as shown by this film, although it seems almost impossible, they are good pastry cooks and have gained quite a reputation at fairs for their excellent candy crullers and pancakes.

In Pathé Frères' film "ENGAGED AGAINST HIS WILL" five or six young couples are seen coming out of a masked ball at the Moulin Rouge in the early morning, bound for their different homes. One of the party, on reaching his apartments finds a messenger boy awaiting with a telegram. After having read that his aunt, his wealthy relation on whom he is entirely dependent for funds to lead his gay life, expects him that very day at her house to be introduced to a young girl who is to be his future wife, our young man gets in a raging temper, and after having upset everything in his dressing room in his endeavors to find a collar, and not forgetting to kick the maid, who is trying to reason with him, he goes forth to meet his fund provider.

At the old spinster's mansion there is a lively discussion between the two, he assuring her he will not marry, she telling him that unless he complies with her wishes there will be no more money coming to him, neither before nor after her death. The old lady's arguments being the strongest both are seen leaving for the young girl's apartment. While they are on their way a similar scene is being enacted at the future bride's house, the young lady refuses to see her beau, won't listen to fatherly wisdom trying to impress on her young mind that such a match is very desirable and the minute they have left her alone in her room, dressed up and looking very winning, she rumples her hair and comes down to the sitting-room just as the guests are being introduced, looking as homely as the old spinster herself. Both young people, thrown together against their will, act very disagreeable and rude to each other, and things having been brought to a climax by the young girl drawing the chair from under her future husband, thus making a fo

THIS WEEK'S HEADLINER
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of him and his aunt, they depart. The young suitor has, however, forgotten his hat on the piano, and as he returns to claim his headgear he finds mademoiselle fixing up her hair and looking as sweet as she was ugly a few minutes ago. He of course cannot resist such charms, and after throwing himself on his knees begs her to be his wife.

All women become softhearted when earnest attention is paid to them, she therefore finds him all at once a very charming suitor and they fall into each other's arms before the astonished but satisfied parents and relations.

"HUNCHBACK BRINGS LUCK," by Pathé Frères. Mr. Hardup not being able to pay his rent, his landlord goes to all the petty traders of the district and tells them of our friend's bankruptcy, and they are all seen crowding in the apartment of the distracted tenant.

Not knowing what to do to soothe the angry crowd, our poor man makes a desperate attempt for the door, but not succeeding to break away, jumps out of the window. A poor hunchback, selling lottery tickets in the street, receives the whole human load on his crippled back, and after a severe tumble is rewarded for his bruises by the pursued man buying his last ticket with his last quarter. The next scene represents our pauper friend in a garret reading a paper. He suddenly sees the results of the lottery in one of the columns, and having found out that he is the winner of the big prize has an ad put in all the papers promising a reward to the hunchback that has unconsciously saved his life and unwittingly replenished his purse. A hundred cripples answer the ad, but they all return empty handed and Mr. Hardup is despairing of ever finding his benefactor when the original hunchback makes his appearance, and soon after he is seen departing, handsomely rewarded by our now wealthy citizen.

Pathé Frères: "A VISIT TO THE PUBLIC NURSERY." In this immense charity institution the little helpless children are taken care of with most praiseworthy attention and solicitude. From the day they enter the nursery they are followed step by step until they are grown up and ready to go forth in the world. The first view we get is the toilet of the little mites: they are washed and powdered and wrapped in blankets just as if they were little heirs, when they are carried to the doctor's room for inspection. There they are weighed and a record is kept by the physician of their progress. From the surgery they are again seen at lunch. A long row of those fat little beings is shown on the screen, all waiting impatiently for the kind nurses who are bringing them their porridge and milk. Their frugal meal being over, they go to the play-room, where they all enjoy themselves with toys and dance to the tunes of a hurdy-gurdy. It is now bed time and all the little cots placed next to one another, each containing a pretty slumbering curly head, makes a very attractive picture, and the nurses gliding silently through the rooms show how well cared for are these little waifs. The last scene shows the whole army of little children awakening one after the other, all looking half dazed but happy and contented. If perchance one of the little mites starts to cry a nurse comes rapidly along and taking the troubled little soul in her arms has soon quieted it down and tears are brushed away to make place for a bright smile.

"CHRISTMAS EVE" is another Pathé film. Although it is very near Christmas, when everybody should rejoice, a sailor bound for a dangerous expedition takes leave of his wife, and the poor woman is seen following with dim eyes the departing ship, her heart apparently heavy with grief.

After having cried and prayed on a cross, the grass-widow returns to the farm to resume her duties and takes a sack of wheat to the next mill. The miller, knowing of the sailor's departure and finding the lass very agreeable and charming, after having seen to the wheat bag, gives his whole attention to the young woman, and she does not seem to mind very much the clumsy advances made by the workingman.

They part after a rather excited confab and have evidently made an appointment for the evening at the church, for it is a Christmas celebration.

We follow the two young people in the chapel, then to a bonfire dance, and lastly we see them both driving away in a country cart.

They arrive at the sailor's home, leaving the carriage before the door, go in and then all is stillness, until the sailor, returning unexpectedly from his trip, finds the horse and cart waiting at his door; understanding his misfortune, and blind with rage, breaks in. The lover, conscious of his danger, jumps from a top window down into the waiting vehicle and is galloping madly away when his pursuer, getting a glimpse of the retreating man, rushes after him, and after a wild chase manages to overtake his enemy, and jumping on the cart a fierce struggle ensues. The miller is knocked down by the infuriated sailor, and then in a paroxysm of hatred and thirst for revenge the robbed husband backs the horse and cart with its driver down a terrible precipice into the sea. They are all seen being dashed to atoms on the protruding rocks, and the last picture is that of the sea angrily beating against the

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Hon. W. H. TAFT, Secretary of War, in a grand review at Ft. Meyer.

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rocks as if in mute protest against this terrible deed.

"CIDER INDUSTRY," by Pathé Frères. When the apples are ripe the French peasants, their wives and children go forth, the men armed with big sticks, the women provided with big baskets, and they all start to work knocking down and picking up the beautiful, luscious fruit. When the baskets are full a picturesque old cart drawn by a team of stately oxen comes along and is soon filled with the crop. Then the harvesters start, procession like, in front of the team, dancing and singing until they reach the barn, where the apples are put into heaps. The next day the fruit is put into presses, and all the juice having been extracted the precious liquid is put into barrels, and the last scene of this interesting film is an old wrinkled couple drinking a cup of their beloved cider, a smile of utter content on their sunken in faces.

The latest production of the Vitagraph Company of America is entitled "MACBETH," Shakespeare's sublime tragedy. The three witches called by Shakespeare The Weird Sisters meet the generals, Macbeth and Banquo, on their return from their victorious battle. They prophesy that Macbeth shall be king hereafter and in a vision show him with the king's crown robe, and they prophesy that Banquo shall be father to a line of kings descending from his son, Fleance, and in a vision show Fleance with a crown on his head. This makes Macbeth jealous of Banquo. He is going to speak to the witches again when they vanish. Macbeth sends Seyton ahead with a letter to his wife. Macbeth and Banquo come before King Duncan and his two sons, Malcolm and Donalbain, the eldest of which the king proclaims his successor. Lady Macbeth receives the letter and is filled with ambition to be queen. Macbeth arrives with the news that King Duncan is going to visit him. Lady Macbeth says, "He shall never leave their castle alive." The king and his court enter the castle, graciously received by Lady Macbeth. A feast is prepared for the king and Lady Macbeth drugs the wine of the king and his followers. She shows them to their rooms, and when they are sleeping she urges Macbeth to kill the king. She leaves him alone, and as he starts towards Duncan's door he sees a vision of the daggers, tempting him to kill the king. He stealthily enters the king's bedchamber and pauses, but tempted by the crown he kills him. He comes out and meets Lady Macbeth, who is frightened because he has brought the daggers with him. He refuses to take them back because he is afraid to look at what he has done. She takes the daggers and creeping into the king's room she smears the sleeping rooms with the blood. They are both startled by a knocking at the outer gate and hurry off to put on their night gowns to avoid suspicion. Macduff enters the king's chamber and finds him slain. He arouses the household, and Macbeth accuses the king's sons of the murder and they flee. Macbeth is proclaimed king, but being jealous of Banquo, he has hired murderers secretely kill Banquo. During a feast given by King Macbeth he drinks to Banquo's health and wishes he was there. At that instant the ghost of Banquo appears to his horror and terrifies him. The feast is broken up, and for the frightful deeds of Lady Macbeth there is no sleep nor peace. Macbeth visits the cave of the witches and they bid him beware of Macduff. They show him the issue of Fleance, eight kings, and then the ghost of Banquo appears and smiles at him, then they all vanish. Lady Macbeth, conscience stricken, has neither peace nor rest. She walks in her sleep and her physician and gentlewomen hear her confess to the murder of King Duncan and she imagines she cannot wash the blood from her hands. She dies in terror and misery. The castle is attacked by Macduff and young Malcolm, the king's son. Macbeth is slain and Malcolm is crowned king.

"DANCING LEGS," by The Vitagraph Co. of America, shows a young lady carrying a dress suit case explaining to her parents that she is going to dancing school. Outside the house she meets a young gentleman acquaintance, to whom she imparts the same information. The young man looks after her admiringly, then suddenly decides that he will go there also. Arriving at the dancing academy the two pupils are instructed in a few steps by the professor. Neither show any aptitude or ability, and thoroughly disgusted, the professor grabs a huge knife, with which he severs their bodies at the waist. The dismembered limbs continue dancing, finally disappearing through the lower part of a door. The upper part of the bodies move over and exit through the upper part of the same door. Through a strange accident the limbs get mixed; the female pupil getting the male legs and vice versa. Leaving the academy, the female pupil startles a cop by her strange appearance. The girl returns to her home, scaring the servant almost to death. Mother and Father are also dumbfounded at the strange sight. Now, for the first time, the young lady sees her strange make-up and endeavors to "cover up," upsets some dishes and is chased out by the cook.

Returning to the dancing school, the cop outside is just recovering from the sight of the strange looking girl when the male pupil with the female "understandings" comes out

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(KALEM CO.)

PRESIDENTIAL POSSIBILITIES

Hon. W. H. TAFT, Secretary of War, in a grand review at Ft. Meyer.

LENGTH, 825 FEET

RELEASED FRIDAY, APRIL 15

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a trips gaily away. The officer and a few bystanders follow to a saloon which the dancer enters and calls for a drink. The crowd stands around poking fun at him and he glances down and sees the cause of all the merriment. He dashes out, followed by the mob, and a short distance down the street meets his female friend followed closely by the cook and three or four pedestrians. The victims meet, grab each other, and vowing vengeance on the professor start for the academy. They burst open the door and threaten the instructor. He explains that it is all a mistake, pushes them into a cupboard and closes the door. A moment later the pupils emerge, changed to their right clothes, and leave the academy in a much calmer frame of mind.

"DORA, A RUSTIC IDYLL, is another new film by the Vitagraph Co. of America. This picture is an adaptation of Alfred Tennyson's poem. Farmer Allen's son, Will, his niece, Dora, and a servant, Mary, are decorating the house for the Christmas festivities. The old man has already selected Dora for the wife of his son, but the boy cares more for the servant than he does for his father's choice; in fact, Will and Mary are sweethearts. Dora, the niece, leaves the room, and when gone, Mary and Will make strenuous love to each other. Unknown to them, Dora has seen them and is heartbroken. She sits down and weeps bitterly. Another suitor for her hand enters, makes a proposal of marriage and is refused. At this juncture the old man comes in, notes in the situation and tells the disappointed lover that Dora is for his boy Will. Mary, the servant, enters at this moment and hears the remark. Will is called in, the old man endeavors to place the boy's hand in that of his niece. Will draws away and tells that Mary is already his wife. The old man, in a rage, orders them out. Dora, though heartbroken, pleads for them. The old man is obdurate, turns Will's picture toward the wall and places his curse upon them. Ten years later: On a busy thoroughfare a little lad, Will's boy, poorly clad, is looking longingly through a window at some toys. Mary, his mother, comes along and takes the boy by the hand tenderly. On their way home they meet Dora. She is told that Will is dying. Together they proceed to the bedside where the poor man is indeed beyond all hope. Calling his little boy to the bedside he makes Dora promise that she will see that his boy gets his rights; then passes away. Back to the farmhouse Dora brings the widow and little child. They all enter during the old man's absence. The boy is left alone, the old farmer enters, sees his little grandson, looks at him, then at Will's picture on the wall, and asks whose boy he is. Dora enters at this moment and tells that it is Will's son and that the mother is there also. The old man orders them away and then relents. The closing scene shows the old man sitting down with Dora and Mary kneeling on either side of him.

In "JEALOUSY," by the Vitagraph Co. of America, a Moorish general is seen in conversation with a gentleman and his daughter. Unknown to her father, the daughter falls in love with the general; elopes with him, and is married. The father hearing of this, follows them and brings them before the Venetian senate. Here the story is told, the wife summoned, as is also the priest who bears witness to the marriage. The father, in grief, allows his daughter to depart with her lawful husband. The government sends the general to one of their possessions to act as governor. His lieutenant is placed in charge of the watch. An associate covets the lieutenant's position, gets him drunk, then reports his condition to the governor and secures the watch for himself. The deposed officer, with a desire for revenge, plots to destroy his commander's happiness by making him jealous of his wife. Several little acts are misconstrued and the husband is forced to believe his wife faithless. In a rage he determines to kill her. In her bedchamber the woman, a victim of circumstantial evidence, but innocent, is smothered. Too late the frightened treachery is discovered; the murderer in despair takes his own life.

The Selig Polyscope Company show the "MISHAPS OF A BASHFUL MAN." The bashful man calls upon his lady-love, in the twilight hours, and attempts to be interesting in fulfilling the routine generally expected but his efforts at composure and to entertain the apple of his eye, are a complete failure. Consequently, the hero who came to bask in the radiance of the fair maiden's gaze, leaves with a sad, dejected and altogether appealing mien.

The next morning the daily paper reveals the advertisement of Dr. Non DeBash, who positively guarantees to cure, through the newly discovered medium of "love elixir," any case of bashfulness. The embarrassed fellow readily succumbs to this intoxicating information and immediately departs, in great haste, to the offices of this wonderful doctor; the only possible relief to his ever increasing source of perplexity, a faint heart.

Already, upon his arrival, the Dr. Non DeBash is beset by other victims of this monster malady, which somewhat relieves the tepid nature of our shy sufferer. Several loving couples drink the "love elixir" and immediately swoon into affectionate unison with one another. This is evidence enough for our hero. He orders a quart bottle of this wonderful preparation, enough to liquidize the bashful mentality of a wooden man.

The newly inspired aspirant hails most every one he meets, with a loving embrace, especially affectionate toward the gentler sex. He causes great commotion in various street scenes, at a cafe, and skating rink, being duly ejected and roughly handled in each instance. The rink scene starts the climax to his frantic conduct. He is the limit, here, and municipal officers are required to quiet the officious offender, so inoffishly obtrusive in osculative offerings. They take him before the police judge, followed by the interrupted patrons of the rink, who demonstrate an ill will toward the victim. The cops have all they can do to restrain them. With it all, however, the hero does not lose his wits, through hitting the bottle and being hit, for he persuades them all to partake of the "love elixir" that produces so succulent a disposition. The soothing dope has the desired effect, and his former aggressors are soon hilariously jolly, gay, loving and affectionate. A howl goes up for more of the elixir, which is amply supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half confused, half satisfied effort, on the part of the new victims, to completely overwhelm one another with a melee of affection and loving embraces, so thoroughly produced by the "bracer."

"NEIGHBORLY NEIGHBORS" are pictured in a Lubin film with this title.

A young bride is much admired by the neighbors, especially by Mr. Brown, who plays the violin, and Mr. Jones, who plays the trombone. They send letters to the young bride and announce their visit for eight o'clock, after which time they expect the young husband to be gone to the club. The angry bride shows the letters to her husband, who dictates a letter to the wives of the lovesick musicians, inviting them to call up at 8 p. m.

It is better imagined than described, how the two lovesick musicians try to play themselves into the heart of the beautiful bride, while their wives are listening in the next room. When at last the wives' patience is exhausted, they rush into the room and guide their husbands to their own home sweet home.

Lubin's film for the day is "THE LITTLE EASTER FAIRY." A poor little girl while doing errands for mother meets a richly dressed girl who apparently lost her way. She comforts the crying tot and brings her home to her beautiful mansion.

A few days later while the poor girl stands longingly before a confectionery store the rich girl comes out of the store and recognizing her kind friend gives her the Easter egg she just purchased. The mother sitting in an automobile waiting on the street inquires for the little girl's address.

The poor girl runs home and shows her mother the beautiful Easter egg she received from the rich little girl. After having partaken of her simple supper the mother brings her to bed. In her dream she sees how the Easter egg grows, it opens, out come ducks and bunnies making all kinds of funny tricks. Just then the door opens, the little girl awakens and finds in her room her little friend accompanied by her mother and valet. They bring her Easter presents to repay her for her kindness.

The Essanay Company have filmed "SAPPHO." The meeting of Sappho and Jean is depicted at the ball masque in the honor of Dechelette. The cab ride, the much discussed staircase scene and the quarrel are reproduced in accordance with the novel by Alphonse Daudet, after which Sappho poses. The balcony scene is now given, and the film ends with what is termed the "inspiring" breakfast.

"THE PROPHETESS OF THEBES" is Méliès's new film. The story is how one of the kings of ancient Thebes enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the pain of death; but he brings forth a priestess who possesses the powers of divination. This prophetess is introduced in a wonderful way: a throne is brought forward, and then a box from which the pieces of a statue are removed and piled up in regular order. The statue suddenly becomes animated.

The king implores the latter to foretell his life. She commands him to look through a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state, and surrounded by his court, when sud-

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denly he falls to the floor dead from assassination.

The king is furious. He seeks to kill the astrologer but his sword is of no avail against this master magician. A bag of gold is finally brought, and when this is delivered the curse is lifted.

The Kalem Company's new film "PRESIDENTIAL POSSIBILITIES," shows Honorable William H. Taft, Secretary of War, standing in front of his office with Major General Bell, chatting. A few different scenes about the White House grounds are shown, after which the parade ground at Fort Meyer is reached. Here the Secretary and General Bell review the troops, which are the Thirteenth Cavalry and the Third Field Artillery. Twice they pass, the second time at a trot, after which the Secretary's wife and Mr. and Mrs. Charles Taft pose for their pictures. The last scene shows the salute of Old Glory, "dipping the flag."

Three new Gaumont films are "THE ASTROLOGER," "DOWNFALL OF THE BURGLARS' TRUST" and "SCANDALOUS BOYS." The first is a magic film, with illusions, beautiful maids in handsome costumes descending from the stars and bewildering the old astrologist with their grace, interspersed with appearance of genii who vanish mysteriously. The second is dramatic, and in which burglars overpower the watchman and enter the bank. The vault doors are blown open with dynamite. One of the burglars secures the loot and rushes away. A spectacular chase follows, through the forest and across a large stream. The treacherous burglar forgets that the valuables are in his coat pocket, and throwing it off plunges into the water. His former companions follow, and in turn are pursued by the police, who find the treasure. When the burglars capture the traitor and discover the loss of the package they rush back to the bank of the stream, where hiding police pounce upon them. The last is a comic. The schoolmaster leaves the room and matters are arranged so that he receives a warm reception on his return. A large jug is suspended over his desk and when he takes his seat the cork is pulled out by a string and he is deluged. The boys finally escape by an improvised chute made from a large sheet, and the master, attempting to follow them, lands in a large tub of water which is pupils had placed there for him. The janitress also receives a ducking, and the two finally overtake the youngsters, and a thrashing bee takes place.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

CURRENT TOPICS DISCUSSED BY READERS.

Interesting Correspondence.

[Our readers are invited to use this department at will, for whatever questions they may desire to discuss, or offer for discussion.—Ed.]

Newcomerstown, Ohio, April 2, 1908.

Views and Films Index,
New York City.

Gentlemen:—

Being a careful reader of the VIEWS AND FILMS INDEX and engaged in one particular branch of the moving picture business, I desire to give the true conditions prevailing in our part of the state. "An open letter" in issue 101 should be given immediate attention by the manufacturers. The conditions there given prevail in Ohio and Pennsylvania. In this immediate vicinity, in ten towns, from two to twenty-five thousand population, one year ago there were thirty-five five-cent theatres, all doing good business. Now there are only eleven and they have had to add vaudeville. Three of these have cut out moving pictures altogether. These towns are not overdone, never showing more than four hours daily. Simply a case of expenses too heavy. I am not interested in any five-cent theatre, but it is easy to see that if business keeps falling off at this rate in other parts of the country, it can't hold out much longer. The manufacturers have not yet given any attention or consideration to the exhibitor. The Association should better this, but as far as I have been able to see the members only have been bettered by this Association which certainly bears the earmarks monopoly. Why would Edison grant a license to a limited number? And so cheaply? Since when has the law allowed a manufacturer to say to whom he will sell? The Edison people say they will go still farther and bring suit against all competitors. Impossible, but suppose the Edison people put all these out of business. Then the rental houses would go next and Edison could take over all the five-cent theatres as Pathé Frères have done in Paris.

I say impossible because they are dealing with the American people and not the French. All old exhibitors remember this concern tried the same thing with the "kinetoscope" several years ago. Also with the phonograph on which they now pay a royalty. I say impossible because I have perfected a camera and printing machine, which for absolutely steady pictures cannot be surpassed. These will be put on the market this summer at the price of an ordinary good kodak; and it goes without saying that every exhibitor and amateur photographer will have them. This outfit is completed by an exhibiting machine for home use, also sold at a reasonable price.

The Edison Co. have started something and the end is not yet. These machines infringe in no way on the Edison patents.

Very truly yours,
J. B. Erwin,
Newcomerstown, Ohio.

[It appears that a precedent has been established which permits any concern

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refuse to sell any other concern, and hatever reason they assign for such tion must be accepted.—ED.]

St. Louis, March 30th, 1908.

ilm Publishing Company,
36 E., 23d St., New York City.

ear Editor:—

Kindly publish the following reply to Ir. Geo. Overrocker, of Huntsville, la., in your issue 101:

entlemen:—

Without a desire of entering into any ontroversy relative to the merits or demerits of the rental schedule re-ently adopted by the Edison Manufacuring Co., as a minimum basis for he rental of film by Exchanges using Edison's licensed film, and in reply to ny old friend George Overrocker, Manger of the Edisonia at Huntsville, Ala., o put forth a few facts, as I see and nderstand from his point of view in our issue of March 28th, and in which e mentioned my name, and for which eason I take pleasure in stating a few facts, that exist, which I sincerely trust ny old friend Overrocker, as well as he balance of the film renters, will give serious consideration before judging hastily.

The following figures will be based on the fact that a Film Exchange buys all of their films absolutely new, which does not apply to junk shops, who purchase their film at from $5.00 to $20.00 per reel, which many of the so-called ndependents as well as subrenters, have been dealing out to the various small towns, under the guise of good film service, and for which they have made, and are still making a wonderful low price quotation for film rental.

The following facts and figures in as brief a form as possible will soon demonstrate to the thinker with ordinary common sense, the impossibility of renting film at 50c. per hour. Before advising any facts and figures along the lines of price schedule, I wish to impress upon the readers' mind, the fact that in no commercial business, that has ever come under my observation, is there one wherein there are so strong probabilities of great loss. The profits must be consequently large, to overcome losses over which the exchange man has absolutely no control. The loss in the business is caused for various reasons, such as burning, stealing of film, the misuse of same, and the cutting out of great numbers of feet during patching processes in the reel of film, etc., etc. Some may argue that we are secured by a bond; while it may be true, they must understand the fact remains, that where demand is made to collect for damage to a reel of film, in every instance we lose that customer, and in many instances have got to resort to a law suit, which as a general rule, is more expensive than the amount of money that can be recovered. The greatest loss however, is caused through the incompetency of the average operator, who has a very slight idea of the value of a reel of film, and cares a great deal less.

To the point however, of demonstrating the impossibility of renting film on a price basis, as suggested by our friend Overrocker, consider the following facts: Where the film costs $120 for 1,000 ft. which not being an asset to the owner, after having paid his $120, is merely an expense, or as it were, feed for his horse, or coal for his boiler, and under the new regulations of the licensed manufacturers this reel must be returned in seven months to them, and they in turn destroy it. Therefore, we would take up the following figures in exchanges that have as many as 100 customers, will be paying expenses for rent, help, light, insurance, expressage, postage, and advertising, all not less than $600 per week. Divide this six hundred dollars among 100 customers, and it shows that it costs an exchange six dollars per week per customer. In 28 weeks, this makes $168 per customer. Add to these facts, a reel of film that the exchange man is paying $120 for, and the depreciation of its value every month, so that at the end of seven months it is gone. This is true, even though the film lies in the vault and never works a minute. On the other hand, consider the fact, that no film exchange can possibly get over two days work each week from each reel of film, for the following reasons:

We will say for instance, that the express man returns a reel of film on Monday; it is repaired during the course of the day, taken into the work shop, sent through the inspection department, and that night along with all films received that day, is checked out to the next customer to use it. It leaves the Exchange Monday night or Tuesday morning. It is in transit all day Tuesday and (on the basis of three changes per week) it would then work Wednesday and Thursday, and on Friday morning the exhibitor takes the reel to the express office, and it reaches the exchange again probably Saturday morning, and sometime during Saturday it is gone through the inspection and repair department once more and is again ready to be shipped out the following Monday. Consequently it is worked only two days that week, and on the basis of three changes per week at $18.00, the reel has earned $6.00. In seven months or twenty eight weeks, it has earned $168.00.

The original cost of this reel is $120, add to that the one-third of $6.00, which it costs each week to handle each customer, which is $2.00, multiply this $2.00 by the life of the film, which is twenty-eight weeks, makes $56.00. This brings the cost of the reel up to $176. All a reel can earn during this twenty-eight weeks of life at the rate of six dollars per week is $168; the difference between the cost of the reel, which is $176, and the earnings of the reel, which is $168, the film exchange man loses $8.00 in seven months.

In addition to that he has got the cost of the song slides to add to it, his own time, and also losing the $30 or $40 for which he might sell the film as second-hand.

The above figures are on the basis of film working every week that it is possible to work it, supposing that the renter loses no time by customers being dissatisfied with it, and wanting it exchanged for something else, but must

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Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
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Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
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Improved Film Exchange, 104 Attorney St., New York.
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Kalem Co., Inc., 131 W. 24th St., New York.
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Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
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McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 682 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Tnrk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
Ohio Film Exchange, 16 E. Broad St., Columbus, O.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
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Pathe Freres, 2104 First Ave., Birmingham, Ala.
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holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licensed by the Edison Manufacturing Co. to make and sell films:

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Siegmund Lubin **George Méliès**
Pathé Frères **Selig Polyscope Company**
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The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first-class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will inure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary to keep on the market worn-out and damaged films that have long since lost their usefulness. Every one having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licenses represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

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be acceptable for seven months to one of our various customers, and must not be damaged to any extent that would make it undesirable either to the customer or to the exchange man, looking from a first-class service standpoint.

We are therefore compelled to add to the above mentioned cost of $176 the value of the reel, the cost of what we might have sold it for, which we will say is $30.00, making the total cost of this reel to the owner $206.00.

Now as our friend Overrocker stated that there are a great many shows operating only five hours a day. As a great majority of shows only run six days per week, and the life of the film is twenty-eight weeks, which equals 168 days, and on the basis of it only being possible on out of town shipments, to get two days a week work from the reel of film out of the 168 days (that are contained in seven months on the basis of six days per week), we could get 56 days work, and on the basis of five hours per day, would be a total of 180 hours, at 50c. per hour, would be $90.00 for the seven months. Therefore, showing a loss to the exchange man in that length of time of $116.00.

I trust that the above figures are plain, and that they will furnish food for thought for the man that is not in the film renting business, and who imagines that in paying a film exchange $20 or $25 per week, that he is making a man rich much more rapidly than he deserves. I hope he will stop to consider the fact that with but one or two exceptions, there are no Film Exchanges in America riding in automobiles, and I can personally assure you my friend Overrocker, who, as he stated, frequently drove the stakes of his tent across-line with my guy ropes of the Red Dome, and assuring all the boys, who are trying to force a small town of three or four thousand inhabitants, to support a business enterprise along show line basis on a nickel, that they have my heart felt sympathy if they have so far forgotten the fact, that only 20 per cent. of the population are considered show going; that regardless of the price of the rental of film, that they place themselves in almost an impossible position. While I know that I have got a great deal more film now, that I had in the past, of which my friend Overrocker speaks, that I can assure him as well as the army of old time show friends, that the pleasure of walking into my vault, and finding it packed full of reels upon reels of film, which have cost a world of money, that it requires a vast stretch of imagination on my part to convince myself that it is of any value to me; except when it is being run over a picture machine and I am hoping that the fellow who is running it is not so inconsiderate as to forget to remit for the rental of it.

WM. H. SWANSON.

Wellston, Ohio.

Editor, Views and Films Index,
New York City.

Dear Sir:—

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Yours respectfully,
W. B. PHILLIPS & SON.

Here is one reprinted with the kind permission of Mr. Aiken, which is deserving of note.

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Mr. J. A. Berst, General Manager,
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THE TRYSTING PLACE.—The young lovers secretly meet—Plan their future—Her father and r Varney discover them—A quarrel ensues—Mistress Dorothy sent away in tears—Varney chal- nges the Squire to a duel.

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IN THE GARDEN.—The lady recovering from the accident—Entertaining some friends—Giles, sguised as a bird peddler, brings a message from his master—Lord Ravenhood discovers the sub- rfuge—Imprisons Mistress Dorothy in the tower.

LOVE'S MESSENGER.—Giles brings the news to his master. Squire Douglass—He pens a note his lady love—Ties the missive to a dove—The message delivered—Mistress Dorothy returns an utumn leaf as a love token.

THE TOWER.—The lovers plan to escape—The lady unravels her gown—Lowers the thread to r waiting lover—A rope pulled up—She escapes.

THE GRETNA GREEN MARRIAGE.—The lovers escape on horses—Discovered by Lord avenhood—The runaways cross the boundary into Scotland—Stop at the shop of a blacksmith— edded and forgiven by Lord Ravenhood.

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THE COWBOY AND THE SCHOOLMARM

Synopsis of Scenes.

DEPARTURE OF THE STAGE-COACH.—The schoolmarm from the East arrives at a Western town—Is gallantly assisted to the waiting stage-coach by a cowboy.

THE HOLD-UP.—The cowboy overhears a plot to rob the coach—The stage held up—Passengers compelled to give up their valuables—The schoolmarm held for ransom—The cowboy meets the stage-coach—Informed of the hold-up and abduction of the girl—He dashes on after the escaping robbers—Finds the schoolmarm's gloves on the road.

THE ROBBERS QUARREL.—They dispute over the possession of the girl—Shake dice for her —The cowboy discovers them—Warns the girl—Mounts his horse and at full speed rescues the teacher Is off before the astonished gamblers can stop him—He reaches the stage-coach and puts the schoolmarm aboard.

THE SCHOOL-HOUSE.—Children at play—The preacher seeks the hand of the school mistress —His rival, the cowboy, appears—Presses his suit—Discomfiture of the minister—Cowboy and schoolmarm go out riding—The cowboy again seeks her hand with no better result.

THE SCHOOLMARM'S HOME.—The preacher calls—Declares his admiration for her—Interrupted by shots outside of the house—It proves to be a drunken cowboy—The minister dresses as an Indian to frighten him away—The cowboy bursts in the door and discharges more shots—Makes the frightened minister smoke cigarettes and drink liquor—He then discovers that he is a parson—He forces the minister to marry him to the schoolmarm—The ceremony—The cowboy discards his disguise—Is recognized—The girl rushes to his arms and the parson faints.

No. 6349 Code, Velerhande Length, 950 feet

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A Country Girl's Seminary Life and Experiences

Synopsis of Scenes.

THE OLD FARM.—A country girl leaving home for the Seminary—Bidding good-bye to the old lks and her sweetheart.

THE RECEPTION HALL.—Arrival of the pupils—Parents bidding the girls good-bye—Assign- g the girls to their respective rooms.

THE PROMENADE—The country girl meets a city college boy—Becomes the laughing stock of e college on account of her odd country clothes.

ROOM-MATES.—Her room-mate shows the "bread and butter Miss" how to dress, walk and act rlish - Soon she is transformed into a stylish young lady with all the city ways.

HAZING.—The country girl and her room-mate are taken out in the dead of night and made to ke college secret society oath before a grinning skeleton.

RIVALS.—The country girl soon becomes the belle of the college and wins the affection of her al's sweetheart.

STOLEN INTERVIEW.—Climbing out of second-story window with a sheet rope—The city girl ets her lover—They quarrel and she decides to get even with country girl rival.

THE INVITATION.—Tom receives and accepts invitation to the basket-ball game.

THE BASKET-BALL GAME.—During the progress of the game, our heroine sprains her ankle, but heroically decides to finish the game—In the meantime, her city rival robs the girls' lockers and lays the blame upon the country lass—The real thief is finally discovered and expelled from the college.

THE FIRE—The college catches fire through the carelessness of the disgraced girl - Soon the entire seminary is on fire - Our heroine, caught in the flames and unable to escape, falls unconscious upon the bed.

THE RESCUE.—All is excitement—The girls come pouring out of the burning building—Our country girl is missing—Tom to the rescue—Into the building through flame and smoke—He soon returns with his sweetheart in his arms.

BACK TO THE OLD HOME.—The country lass returns a cultured young lady, but realizes that "home hearts are best after all." No. 6358 Code, Veleras Length, 1,000 feet

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READY, TUESDAY, APRIL 14th

DANCING LEGS

Two young people visit a dancing academy. The professor becomes disgusted with his pupils. Severs their bodies at the waist. The limbs and trunks get mixed and upon leaving the academy the "near dancers" have all kinds of trouble. They return to the academy and trounce the professor.

LENGTH, 480 FEET

Copyright, 1908, by The Vitagraph Co. of America.

DORA A RUSTIC IDYLL

Taken from Alfred Tennyson's beautiful poem. The farmer's son marries the servant against the wishes of his father. The boy and his bride are driven from the old home. Ten years later the banished son dies; his widow and little boy return to the old homestead.

LENGTH, 460 FEET

Copyright, 1908, by The Vitagraph Co. of America.

READY, FRIDAY, APRIL 17th

MACBETH Shakespeare's Sublime Tragedy

This masterpiece, familiar the world over, requires no description or elaboration. We have artistically and faithfully reproduced it in motion photography, with a large and capable cast, and all the elaborate scenery and costumes. **Beautifully tinted. Photographically perfect.**

LENGTH, 835 FEET

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NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 10 Cecil Court
PARIS, 15, Rue Sainte-Cécile

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THIRD YEAR

Published by the FILMS PUBLISHING CO.
36 East 23d Street, New York

APRIL 25, 1908
WHOLE NUMBER 105.

759

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VIEWS AND FILMS INDEX

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12 CENTS PER FOOT

THE FILMS OF "QUALITY"

TUESDAY, APRIL 21st

THE AIRSHIP or 100 YEARS HENCE

Copyright, 1908, by The Vitagraph Co. of America.
Length, 450 Feet

A forecast of probable means of navigation in the coming century. A very novel comic.

TRUE HEARTS

Copyright, 1908, by The Vitagraph Co. of America. Length, 455 Feet.

An intensely interesting heart story in which two rural lovers are parted through mercenary ambition of the girl's mother. She remains steadfast through trying ordeals and is eventually happily wedded to her first love.

SATURDAY, APRIL 25th

A WIFE'S DEVOTION or WRONGLY ACCUSED

Copyright, 1908, by The Vitagraph Co., of America. Length, 695 Feet.

Circumstantial evidence convicts an innocent man of murder. His wife through clever scheming traps the real culprit and secures pardon for her husband just in time to save him from hanging.

THE DRUMMER'S DAY OFF

Copyright, 1908, by The Vitagraph Co. of America.
Length, 250 Feet.

A bass drummer imbibes too freely and starts celebrating. He causes endless trouble with persons he comes across. Finally falls asleep on the corner. The people whom he has abused come upon him and trounce him soundly.

THE CHELSEA, MASS., FIRE PICTURES

Panoramic views from City Hall, Chestnut and 4th Sts., Bellingham Hill. Washington Ave., looking North. Broadway looking North. Chelsea Square showing relief tent. Bread line at Chelsea High School. *LENGTH, Section 1, 400 FEET—Section 2, 350 FEET.*

NOTE.—Until further notice Vitagraph subjects will be issued on Tuesday and Saturday.

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
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IEWS AND FILMS INDEX

independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

.. III. No. 15. APRIL 25, 1908. WHOLE No. 105.

Published by

FILMS PUBLISHING CO.

East 23d Street - New York

Terms: Two Dollars per Year in advance. Postage free to subscribers in the United States, Canada, Mexico, Hawaii, to Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
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NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN FRIDAY OF EACH WEEK.

WARNING TO THE TRADE.

Look out for orders from a man named Judson -William Judson—who writes on a letterhead ith the imprint "Unique Vaudeville, 214 Indiana ve., N. W., Washington, D. C." The letter-lad lends a note of responsibility to him, and writes like a man who knows at least some-ing about the exhibiting business. Here is a ecimen of his letters:

Washington, D. C., March 3, 1908.

ntlemen:—

Kindly advise me by return mail your lowest price of rental three reels of film cbanged twice a week.

On account of competition down bere, the service must be d and the films up to date. Also state if you have tbe hé Passion Play and at wbat price I can rent for two days, ril 8th and 9tb.

Awaiting your early reply, yours respectfully,

WM. JUDSON,
Unique Vaudeville,
214 Indiana Ave., N. W.,
Washington, D. C.

In reply to this the concern wrote him their tes, and the cunning fellow replied as follows:

Your letter of the first instant received, and in reply wish say that you may begin serving me witb film on Monday, ril 13tb, so tbat I may give a week's notice to tbe firm I am w doing business with.

I want three reels changed on Monday and Tbursday, and price to be $42.00, but it must be understood that I want vice and films as per your letter, A1 and up to date.

In tbe meantime, you may send me your Passion Play for ednesday and Thursday (April 8tb and 9th), and price to be 0.00, C. O. D. I am advertising for these dates, and if you ve any pictorial posters I would be pleased to have you send a few. Display banners I make myself.

Trusting to receive the Passion Play on Wednesday morning, d that future business will be satisfactory, I am,

Very truly yours,

WM. JUDSON, Prop.

In reply to this, Judson was telegraphed to eet a representative of the Electrograph Com-any in his city on a certain train, and Mr. Allen . Carrick, president of the concern, jumped own to the Capitol city with the film, but there as no Judson to be seen. Mr. Carrick then went the address of "Unique Vaudeville," but found o vaudeville there—it was dramatic. The address is a boarding house, Judson was not at home, no money for the film was forthcoming from the woman who answered inquiry, and Mr. Carrick sorrowfully took the next train for New York.

There is every reason to believe that this man seeks to defraud dealers, for we learn from Mr. Mandelbaum, of the Lake Shore Film Exchange, Cleveland, Ohio, that on April sixth he shipped the Passion Play, in five reels, to this same party at the same address, and up to date nothing has been heard from him. Still further, Moore's Film Service, in Washington, has felt the hand of this man's manipulations, the theft of a Powers machine from the Plaza Theatre being laid at his door. Mr. Moore has a detective on the case, and it is hoped that Judson's physique will soon be viewed in striped effect.

At any rate, if he is caught it seems to us that it is quite within the province of the Association to take the matter up for the protection of the trade. It will be remembered that at the Pittsburg convention the full name chosen for the renters' alliance was "United Film Service *Protective* Association"; the fact that the name was changed simply to "Film Service Association" should not remove the protective element from the Association's operations.

We urge Secretary MacDonald to take the matter up at once for the protection of the trade.

It just occurred to one of our staff, while making his rounds of the trade in New York, to feel out the renters who are using independent manufacturers' goods as to how they like the tussle—how they enjoy the scramble for low-price-seeking customers and what confidence or prospects they entertain for the future.

The result is interesting, and no doubt they heartily indorse the publication of it, if only for the pleasure of feeling that they have a common opinion on one point, anyhow. The sentiment seemed to be that while business is not what it was when the schedule first went into effect, they are still averaging profitably considering the big rush which deluged them at that time. But matters have taken more definite shape now, they admit, and business has fallen away again; it was an abnormal condition, they knew, and did not figure on keeping the business they obtained so easily. But they say that if things keep on sliding as they have done for the last few weeks, they will soon see all of their profit in shelved film.

This being the summary of the various statements made, the interviewer gathered also a consensus of sentiment. This was in the expression of a covetous feeling toward a membership in the F. S. A. There is a general opinion prevalent that after all it is better to be "on the bandwagon," as one man expressed it; that they would rather enjoy the good will of the Edison licensed manufacturers by doing business with them. These independents, while in the field for all they can possibly gain, are almost unanimous in declaring that they recognize a strong demand for the goods of the makers whose product they cannot handle, and that they would rather be in a position to supply it than not; which means that they would rather be Association members than not. They seem to be quite frank in admitting that their only hold on their customers is the low price, and that should they at any time attempt to obtain a better price the mere suggestion would be their undoing.

Comment on such a condition is unnecessary. Setting aside all business prejudices, the Association man must give his independent competitor the regard due him as a business man who merely sought to take advantage of a business condition; he admits that his class of business is not the best, and his dissatisfaction with his position suggests a leaning toward harmony.

What will be done?

MANAGERS' TROUBLES OVER.

It seems that the day may be near when the sound of the mummer shall be low and the grasshopper a burden in the fields of Thespis. For the "theatorium" which was a threat has become a fact. It is possible to see and hear three grand operas and three Shakespearian plays, besides "Dr. Jekyl and Mr. Hyde," by way of the moving picture screen and the gramophone. Not a tragedian in the land shall behold a synchronized "Hamlet" without agreeing that—

in the gross and scope of my opinion,
This bodes some strange eruption to our state.

Under the scheme of mechanical stage performances, tonsilitis and the stellar system, with its exclusive salaries, may vanish from the list of managers' plagues. A gramophone transmitter does not have a climatic throat, and the disk record of a voice once made is an inexpensive joy forever. Besides, the "theatorium" can never balk visibly at being billed for an extra matinee.

But can the requisite thrill be transmitted across the footlights if the galleries must realize that Desdemona is in danger equally from Othello's wrath and a flaw in the film? Shall not "A Midsummer Night's Dream" merge into a nightmare of apprehension if the continuity of Titania's bright spirit is to hang upon the faithfulness of the calcium light machine? In the drama which holds and delights our senses—

Tbe lunatic, tbe lover and the poet
Are of imagination all compact.

Will fancy endure the juxtaposition of whirring multiscope wheels and a blatant funnel?—N. Y. World.

HONOR TO THE INDUSTRY.

Emil Pathé, head of the house of Pathé Frères, and Mr. Gaumont, personally known as an inventor and also as a moving picture manufacturer, have been nominated for the cross of the Legion of Honor, the insignia which means more than any other in the land of the Fleur-de-lis. This public recognition of the import of the activities of these distinguished Parisians is indeed indicative of the high consideration which our industry enjoys as an art in France, the home of art, the most artistic of nations. Messrs. Pathé and Gaumont are most cordially congratulated, and the industry in general should feel that the high honor bestowed on them means a great deal for the future.

AN AMERICAN LUMIERE?

A Chattanooga (Tenn.) photographer, A. W. Judd, is now before us as having made an important discovery. He announces that he has discovered a process by which the art of making colored photographs is greatly simplified. The results thus far obtained are perfect, the most delicate tints of flowers being reproduced accurately. There is one drawback, however, and this the inventor is sanguine of success in overcoming: it is impossible to make more than one picture from a plate.

Wouldn't it be a pleasant surprise if an American were to steal a march on the French wizards and present to us such a process which would allow of operation with the film?

PICTURES GAIN IN CHICAGO.

News come from Chicago that the Olympic theatre down town and the Haymarket theatre on the west side are to be turned into moving picture houses and the vaudeville style of entertainment will pass from their stages. This was announced to-day by George Castle, one of the managers, who said that a picture show would be installed in the Olympic by June 1. The Haymarket will put on the moving pictures early in May.

"There has been a great demand of late for moving picture shows," said Mr. Castle. "We have decided to try them exclusively at these two of our theatres, and if the project proves successful they will be continued throughout the year.

The announcement came as a surprise to many theatrical people. The Olympic, which was recently remodeled at great expense, following a disastrous blaze, has been considered one of the best paying vaudeville houses in the city.

It is asserted that the management of the house is merely making a test of the moving picture proposition and that if it does not meet with success will return to vaudeville.

CHELSEA FIRE.

Harstn & Co. rushed a photographer to the scene of the great fire last Tuesday (film made by Méliès), and on the following day the Unique, on Fourteenth street, New York, showed a very excellent film of the conflagration. Besides the film, Harstn & Co. also place on the market a set of twenty-four slides depicting various scenes, which are now being used by lecturers throughout the land.

ROY'S REACTOR GAINS.

Edward Jaeger, of the New Jersey Film Exchange, West Hoboken, N. J. (504 Monastery street), who is handling Herman E. Roy's device for reducing electric current, reports that the invention is giving extreme satisfaction in all of the many theatres where he has placed it. He is the exclusive agent for New Jersey, and his immediate success in selling the Reactor speaks well for the qualities of that device.

THE FLEET FILM.

When the Pacific fleet reached San Diego, the operator for the Kalem Company was on the spot, and besides obtaining a picture of the fleet also photographed many of the interesting festivities, among which is included "The Battle of the Flowers," a special arrangement for the amusement of the tars. San Diego target practices are also included, and the film was immediately rushed to San Francisco, where it was developed and printed, so that the theatoriums may have it just about the time the newspapers throughout the country announce the arrival of the fleet at San Francisco.

HERE'S A FINE SERVICE.

The following story of an occurrence in New Haven, Conn., is good food for mental mastication: A new Nicolet with a gorgeous front and loud voiced phonograph was due to have a grand opening in Grand avenue, near Hamilton street, last night. A crowd of about 400 gathered and when the management was compelled to postpone the opening on account of the delayed arrival of apparatus the mob refused to budge. If the pictures weren't going to move why should they? Result—A hurry call for the police—a small-sized riot, a wielding of clubs, some flowing of blood and the transportation of eight showgoers to the lockup in the patrol wagon.

Further results in the police court today—A fine of $7 with heavy costs for Tony Santimore, who was only let off on a $15 fine yesterday morning for a breach of the peace, and who was chief offender in last night's row; fines of $3 with costs for Joe Freisa, Jose Coiski, Simon Casher, fines of $1 for Dominick DeMatteis, Cosmo Sopani, and discharges for Edward Jenette and Pasquale Bombaso, two small boys who happened to get mixed up in the mob when the police wagon arrived.

"You say there was a crowd of 400 there and your Nicolet hadn't opened yet?" asked the Prosecutor Hoyt while the manager of the new show was testifying.

"Yes, sir," came the reply through a smile.

"Well your prospects are certainly good when you do start business," declared the prosecutor.

[Which proves that a good service makes life worth living.—Ed.]

CRACKING CONDENSERS.

VIEWS AND FILMS INDEX.

Gentlemen:—

I think that at last I have discovered a way to stop condensers from cracking. I have worked for years on this one thing and finally I have found a way to prevent this annoying nuisance. It does not cost one cent to do this thing, and it requires no work. It is a simple way to place the different parts of the lamp house. I have tried and tested this thing in different theatres in Fall River, and found it successful. I will mail to anyone the full instructions of how to prevent condensers from cracking for the sum of twenty-five cents. I charge this only for the expense of the printing paper, envelopes and stamps and for the time I have to put in attending to this. I guarantee this way to stop the condensers from cracking or return the money.

Hoping you will give this matter some consideration, I am,

Very respectfully yours,

WM. STECKER,
Operator.
Puritan Theatre, Fall River, Mass.

A POINTER.

To the Editor.

Dear Sir:—

Being a subscriber to your paper and knowing your interest in the welfare of the moving picture business, I would ask you to mention the importance of film makers paying attention to details of pictures. I am showing to-day "The Easterner," a Vitagraph film that shows cowboys and Indians riding small English saddles, and that seems ridiculous to us who know the difference.

With best regards and wishing your paper success,

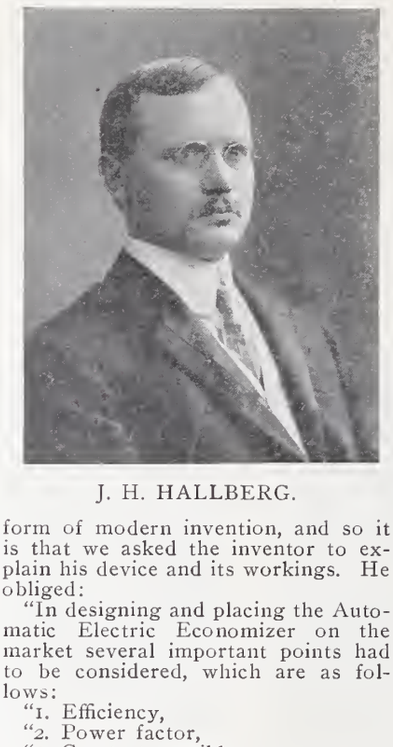
I remain,

DON C. STEVENSON.

The VIEWS AND FILMS INDEX is the oldest paper in the United States which is devoted to your business; Read all about everything every experience has taught its lessons, with the result that our news procuring system is just what you need.

J. H. HALLBERG ON HIS "ELECTRIC ECONOMIZER."

Hallberg's Automatic Electric Economizer needs no introduction to our readers. Still there are many who cannot conceive that it is possible to reduce electrical bills by any



J. H. HALLBERG.

form of modern invention, and so it is that we asked the inventor to explain his device and its workings. He obliged:

"In designing and placing the Automatic Electric Economizer on the market several important points had to be considered, which are as follows:

"1. Efficiency,
"2. Power factor,
"3. Greatest possible economy,
"4. Absence of heat, noise and smell,
"5. Regulation,
"6. Reliability and lasting qualities,
"7. Safety against fire,
"8. Patent infringement and protection,
"9. Manufacturing cost, and,
"10. General advantages.

"The efficiency of the Economizer is the highest obtainable, because there are no air gaps in the iron core, which would require an extra amount of copper wire to force the magnetism over such air gaps, as is the case with choke coils and similar current saving devices.

"The power factor of the Economizer is about 80% on all voltages, whereas the power factor of all choke coils and similar devices is only about 40% on 110 volts, 20% on 220 volts and not over 10% on 440 volts.

"The commercial advantage of the 80% power factor of the Economizer, as compared with the 40, 20 and 10 per cent. power factors of other current saving devices, is represented by the smaller capacity and size fuse required for one moving picture lamp operating with 40 to 50 amperes at the arc. The Economizer never requires a fuse larger than 25 amperes for 110 volts, 12-ampere fuse for 220 volts and 6-ampere fuse for 440 volts, whereas all choke coils would require a 50-ampere fuse on all voltages. What does this mean to the operator? It means that he never has to handle over 45 volts in the lamp house, no matter what the line voltage may be when the Economizer is installed. With any other device the operator would have the full line voltage, from 100 to 460 volts, in the lamp house, which is dangerous both on account of shock to the operator and short circuits, which in some instances have been known to destroy lamps, condensers and other fittings within the lamp house. With the Hallberg Economizer the electric light company can operate a 40 to 50-ampere M. P. lamp with much less horsepower, capacity power station equipment, distributing system, transformer, meter and service capacity, saving 3 horsepower on 110 volts, 9½ horsepower on volts and 21¾ horsepower on volts, which would have to be vided for if choke coils or other rent saving devices were used. stands to reason that this great e omy in the electric plant equipn is of great importance to the ele light company, as they can serve f two to seven additional moving pic lamps with the same investment electrical machines when the Ec mizer is installed. To prove that electric lighting companies apprec the installation of my Economize may state that the Edison Elec Illuminating Company of Broo makes special concessions in the r ter of rates to moving picture thea using the Hallberg Automatic E tric Economizer.

"When the Economizer is insta it is absolutely unnecessary to use part of a rheostat or choke coi series with the moving picture la and the following current saving the Economizer in place of the r stat is absolutely guaranteed: 62 t per cent. on 100 to 125-volt circ 80 to 85 per cent. on 200 to 260 v and 90 to 92 per cent. on 400 to volt A. C. circuits. The current ing with the Economizer is from 20 per cent. greater than with o current saving devices. There are eral important benefits and sav which can only be had with the Ec omizer, and may be specified as lows: 10 to 30 per cent. on the car bill, 25 to 50 per cent. on the denser bill. Practically all exp for burned-out carbon holders, l leads and fuses is wiped out. main reason why the Economizer fects the last mentioned savings all other current saving devices is to the fact that the Economizer not permit the arc to flame under circumstances. It is impossible maintain an arc over ¼ inch length, whereas with all other devi if the carbons should not be fed gether, the arc can flame excessiv which will crack condensers, cons the carbons too fast and materi lowering the candle-power of the la lower the candle-power of the la As a matter of fact, with a choke on 110 volts, it is easy to mainta 2-inch arc in the lamp house, wh would, of course, destroy the con ser in a few seconds. Due to slower rate of carbon consump with the Economizer, and the im sibility of flaming at the arc, the l does not have to be fed as ofte with the rheostat or choke coil.

"The Economizer operates wit very small temperature rise. You always hold your hand on any par the Economizer for any length time, as the temperature rise does exceed 20 degrees above the rounding atmosphere. The Ec mizer cannot make any noise, as t are no air gaps in its iron circuit. absence of all air gaps also prev all vibration usual with alterna current machines, and especially ticeable in all choke coils, reac coils, reactance coils, inductive or ductance coils. As the Econom cannot vibrate it can never wear

"The regulating quality of Economizer is wonderful as comp

Special Notice!

-FLEET PICTURE

Operator wires: **"Splendid results; reel lively stuff."**

About 1,000 ft. READY NEXT W

(KALEM)

with the rheostat, or any other current saving device. The Economizer keeps the arc in the lamp house practically steady, even though the line voltage should fluctuate up or down between 100 and 115 volts. The Economizer is the only current saving device for M. P. lamps which does not cause flickering, and change of candle-power in all electric lamps in the neighborhood of M. P. theatres, when the M. P. lamp is switched on or off. The managers of electric lighting companies will soon be forced to order moving picture lamps to be put in a device similar to my Economizer in order to stop flickering of the lamps of other consumers on their system.

"The Economizer is practically indestructible and is the most reliable device, barring none, which can be used for the control of moving picture lamps. It is impossible to burn out the windings of the Economizer, as it is designed and built to stand a dead short circuit for an indefinite period without any danger on account of overheating or blowing of the fuses. This feature is very important, and the Hallberg Economizer is the only device which makes this possible.

"The fire risk when the Economizer is used is materially reduced on account of the impossibility of blowing

HALLBERG'S ELECTRIC ECONOMIZER.

a fuse and the absence of all arcing at the switch.

"The Economizer has been thoroughly tested by the New York Board of Fire Underwriters and also by the Department of Water Supply, Gas and Electricity of New York City. Both of these departments have approved the Economizer for use in moving picture booths when installed in accordance with their rules and regulations. Operators and moving picture managers who have used the Economizer speak very highly of it, not only on account of the current saving but on account of the additional advantages referred to. The Economizer is manufactured under fundamental patents issued to me, and all users are, therefore, fully protected.

"The manufacturing cost of the Economizer is perhaps 50 to 100 per cent. greater than the cost of other current saving devices. This increase in cost is due to the fact that the Economizer is connected in multiple with the electric company's line and the M. P. lamp, whereas all other devices are connected either in series or in part multiple and part series, with the electric company's line and the lamp.

"The Economizer weighs approximately 100 pounds for alternating current and between 400 to 600 pounds for direct current. Notwithstanding the greater manufacturing cost of the Economizer, and its many advantages over all other current saving devices, it does not cost the moving picture manager any more to install."

If any of our readers are not acquainted with Mr. Hallberg or familiar with his experience in the electrical field, we briefly call their attention to the following:

Mr. Hallberg has been employed as electrical engineer by several of the most prominent electrical manufacturers. For two years he was arc lighting expert for the Electrical Appliance Company of Chicago, afterwards was in charge of the electrical department in the factory of the Standard Thermometer & Electric Company, Peabody and Boston, Mass. In 1899 he accepted a position with the General Incandescent Arc Light Company of New York, at that time one of the largest concerns in the country. While in their employ he patented many new devices and systems. Later he took charge of the entire street lighting equipment of Cincinnati, which involved approximately an expenditure of a quarter of a million dollars. His work was so well carried on that upon completion of this undertaking he was appointed general superintendent of the electrical department of the Cincinnati Gas & Electric Company, a $30,000,000 corporation.

Mr. Hallberg, as an authority on arc lamps and lighting, has written on this subject for Foster's Electrical Engineers' Pocket Book, a standard authority on electrical subjects.

Special Notice!

-FLEET PICTURES-

Operator wires: "Splendid results; full reel lively stuff."

About 1,000 ft. READY NEXT WEEK

(KALEM)

DISCUSSES SITUATION.

Views and Films Index,
New York.

Gentlemen:—

I am not much of a hand to rush into print but I am of a mind now to express my views, as an exhibitor, rather for my own amusement than because I expect them to have any weight in the settlement of this seemingly vexatious question of film rentals.

The F. S. A. has not, so far, given me any cause for complaint. I have never been a cheap renter. I have always paid a good price for good stuff and good service and I always expect to. I do not like to see personalities creeping into any fight. Out here, we look to the Kleine Optical Co. as leaders of the "opposition." At one time I rented from them and I never dealt with fairer men. It will take a good deal to make me believe that some insinuations made against them are well founded. At the time the F. S. A. was formed, I was renting from a firm that joined the association. They have always treated me well and I have continued.

It looks to me as though the fight between the Association and the Independents is a sort of "fight dog, fight bear" affair. If we exhibitors are to believe what we are told by first one side then the other, we will "be damned if we do and damned if we don't." So far as the Association is concerned, it might well throw off its cloak of hypocrisy and quit trying to make us believe that it was organized out of the kindness of its heart for the sole benefit of the exhibitor. We all know that it is a trust, pure and simple, although it may be so skillfully organized as to evade the laws and in democratic America, all trusts are looked upon as inimical to the public good, as being directly contrary to our boasted spirit of liberty and, therefore, un-American. It can never hope to have the real friendship of the exhibitor. Still, it is at best, only a cat's paw to rake the manufacturer's chestnuts out of the fire. I believe that when anyone is caught between the mill stones it will be the Association members rather than the exhibitors for the exhibitor is as necessary to the manufacturer as the manufacturer is to the exhibitor. The renter is a real necessity to neither. I cannot believe that the manufacturer will impose such hardships on us that we will have to go out of business, they will not "kill the goose that lays the golden egg."

Until the time comes that the manufacturers, through the Association or directly, become oppressive let us contain ourselves in peace, content to let the two factions fight it out among themselves. In the meantime, there should be a strong organization of exhibitors for mutual protection against all forms of oppression, whether from film manufacturers or fool legislators.

I believe that I can successfully conduct my business either with a liberal use of pictures if the price permits, or with the very moderate use that oppressive prices might make necessary. If the latter emergency should arise, who would suffer more than the manufacturer?

Let us keep cool and prepare to meet the substance if it comes and not frighten ourselves to death at the shadow.

E. W. S.

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.
I Would Not Refuse a Little Love.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.
When Autum Tints the Green Leaves Gold.
Gypsy Ann.

HENRY B. INGRAM.

Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

SCOTT & VAN ALTENA.

slide list is to be as follows:
Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.
Garden of the West.

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My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
The Peach that Hangs the Highest Is the Sweetest on the Tree.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
See Saw.
School Days.
What the Rose Said to Me.
Blue Jeans (in preparation).
Keep on Smiling.
The Girl Who Threw Me Down.
In the Land of the Buffalo.
'Neath the Old Cherry Tree Sweet Marie.
In the Valley Where My Sweetheart Waits for Me.

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The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.
When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.
Roses Bring Dreams of You.
Hoo-Hoo, Ain't You Coming Out Tonight?

Two Hundred Dollars
in Cash Prizes

For the best ideas for new moving picture films—feature films, that must be as great as my own exclusive "Great Goebel Tragedy." My desk is piled high every day with letters from exhibitors who have entered this contest. If you'd like to pick up a nice little pot of money for an idea, and you don't know all the particulars of the contest, write to me to-day!

DON'T FORGET

that I am the only man on earth who has the big film, the

"Great Goebel Tragedy,"

the feature film of the year. It's all mine. A licensed manufacturer makes all my copies for me—and for me alone. That's why my competitors will knock it to death if you ask them for it—they can't get it for love or money. Don't mind their personal letters and their knocks, but get in on this big money-maker—and get in NOW!

(I am a Jobber of Power's Machines—complete stock always.)

CARL LAEMMLE, President

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To the Managers
of the Moving Picture Theatres in the South

A Moving Picture Supply House that is complete in every particular is what the southern trade demands.

We beg to place our name before the trade knowing that we can satisfy the most exacting, by furnishing any supplies wished, a film service that is composed of all the latest Foreign and American hits and based on ten years experience in the business.

Write us today for our catalog and let us quote you prices on the best film service in the south.

Imported Film & Supply Co.

708 UNION ST.

NEW ORLEANS, LA.

HAMPERED BY TRICKSTERS.

Some people are so thoroughly imbued with the idea that they alone know what they should or should not do to advance their own interests that all overtures from others tending to guide or warn them are looked upon as interference with personal liberty and rights, or designed to work injury in some other manner. Several weeks ago the VIEWS AND FILMS INDEX stated that the Department of Electricity of New York City was determined to enforce the regulations adopted at about that time and that both exhibitors and operators who infringed would be severely dealt with. The chief of the department, Mr. Frank D. Brown was quoted as having made a declaration to this effect with all the force he could command and this paper stated that the official was evidently very much in earnest. However the announcement fell upon the ears of the majority of those it was intended to reach as water falls upon a duck's back. Some said the officials were trying to make a record, but the best they would accomplish in that direction would end in intentions. Others thought it was a good idea to give as much publicity as possible to such announcement, as it would tend to stir up some indifferent people and make them more watchful and attentive. But very few of those interested gave the matter serious consideration. For the benefit of these people the INDEX takes this opportunity to state that the Electrical Department has not modified its policy in any way and has really done what it declared it would. There have been some victims in the process of the department's enforcement of its regulations and it is understood that there will be a number added to the list unless they show more inclination to treat the regulations as something more serious than a joke.

A score or more of instances can be cited to show that it would be well for some of the exhibitors and operators to disabuse their minds of the idea that "it will soon blow over," but we have selected only two and they are sufficient for the purpose intended. They are also the most interesting of the cases that have come to notice. One of them occurred in one of the best known of the city's amusement resorts and one of the last places in which to expect to see an example made if the exercise of political influence counted for anything. A moving picture exhibitor was employed to entertain a gathering for a certain evening. The pictures were to form the chief attraction and take up almost all the time allotted on the programme for the entertainment. In other words the exhibitor was expected to spread himself and he made his arrangements accordingly. He was fully cognizant of the Electrical Board's regulations, and in pursuance of this knowledge he presented his apparatus before the Board for inspection. Everything proved satisfactory and the usual permit was issued with the number of the mechanism marked upon it. Later in the day the Boad's inspector called at the place where the show was to take place and gave the entire outfit a looking over after it had been set up. Everything was in good order and the requirements were fulfilled to the letter, so the inspector left the place. There was nothing more for him to do. As the hour for opening the show drew near the exhibitor entered the hall with a mechanism under his arm. This was observed by a fireman who had been detailed to the place for the night. The fireman thought it strange that the mechanism was not in place with the rest of the outfit and after the exhibitor got it adjusted he looked it over and found that the number on it did not correspond with the number on the permit granted by the Board. The exhibitor attempted to explain away the discrepancy, but did not do so to the satisfaction of the fireman. The committee in charge of the entertainment, and even the hall managers, then became active, but all to no purpose. The fireman told them that his duty in the case was as imperative as any other he was called upon to perform, and the penalty was just as severe for a failure. Pleadings to allow the entertainment to proceed were of no avail, but the fireman volunteered to call up his Chief on the telephone and lay the case before him. This is substantially what the Chief said in giving his decision:

"Does the number on the machine correspond with the number on the certificate or permit you have?"

"No, sir."

"Then stop the show. If a mistake has been made in writing the wrong number on the permit put the responsibility for the stopping of the show up to the Electrical Department. If you allow the show to go on and anything should happen the Electrical Department will put it up to us if the number on the permit is the right one."

The fireman asked for instructions as to the most effective means for stopping the show and the Chief told him that if there was persistence orders should be telephoned to the electric light company to act. When told that the current was supplied by a private plant in the building the Chief told the fireman to summon the police and have anyone who attempted to run the machine arrested.

The show was not given. Backed by the police, the fireman stood guard until the picture apparatus was removed. The sequel is an interesting one. The Department claims that the mechanism it passed, and the one its inspector subsequently passed, was not the mechanism the fireman found, but a spare one that had been borrowed from a nickelodeon. After the danger zone was thought to have been passed this mechanism was returned to the owner and a mechanism which could not have passed inspection was substituted. It was not suspected that the fireman had in his possession a duplicate of the permit.

The other case referred to arose in a nickelodeon on one of the main thoroughfares of the city. It is a finely equipped place and the apparatus in-

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Headquarters for **A 1** Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for I do not maintain a waiting list of disappointed customers; I give you **VALUE**, and that **PROMPTLY.**

See the latest Song Slides $5.00 per Set

Chas. Calehuff

Fourth *and* Green Sts.
PHILADELPHIA, Pa.

Machines, Films, Supplies ALWAYS ON HAND

The Fire Marshal has Spoken

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

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Louis Weiss & Co

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PRINTING for PATHE'S NEW PASSION PLAY and other Subjects in the Moving Picture line

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129 E. 8th Street CINCINNATI, Ohio

alled was passed as fully in accord ith the regulations. The last show f the night was about to be put on nd the house was filled to capacity. he operator was forced to be relieved or a few minutes, but the manager sisted that he go ahead with the show. inally the doorman, who was an oper- tor, interceded and relieved the regular perator. Among the spectators stand- ng at the rear of the auditorium were hief Brown and one of his inspectors. hey stopped the show and the audience as dismissed. The doorman was called own from the "coop" and given a ecture. It was shown that he was an ld time operator, but he had no li- ense. The license of the regular perator was revoked for three months ecause he turned over the apparatus o an unlicensed man. The manager f the place was next taken in hand nd notice was given that no more oving picture shows would be al- owed in the place until a manager and perator endorsed by the Board had een selected. As regards the accused anager, the Board decided that his rst duty was to acquaint himself with he regulations and then couple this nowledge with common sense. His ack of the latter, the Board said, was hown in his failure to attempt to hold he audience for the few minutes the perator asked to be relieved, and in onsenting to the substitution of the nlicensed operator he was either uilty of ignorance or violation of the ules. The place remained closed for everal days until the Board became atisfied as to the new employes. It is dded that examination of the "coop" howed that the door of the take-up eel box was fastened with a string so hat it could not close and reels could e more quickly put on and taken off; nd the spring doors in front of the rojection and stereopticon openings ere fastened with nails, so they could ot go back to their proper positions, nd such being the condition of af- airs the place remained closed for everal days. The Board declared that o kind of trickery would be over- ooked and all such cases will be everely dealt with.

OPERATORS' INTERESTS.

Editor
VIEWS AND FILMS INDEX.

Dear Sir:—

Referring to your statement on page 13 of the February issue, that there is no specific Union or associa- tion in any state which is taken up with operators exclusively, I beg to state that the Projecting Operators Protective Association of San Fran- cisco was organized September 23, 1904 and has been in active existence ever since.

This association is an auxiliary to Local No. 16 International Alliance of Theatrical Stage Employee's and was organized by Wm. G. Rusk, at that time the 1st Vice-President, which is allied with the American Federation of Labor and is under its protection and subject largely to its rules. Applicants for membership must be of good moral character, 21 years of age or over and on being ac- cepted must pass an examination at the hands of the Executive Board which while simple to the real oper- ator is the death knell to the "crank turner."

A similar association of operators was made at Portland, Ore., about two years ago; Oakland, Cal., is also organized; I am advised lately, hav- ing however no particulars of the matter, that an attempt to perfect an organization in Los Angeles, Cal., was defeated by the film agencies of that city.

I am glad to say that in the main the Theatre and Nickelodeon Man- agers of this city appreciate efficiency, and are willing to pay the association schedule of wages and, in some in- stances more in order to obtain re- liable men, and which may in a measure account for the fact that in the last four years we have had but three trifling fires, each of which was traced to inexperience.

To the real operator of the country I would say you have the remedy largely in your hands for the increas- ing demand that the operators be examined and licensed. Organize and accept only competent men, show the authorities and the inspectors this fact that the association operators are competent men, then see how quick you will receive their support, and how your service will be in demand by the genuine manager, while the bogus or flash manager who wants to employ cheap boys will be obliged to fall into line to protect himself. Don't wait for the authorities to force you to pass an examination, but get together, help one another, and get up your own examination which will admit the operator and keep out the crank turner. Then you can say to the authorities, the manager and the public, "Here is a body of men who have made this a business, a study, and we offer our services, our knowl- edge, experience, and ability, at as reasonable a salary as is commanded by any other mechanic of ability, and we protest against the employment of boys or other help who are not ef- ficient enough to guarantee the safety of the public." Do this and see how quickly you will receive the support of the authorities, the public, and the better class of the managers; and having received this there are various ways to force the cheap manager who has no regard for the safety of his patrons or the permanency of the business into line. From private in- formation to hand, I have reason to believe that within the year there will be an operators' union or association in every city where there are more than two or three operators.

In closing I will be pleased to cor- respond personally with any project- ed association of operators, giving any further information and a copy of our by-laws at any time.

Sincerely yours,

(Signed)
CLAUDE HARDING, Secretary.
WYNNE WOODS, President.

Projecting Machine Operators No. 1. Auxiliary to No. 16 of the I. A. T. S. E.

Latest Productions of All Film Makers.

PATHÉ.

Harry, the Country Postman	639 ft.
The Poacher's Wife	295 ft.
A Disastrous Oversight	344 ft.
Under the Livery	393 ft.
Workman's Revenge	623 ft.
A Poor Man's Romance	688 ft.
A French Guard's Bride	590 ft.
A Miser's Punishment	360 ft.
Give Me Back My Dummy	180 ft.
Unwilling Chiropodist	590 ft.
Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.
Peggy's Portrait	262 ft.
Christmas Eve	704 ft.
Cider Industry	393 ft.
A Peaceful Inn	541 ft.
Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.
Dynamiters	787 ft.
Travels of a Flea	410 ft.
The Videos	131 ft.
Modern Sculptors	393 ft.
Amateur Acrobat	541 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.

EDISON.

Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.
Playmates	360 ft.

LUBIN.

The Fatal Card	1,050 ft.
Willie's Party	450 ft.
The Wrong Overcoats	372 ft.
Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.
The Little Easter Fairy	470 ft.
Something on His Mind	535 ft.
The Mountaineers	775 ft.
Our Own Little Flat	770 ft.
The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.

Special Notice!

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Operator wires: "Splendid results; full reel lively stuff."

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VITAGRAPH

Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
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Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.
The Deceiver	295 ft.
Mashing the Masher	300 ft.
Too Much Champagne	325 ft.

KALEM CO.

Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.

SELIG POLYSCOPE CO.

The Old, Old Story	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Blue Bonnet	Indefinite.
The Old, Old Story	1,000 ft.
The Holy City	1,000 ft.
Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.
The Hoosier Fighter	980 ft.
Jack of All Trades	620 ft.
Michael Strogoff	1,000 ft.

MÉLIES.

A Mistaken Identity	355 ft.
Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft
Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.

THE NEW CRANK.

Although no announcement to the effect has been made by the medical profession, a new disease has made its appearance and become quite prevalent. It has been defined as animatiscopia. The symptoms are unmistakable and most cases defy the most careful treatment. The victims frequent the establishments of moving picture manufacturers, who say they sometimes observe as many as a score of cases in a day. They predict that if the disease does not diminish ambulances will be working overtime between hospitals and the film manufacturers' headquarters.

The ailment referred to springs from unlimited imagination and egotism. The afflicted imagine that their fellow beings are so dull in comprehension and in alertness as to the requirements of the times that a new Moses, as constituted in their own respective persons, must take the field and lead the people to the land of realization and opportunity. There are many forms in which the affliction manifests itself. Let us take a few cases under observation. A young man walks into the office of a moving picture concern. He has assumed an air of superiority that at first commands respectful attention. He tells you he believes moving pictures are the greatest of modern discoveries; they have attracted his attention to an extent that he devotes almost his entire time to studying means for their perfection and development of the great possibilities. If you are patient he will gradually come down to the point and tell you that, while he never operated a moving picture machine, nor had a hand in the construction of one, he is positive that after working a few weeks in the machine shop he will be able to "eliminate the flicker." There is no use telling him that experts are continually working on that line and believe they have it reduced to a minimum. Mr. New Idea is "talking from a basis of common sense." If you can linger under the ordeal he will finally offer a compromise for the sake of science and volunteer to place himself under one of your competent operators until he, himself, becomes qualified as an operator and gets some line on what he is talking about.

Another form of the complaint manifests itself in a person who makes an appeal for the salvation of art. He dwells upon the beauty of true photography and marvels that so many prominent concerns are not alive to the situation. He tells you he has an album at home from which he could make moving pictures that would cast into the shade anything ever attempted. As proof of this he produces a view of a parade he took with a Brownie camera in Squeedunk and dwells upon the great hit a five-hundred-foot production of it would make. He doesn't wake up until you ask him to tell you how the parade is to be moved unless the originals in Squeedunk consent to pass before another camera.

Then there are the play writers, equally numerous with their brethren and none the less enthusiastic. One of them visited an office the writer happened to be in the other day. From his pocket he drew several sheets of foolscap. By way of preface he told of the many nickelodeons he had visited and how the moving pictures had nauseated him through their lack of those points which reflect human nature and local color. After careful study he evolved a plot which reflected his views to a nicety and decided to give the public the benefit of it for a nominal consideration. Briefly reviewed, the manuscript told the story of a policeman reporting for duty at the station. The next scene shows him making love to the cook, and incidentally enjoying a hearty meal in the kitchen. As a climax he rushes out of the house at the approach of the mistress, and the play closes with the policeman reporting off duty at the station. As an extra inducement the would-be play writer offered the services of a platoon of policemen to give additional local color to his picture. When somebody suggested that it would be a good idea to call in a policeman at once the crank hurriedly gathered together his manuscript and retreated from the unsympathizing group he had been addressing.

Chief importance is attached to the disease where it has spread in the ranks of the men higher up. In other words, where theatrical managers and prominent play writers have become affected. These cases receive more serious consideration. Congress has been appealed to by certain managers, dramatists and actors in New York with a view to framing laws that will afford them royalties from moving picture shows. They contend that the moving pictures have invaded the stage to such an extent that the old copyright laws no longer cover the rights of authors or protect managers who have purchased exclusive rights to plays. While there is much truth in the contention that writers and business men should control, or at least, reap the benefit of their brains and investments, it is very doubtful that the steps thus far taken by them are either justifiable or founded on common sense, unless it is a precautionary measure against something that is under cover. While the moving pictures have made great inroads upon the amusement field, there is still a broad distinction between them and the real stage. The pictures are allied to the vaudeville, and while plays are being presented to the public through them, the time when the regular productions can possibly suffer loss of patronage through the picture productions is too remote to justify such steps as have been taken. To one with a keen sense for a good advertising proposition it seems that the aid of moving pictures in drawing attention to a good play should be sought. To people who wish to patronize the real productions, and do patronize them, the pictures are as mere appetizers. If the play itself has merit the pictures will instill a desire to see it in its entirety. The time is not here for the people to sit throughout a long play in pictures. Could the speaking parts be reproduced with the desired perfection the situation would be different and there might be some well founded cause for action in the direction taken by the people who are now importuning Congress. At present it seems premature at least. There are thousands upon thousands of people in New York and other large cities who have never seen a Shakespearean play. To them, if they have given such plays a thought, they are for the rich and there is nothing in them to excite their interest. Put one of these plays in picture form and give these people an insight to that which they never had an opportunity to observe and the interest and curiosity aroused in them is amazing. With this as a beginner we gradually see the moving picture in the character of an educator. The sublime is revealed and naturally there is a desire to see more of it. The result must be that the theatres giving the regular productions eventually find at their box offices converts that perhaps would never have passed into the places had it not been for the revelation made by the moving pictures.

WIDE USE OF THE SLOT.

Of all the fields to which inventive talent has turned none has been more thoroughly cultivated than that of the automatic slot machine. These are literally made in thousands of designs and for thousands of purposes. While most of them are built to sell something, many others are for amusement only, and still others are for gambling. Of this latter class were the nickel in the slot machines that the police found in their West Springfield raid recently, while everywhere in this city may be found machines that vend gum and peanuts, collar buttons, etc. The penny arcades, which have sprung up in every city of any size in this country, are all filled with a multiplicity of slot machines, which play tunes, show pictures and furnish amusement in many ways.

Many things have contributed to the wide-spread popularity of the slot machine. It is a convenience to slip a coin into a slot and get what is desired without having to bother with a clerk, and the saving of time is greatly appreciated. Then, too, the slot machine appeals to the desire to see mechanism working, the instinct to start something going partially for the very pleasure of seeing it in operation. So, also, the gambling machines, whether they be the one into which one slips a nickel with the prospect of getting anywhere from a dime to $1 for nothing, or the one, in which cards whirl around to arrange themselves into various poker hands which show whether one gets one cigar or several or nothing at all, make strong appeal to an old instinct.

While the advantages of the vending machine are many, at the same time the long continued and wide use of gambling machines in saloon and restaurant, cigar store and hotel, has contributed very materially to the growth of the get-some-

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Lake Shore Film & Supply Co.
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We have been in business but six months and we attribute our success to strict attention to
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We furnish to our patrons what we promise
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Write us for our prices and list of films. We furnish supplements to our lists weekly. Let us put you on our mailing list.
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These Associations say: "No more Film" can be bought by us. We have fifteen manufacturers outside the Trust whom we are buying from. We can supply you with goods that the Trust cannot buy. Also have some slightly used film, as low as three cents per foot. Machines, accessories, tickets, etc.
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Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

WANT TO SELL cheap, two fine sets of scenery—Parlor and Venetian Landscape, painted on frames, nine feet high, with six wings for each set, in A-condition. ACME SCENIC WORKS, 610 Manhattan Ave., Brooklyn, N. Y.

WANTED TO SELL, a first-class moving picture theatre, doing fine business, seating four hundred. Everything the best and latest. Address D. B. LEDERMAN, Prop., Elite Theatre Topeka, Kansas.

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You have nothing to lose and all to gain.

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"Don't Scorn the Sailor"

"I Love You like the Yankee Loves the Red, White and Blue"

"The Angel of My Dreams"

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thing-for-nothing mania. There is a subtle fascination for young and old in dropping a coin into a slot and seeing the cards whirl around, or the pointer skim around the circle. Perhaps a full flush will be revealed when the drum stops, or a stream of money will pour from the coin spout, or one will get his money back. There is a much greater probability that the player of the machine will get nothing at all, but it costs only a cent or a nickel to try one's luck; so for several years past millions of dollars have passed through gambling machines to swell the receipts of saloon keeper and cigar store owner. The lawmakers have come to realize the bad influence of the gambling machine, and, so, the law is rapidly compelling the makers of automatic machines to confine their energies to amusement and vending machines.

More and more as the months go by the slot machine is encroaching upon the province of the store clerk. New vending machines are being put on the market every day, and in some cities are restaurants in which nearly everything eatable is to be bought only from a machine. These automatic lunch counters are most ingenious, and will sell almost anything in the food and drink line. One can hold his cup under a spout, drop a nickel in a slot and get a cup of coffee. Or he can drop a five-cent piece in another slot, and see a cut of pie, or a ham sandwich or a brace of doughnuts come sliding out. There are automatic bartenders, which, upon insertion of a nickel, will serve one with a glass of beer or a glass of seltzer. In time it is probable that soda fountains will be built upon the automatic nickel-in-the-slot idea, and druggists will coin money without clerk hire to pay. All the owner of one of these automatic clerks has to do is load it up and leave it to do the work. When the day is over he collects the money, and loads it up again.

Even the field of the bootblack has been invaded. From New York city come tales of a nickel-in-the-slot blacking machine, in which one places his foot on a rest, and drops his money in a slot. Revolving brushes clean the shoe, others daub on blacking, and still others polish the shoe till it shines as highly as though the job was done with "elbow grease." Candy vending machines are affixed to the backs of theatre seats. Even the humble pop corn can be bought without any exchange of words and waste of time with a clerk. A style of machine that has a large sale is the "pays in trade" kind. These operate upon the dropping of some specified coin into a slot. If the coin drops into certain spaces, or rings certain bells, or makes certain cards appear, one gets the value of his money in trade. If other numbers of cards appear or if his coin lands in other spaces, he gets double or treble or even more times the value of his money in goods. The popularity of this kind of machine is due to the fact that while the operator is sure of something for his money he may win many times its value.

Most interesting of all, however, are the various machines that cater to amusement. There are bag punching machines, strength testers, music boxes of several kinds, machines that play tunes and sing songs. One can derive quite a lot of entertainment of a kind in one of the penny arcades. It costs only a cent to sample each kind of amusement offered, and one can do quite a bit in half an hour. One can take a swat at a punching machine, which will register so many hundred pounds, while a placard announces that Corbett or Fitzimmons punched it up once to several thousand pounds. The unhappy experimenter drops in his cent, hauls off and lets fly, and then retires with aching wrist to bemoan his folly. Perhaps he drops another cent in a lung tester and blows himself red in the face, trying to equal the miraculous record of some professional strong man.

Near at hand is a lifting machine, and he drops in another penny, spits on his hands, gets a firm grip on the handles and pushes or pulls till the veins start out on his forehead. "I'll bet I boosted her this time," he says, confidently; and great is his chagrin when he finds that the dial records an effort almost puny as compared with what he deemed it was. Next is a picture machine, so he glues his eye to the eye holes, and strains his sight watching a series of pictures until a warning click announces that he has gotten his money's worth. Then he fishes up another cent, and sticks the tubes of a musical machine in his ears, and has his fill of the "Merry Widow Waltz" or some other popular song. As he drifts around the hall, he successively experiments with a machine that stamps his initials on a bit of aluminum, one that sprays his handkerchief with alleged perfume, and one that tells his fortune. By the time he has made the entire round, he is filled with wonder at the ingenuity of the various machines, even as he is mildly disgusted with himself for wasting his time in such manner.

Even greater inventive skill is lavished on the various gambling machines, and the catalogs of some of the automatic machine houses are good sized volumes. These houses supply about anything wanted in the way of mechanism to separate the "sucker" from his money. Nor do they confine their efforts to automatic machines, for one house advertises a "baby roulette" outfit, which may be folded up so as to be portable in a suit case. The following description of this outfit in the catalog is rather interesting: "It can be folded up and carried around like any other small case, and an outsider would never be able to tell what was contained in the same. The baby roulette is just the thing for those who are looking for something in the line of a quickly-established game of chance, and it affords the entire stock in trade for the man who wants something in the way of temporary layout. At summer resorts and such other public places this game will soon attract and hold the attention of a crowd and will net big returns for the operator."

As illustrating the peculiar spiritual bias of the makers of these slot machines, the following sentence in an advertisement printed in one of the catalogs of automatic machines is of interest: "The check top, or coin detector and checks, when used in connection with any of our large musical machines makes a proposition that is puzzling the authorities in many places." A "No gaming" sign is alo advertised. In the description of it in one catalog are these highly interesting sentences: "In many places this sign takes off considerable of the curse and machines are permitted to be operated where they would not be without. We know of operators who have submitted this to the chiefs of police departments, mayors and judges, with the result that the machines were allowed to run." The sign reads as follows: "This is not a gaming device. Any person desiring to gamble must not put money in this machine. As a consideration for the use of this machine and the music furnished, it is expressely agreed that all the nickels that come out in the cup below must and shall be played back into the machine, thereby giving more music." Judging from the picture of the machine and the wording of the sign, it is intended that the player of the machine shall either get some music for his money, or shall get music and money too. There seems to be no provision for seeing that the money is played back into the machine.

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"HARRY, THE COUNTRY POSTMAN," is one of Pathé Frères' new films for this week. Having sold a team of oxen at the fair, a cattle dealer is seen returning with his wallet bulging out with money. During the business transaction, however, the farmer has been spied by two footpads who, conscious of the big booty to be gained, shadow him to a lonely spot, and having knocked him down depart with the plunder. Harry, the postman, coming on the scene a few moments later, is endeavoring to recall the man to life and is extracting a dagger from the prostrate body when two passing policemen see him pull out the dagger and therefore arrest him. His guilt is so apparent that the honest letter-carrier is convicted. We follow him to Sing Sing, where we see him toiling bravely, and an émeute breaking out, risking his life in his endeavors to save his guardian. He succeeds in knocking down the rebellious convict and is being praised by the head officer for his brave action when a letter is brought in informing the high official that it has been proved that Harry is innocent and must be released at once. He is seen departing, congratulated by all the detention officers, and the last scene shows us the letter-carrier reinstated in his old position and being greeted warmly at every door he stops at to deliver a message.

In "UNDER THE LIVERY," by Pathé Frères, a young man and his wife are seen presenting credentials to a rich nobleman, and they evidently are very good references, for the husband is engaged at once as gamekeeper and the young woman as lady's maid.

Delighted at finding employment, our young couple go forth to their new quarters and the gamekeeper starts on his duty at once, leaving his life companion to look after the cottage. She is busily working when the door is opened stealthily and the nobleman's son, a dashing young boy, enters and in a passionate declaration tells her that he loved her from the moment he set eyes on her at his father's house. She being very pretty and young and used to compliments, laughs at the young man's advances, and instead of discouraging him leads him on, resolving within herself to dismiss him after a flirtation. But, as the old saying goes, it is dangerous to play with fire, and soon we see the young woman falling in her own trap and becoming desperately in love with the youth. Things go on quietly for a time, until one day on a hunting expedition the young heir, aiming carelessly at a passing hare, shoots down the gamekeeper. Brought back to his cottage, the livery man is being attended by his wife when the lady of the castle, having heard of the accident, comes laden with delicacies for the ailing servant. The young wife profits by her mistress' presence to go out for a second to catch a glimpse of her waiting lover. The ardent youth perceiving her, takes her in his arms, but at that moment the wounded keeper, seized with a dying man's intuition, rises from his chair and opens the window, and seeing his wife clinging lovingly to his youthful master reaches for his gun and in a last effort shoots the unfaithful woman dead.

"A FRENCH GUARD'S BRIDE," by Pathé Frères, shows a country boy and girl sitting together on their porch, fondly holding one another's hands, when music is heard and a whole regiment of French guards passes in front of the loving couple. A dashing officer, marching in front of his men and who is always on the alert for pretty girls, and knowing the power of brass buttons on simple country lasses, sends a pleasant smile to the couple and vanishes down the hill. That the poor girl has been dazzled by the fine display of manly strength and uniforms is evident, for forgetting her dumbfounded lover she rushes after the retreating men of arms, and overtaking them starts flirting with the captain. The regiment soon departs again, but our young flirt, still under the spell, refuses to hear the entreaties of her lover begging her to come back to him, and he, in despair, is seen in the next picture enlisting in the fatal regiment. His old love, recognizing him when he returns adorned with a bright tunic, understands the depth of his love and the captain is soon forgotten. Some time later, the officer recognizing his young rival, puts him on watch and goes to the maid's home. He is being repulsed by the indignant girl when the new recruit, suspecting his chief and abandoning his post, arrives on the scene. A duel ensues in which the high officer is stabbed. The soldier gives himself up, and after having been judged is condemned to death. Hearing of the terrible verdict, the distracted soldier's bride rushes up to save him just as he is standing before the loaded muskets, and placing herself in front of him, they both fall riddled by bullets.

Another Pathé film is entitled "UNWILLING CHIROPODIST." Her husband being at his office, Madame bids the chiropodist come and attend to her aching feet, and the specialist is seen entering the room to fulfill his duty. Madame's lover, however, entering at that moment, Mr. "Pedicure" is sent to the kitchen, and our guilty lovers are enjoying each other's company when in comes her husband. Our young gallant is feeling very small and uncomfortable, not knowing what to do, when he sees the chiropodist's outfit, and immediately assuming the specialist's ways offers his services. Now, Mr. Husband may seem a fool, but he is up to a great many tricks himself, and seeing through the whole game soon avenges himself. He forces the young lover to cut his corns. Our young Romeo would not mind performing this operation for his love, but his face shows how deeply he resents his present situation. At last Monsieur's feet are at ease and our young lover is already retreating with his stolen tools when the postman enters, and he must operate on him. Then comes the man servant, the grocer, the coachman, they all require his skill and attention, and at last, unable to stand the strain any longer, our sham doctor rushes out into the street, much to the amusement of the revenged husband.

"THE POACHER'S WIFE" is also by Pathé Frères. Bound on one of his everyday perilous expeditions, a poacher takes leave of his wife and calling his friend they set off for the forest. While they are at work laying their nets and traps the wife is busy flirting with the gamekeeper, and the guilty couple are seen strolling in the underscrub, holding each other's hands lovingly. Arriving at a crossing, the gamekeeper takes leave of his sweetheart, and coming upon the husband poacher is ready to shoot him down, but remembering the man's relation to the woman he loves he goes his way. When meeting the poacher's partner he arrests him. Not being successful in his hunt, the husband is soon seen returning to his wife, and as he stoops to kiss her sees a letter concealed in her apron. He snatches it away unnoticed, and the unfaithful woman taking leave, he follows, concealing himself until he comes to the meeting place of the lovers. Seeing them embracing and madly jealous, he cocks his gun, shoots his rival and pushes him down a bottomless ravine.

"A DISASTROUS OVERSIGHT," by Pathé Frères. Prizes for the year's work having been distributed at the high school, Mr. and Mrs. Livehappy are rewarding their young boy for his many books and medals by giving him a good dinner. After the meal is over they set forth for a relation's house to show their friends what a clever, promising boy their son is, and in their excitement and hurry to leave the house forget the running tap in the bathroom. The next scene shows them all gathered in a gay circle, when the old lady, remembering the running faucet, jumps from her chair, rushes out into the street, with Monsieur and son following in her wake. After several mishaps they reach their dwelling and notice to their horror that the water is rushing out of the front window. They dash up the stairway, nervously open the door and find that their fears were well founded for the whole apartment is one big lake, in which chairs, beds and tables float about in the most terrifying manner. The last scene shows the whole household floundering in the miniature sea in an effort to save their goods and chattels.

Pathé Frères: "WORKMAN'S REVENGE." Having been dismissed for loafing by his foreman, a poor workman writes his boss a letter asking to be reinstated, pleading great poverty and famine for his little ones if he cannot succeed in his request. The manager, advised by his head man, replies, however, that his reappointment is impossible, and we see the poor little children of the workless man starving in a garret. The grief stricken father tramps day after day looking for employment, and not succeeding resolves on a scheme. His foreman has a child; he will steal it for a while and thus force money from the terrified parent. This he soon puts into execution and is seen carrying the innocent babe to a secluded house and leaving it in charge of an old woman. On their return the bereaved couple find the cot of their darling empty and a letter asking them for $50 a month for the maintenance of their baby shows them that their child has been kidnapped. The foreman sends the required money and the kidnapper, receiving the amount, gives his own children the sorely needed necessities of life. Thus some time elapses and we see our once starving workman busily working on the road, for he has found a job at last. Being once more able to support his family unaided, the kidnapper returns the stolen infant to its parents, and when the sorrow stricken couple find their child awaiting them in its little cot they take it in their arms in a passionate embrace. A letter attached to the pillow explains that having found employment and not needing any more assistance, the kidnapper returns the child and the balance of the last remittanee.

In "A POOR MAN'S ROMANCE," by Pathé Frères, a poor man's little daughter on her way to school is knocked down by an automobile and is carried home to her father still unconscious. The poor man, although stricken with grief, is compelled to leave his little child to the care of a good old woman and go to his work, for should he stop for one day his labors his little housekold would be sorely in need of food. Arriving at the office which he is paid to keep clean he starts to work, but his mind is still with his little one suffering at home, and as he sits down lost in thought his boss enters, and after upbraiding him for his apparent laziness sends him on an errand. In the meantime a burglar enters the office, breaks open the safe and places an emptied wallet in the workman's forgotten coat lying on the table. Our servant having finished his task, goes home to his ailing child and is giving her his fatherly care when a policeman enters the chamber and accuses him of burglary at his employer's office. Our man denies it, but the policeman on searching his clothes finds the empty purse placed there by the cunning thief and the poor unfortunate parent is marched off to the police court and convicted. Having nobody to care for her any longer, the poor little girl is sent to the hospital, and thus a long time elapses.

The next scene is the release of our innocent victim. He endeavors to find work, but everywhere he is rejected after a few hours' toil, for he is a released conviet. Starving, he at last comes across a gang of footpads, who seeing that his utter misery and discouragement make him an easy prey for their dark deeds, lure him into a criminal expedition, and we see in the last scene six cruel looking burglars breaking in a house. The ex-convict and the most daring of the criminals enter the house, while the others keep guard outside; and a horrible crime is going to be committed on a young woman. The burglar is lifting his arm to strike the deadly blow, when the knife suddenly falls out of his hands; an iron hand is pressing the life out of his cruel body and he falls prostrate under his aggressor's grasp, the repenting and honest workman. The lady of the house is greatly thankful for such courage, and after hearing the pitiful tale of her rescuer, takes him in her service as valet, and his little daughter is adopted by the kindhearted dame.

Pathé Frères: "A MISER'S PUNISHMENT." A miser having had his boots cleaned refuses to pay the little bootblack, and the urchin insisting upon getting his dime only receives a hard kick for all his work. Some young people seated at a café nearby noticing the old man's action, and determined to punish him, run after the retreating ruffian and pin to his coat the following words: "I give food to everybody."

On his way home the old Jew attracts the attention of a slumbering cripple who, reading the notice, falls in his wake, warning all the paupers he meets on the way that a good dinner is awaiting them at the end of their journey. Reaching his home the miser is terrified on seeing his followers pushing their way toward his door, and as he enters the whole human wave sweeps him down and they all rush into his den. Not finding the expected dinner, they all get infuriated, and after smashing all the furniture depart with the remaining valuables and chattels.

Your boot cleaning was an expensive luxury, Mr. Miser.

"GIVE ME BACK MY DUMMY" is a very comical film by Pathé Frères. A porter carrying a dummy dressed up in fine clothes stops at a bar to have a drink and leaves his burden outside. A young boy, seeing the opportunity of mystifying the stranger, slips on the dummy's garments, hides the original article in a doorway and awaits the coming of his victim. The man servant soon comes out again but somewhat shaky on his legs, and is bending down to carry off his charge when he receives a mighty box on the ears and sees the dummy retreating rapidly down the street. Furious and not understanding the mysterious energy of the once inanimate article, he gives chase, and after a long run and several severe blows and tumbles comes across a policeman, who stops him to find out what the excitement is. This delay is just what the young boy was wishing for, and rushing back to the hidden dummy dresses it again and has just time to conceal himself in a narrow passage when our porter arrives on the scene. Noticing his enemy quietly awaiting, he pounces upon him and gives him a sound thrashing, but soon stops for he only hurts his knuckles on the hard wood. He realizes that he has been tricked, and to forget his troubles goes and has another drink, taking, however, the troublesome article along with him.

The new Méliès film of the week is entitled "MISTAKEN IDENTITY." Two couples unfortunately make appointments for a rendezvous before a country inn at the same time. Comically enough, one couple are rather eccentric in make-up and well along in years; the others are young and attractive. The latter, having made their meeting place through correspondence, and upon only the slightest acquaintance, furnish an opportunity for confusion. The old lady arrives first, the young man next; and when they have started away for a stroll the young lady enters, shortly to be followed by the old man.

When the mistake is discovered there is some quarreling, which grows hotter and hotter. At last, after hats have been crushed and clothes torn, the young people are united and take flight.

The Kalem Company place on the market "THE LEGEND OF SLEEPY HOLLOW," adapted from the story by Washington Irving. The first scene (which, like all others, is set and costumed in accordance with the period) shows the school of Ichabod Crane. 'Mid the frolic and games of the pupils comes a Negro from Mynheer Van Tassel, who bears an invitation to a party at that house, which will afford Ichabod an opportunity to meet the pretty Katrina. The scholars are promptly dismissed and Ichabod proceeds to brush up for the party. The film then shows the arrival of the quaint schoolmaster on his famous horse "Thunderer," and also that of his rival, Brom Bones. Katrina shows favor to neither of them, but later, in the house, she plays a trick on Crane, with the result that he is doused in a tub of water. The enjoyment of the guests at a quilting bee is shown, where the Dutch damsels are busy at work until the men arrive and the festivities begin. The old fiddler gets busy and the dance is in full swing. Poor Ichabod again suffers, for when he claims a kiss he gets one from an old maid instead of Katrina. Then the story telling begins, everybody listening carefully as the Headless Horseman is described, and who always rides over the bridge near the graveyard, holding his head under his arm.

The last scene shows Ichabod, filled with awe by the story, starting home; he must pass the exact spot, and Brom Bones, knowing this, conceives a trick. He carries a big pumpkin with him, and when Ichabod is well off on "Thunderer" he gallops after him. The chase is on, and Ichabod thinks the Headless Horseman is pursuing him. Over the bridge and through the graveyard they go, when suddenly Brom Bones hurls the pumpkin at Ichabod, and the poor schoolmaster, falling off his horse, prays for deliverance, and the horseman vanishes.

Ichabod is never heard of from that day, and Brom Bones marries Katrina. The wedding ceremony and the village dance are now shown as an ending to the pretty legend.

In a new film of that title, Lubin tells the story of "THE FATAL CARD," as follows: Forrester, a "ne'er-do-well" from London, drifts to the Far West, where he organizes a gang of horse thieves, and Mercedes, a Spanish woman who keeps a saloon, loves him. His gang will not listen to his plan to rob a ranch, but with obstinacy he undertakes the job. Meeting a swell young Englishman, Gerald Austen, he befriends him. The Englishman gives his card, swearing to "repay his kindness if ever necessary." When later on Forrester is on the verge of being hung by the hands of a vigilance committee, Gerald comes in and recognizes the culprit—pleads for him and assists him to eseape to London, where his crooked friends join him and force him into more crooked ways.

Ten years have elapsed; with a torrent of remorse Gerald pays court to Forrester's daughter, but neither recognizes the other. The father of Gerald consents to the marriage. The thieves, knowing that Gerald's father keeps a large sum of money in his safe, insist that Marrable lead them. To rob the future father-in-law of his son is a terrible proposition, but they have such a hold on him he cannot resist. After a stormy interview with his son, Gerald's father is surprised by the thieves and killed by "Jim Dixin," a cowardly crook who has been in Marrable's gang in the West. Gerald has left his cane in the office, which the thieves have used in committing the murder. Meeting them outside the office building where they have murdered the old man, Gerald notes their suspicious actions, and learning subsequently of his father's death the terrible truth dawns on him that the father of his future wife is implicated. Acting on the suspicion he follows them to a warehouse, where they are sharing their ill-gotten gains. "Dixin" prepares to blow up the place to hide all evidences; they search Gerald. The "Fatal Card" is discovered. The place is blown to atoms. Gerald is protected by Marrable. The culprits, after a terrible fight with officers, are arrested. Marrable dies of a broken heart, giving his daughter to Gerald.

"NERO AND THE BURNING OF ROME" is a spectacular Edison production. The scenes are as follows:

Arrival of the Christian Slaves.—The captives are brought before Nero. He chooses one fair maiden to serve in his palace. The others are condemned to death for a Roman holiday.

In the Palace of Nero.—Nero seated on his throne, drinking to the heathen gods. The Christian slave brings in some wine. He bids her dance for him. He is fascinated. She recoils from him. Orders her lashed. She is saved by a Roman captain, Flavius. The latter falls in love with her.

Diana or Christ.—The feast to Diana. Nero reclining on his couch. Fair young maidens dancing and offering incense on the altar of Diana. The last of the dancers is the Christian maiden. Refuses to give up her faith for pagan Rome. Nero in a rage orders her put to death. Flavius tries to persuade her to give up her Christian faith. She refuses. He buys her from Nero as his slave. Then sets her free.

The Home of Peter.—The freed Christian maiden tells Peter all that has happened. Flavius visits her often. She endeavors to convert him to her faith. He will not believe. Nero's soldiers take her captive.

The Dungeons.—She is locked in the dungeons under the Coliseum. Flavius learns of her fate from Peter.

The Burning of Rome.—The fire discovered. Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City. Harps are playing and Nero's people singing while the city burns. Buildings fall on all sides. Flavius fighting his way through the mob to the Coliseum. Determined to rescue his loved one.

The Coliseum.—Flavius reaches the dungeons. Overpowers the keeper. Releases his sweetheart and all other prisoners. Carries the Christian maiden to the arena. He engages a gladiator whom he defeats. Flavius about to slay him. The Christian maiden pleads for his life. Replaces the Roman sword of Flavius with the cross. He kisses the cross and accepts the faith, as the vision of angels appear in the smoke of burning Rome.

"THE DRUMMER'S DAY OFF" is the latest production by The Vitagraph Co. of America. From the stage entrance of a theatre a number of musicians are emerging, all carrying their instruments and engaged in friendly conversation. In the midst, and well to the front, is a funny little uniformed fellow with a very large bass drum. A fellow musician takes a bottle from his pocket and he and the little drummer have a drink. The little chap then waves goodbye and a little further along the street meets a cop, who is also a friend. The officer is provided with a flask, from which the drummer takes a good stiff pull. By this time the little fellow is quite under the weather and his progress is rather slow and shaky. He staggers off, beating his drum and waving his hands wildly. On turning a corner he comes across an Italian organ grinder dispensing popular airs while the little urchins about him are dancing. A happy

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inspiration seizes him. He assists the Italian, much to the delight of the children and to corresponding discomfiture of the organ grinder, who gives his unwelcome assistant a kick, send him on his way.

Four men are having a quiet little talk as the drunken drummer comes along and alm scares them to death by suddenly pounding on his drum. The four men pound him unmercifu and he goes on his way blithely. The next moment a horse runs away and the driver gives drummer another beating. A dashing young man is making strenuous love to his sweetheart a park bench. In the midst of his declarations the drummer wbacks his drum furiously, send the lovers flying away in terror. The next victims are two ladies returning from a shopp expedition. They meet, greet each other effusively and one of them tells her companion choice morsel of gossip, and is whispering it when our drummer friend gets busy. Tbe lac immediately faint and fall upon the man. A servant girl wasbing windows is also frighte and falls head first through the sash.

A noted pianist is entertaining a number of friends in a drawing-room. All are listeni intently, greatly affected by the music. The drummer stops directly under an open wind and pounds on his drum unmercifully. Upstairs the Professor and his listeners start with horr rush to the window and throw everything tbey can lay their hands on at the disturber. Tota exhausted by this time, the drummer falls asleep on a corner with the instrument of tort beside him. He is there accidentally discovered by the people he has so much abused. T cop, the shoppers, the lovers, the pianist and his friends all pounce upon him, wake him rudely and break in the top of his drum and push it over his head. A rousing comic.

Anotber film by The Vitagraph Co. of America is entitled "THE AIRSHIP; OR, 100 YEA HENCE." In this picture we anticipate the probable means of navigation in the coming centu A young lady and a friend are observed entering an airship. The vehicle is loaded with balla sand-bags, vegetables, etc., the passengers carrying spy-glasses. They laugh heartily, shake har and are off. Anotber individual is seen equipped with wings scurrying through tbe clou Leaving the aerial navigators for a moment, we see a Hebrew walking down the street. So sawdust falls upon him. He glances up in a rage, then proceeds on his way. Presently so vegetables drop on him. A glimpse of the airship shows the occupants laughing and throwi various articles at the unsuspecting pedestrians below. Some passersby, noticing the Jew havi his troubles, stop and look upward and they are showered with vegetables, etc., as well. policeman is walking along on his beat wben a lot of things fall on him. By this time qu a crowd has collected. An aircycle cop is summoned, mounts his machine and flys upward. C Hebrew friend finally reaches his place of business and enters just as a man comes in to pa a pair of wings. The broker is delighted, gives the loan, tries on his strange equipment a soars up into the sky. The aircycle cop gives pursuit, catches the Hebrew and clubs him. falls through space, lights on the moon for a moment, then drops down, down into the ocea We see him sinking lower and lower, until he strikes the bottom of the sea. He flirts w the mermaids, but a whale suddenly appears and scares the poor man almost to death, th devours him.

On board a ship the sailors are fishing. The hook is baited and thrown overboard. We s it descending until the whale swallows it and is pulled up on deck. The sailors beat the stru gling fish, cut it open and our Jewish friend comes out and does a Hebrew sailor hornpipe.

The opening scene of "A WIFE'S DEVOTION," by The Vitagraph Co. of America, shows disreputable looking tramp begging at the home of a workingman. The wife gives him a sl of bread, which he throws away when the woman re-enters the house. The landlord calls f his rent, receives it and departs, after having complimented his tenants on their fine bal The tramp has loitered outside, and as the landlord comes out counting his money sets up him and stabs him to death, pushing the body down the cellar steps. He wipes his hands a pair of overalls belonging to the workingman and unconsciously leaves an imprint of his o hand on the side of the house.

The husband leaves for his workshop, not knowing that murder has been committed on l premises. During his absence the crime is discovered and we see policemen and bystand lounging around the body of the dead man. Great excitement prevails and suspicion natura points to the carpenter. His wife protests his innocence but the detectives with a neighbor rep to his shop and arrest the innocent man. He is taken home, confronted with the body, bloc overalls and towel. He stoutly asserts his innocence, but is believed by nobody except his wi He is taken to prison and there visited by his trusting wife, who assures him of her belief in innocence. She remembers the beggar who was hanging around on that fatal day and belie him guilty and starts about to locate him.

At a country fair which the woman visits she scans every face until she finally sees t real murderer; flirts with him and by a clever subterfuge secures an imprint of his hand, wh is an exact counterpart of the one she has already taken from the bloodstains on the buildi She is almost overcome by tbe discovery but manages to carry out her design. She acts v coquettishly, drinks with him; and after signaling to an officer to follow them departs w her companion. We follow them to a poorly furnished room. The woman coaxes the man drink and gets him intoxicated. She then proceeds to search the room; finds some pap belonging to the landlord and also the knife with which he was murdered. The man arou himself from his stupor and endeavors to rise. The woman bits him with a bottle, rushes the door and calls the policemen, who come in and arrest the real culprit.

Returning to the unfortunate husband, we see the prison officials leading him through yard to the gallows. A guard rushes up informing the warden that the prisoner's wife is at gate with the pardon. She enters with a detective, shows the papers exonerating her husb and be is quickly released, his innocence clearly established.

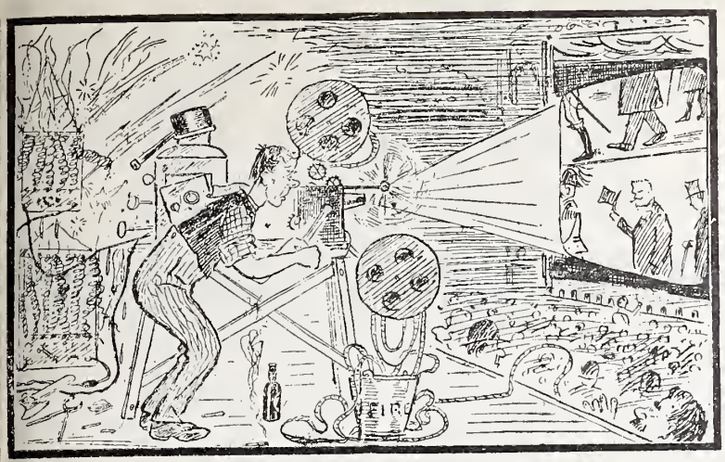
"TRUE HEARTS" is also by Tbe Vitagraph Co. of America.

"True hearts are more than Coronets
and simple faith than Norman blood."

Two lovers, a young farmer and a pretty but very shy country girl, are seated on a fe which divides their two farms. The young man makes love to her, gives her a tintype of hims which she is admiring when her father passes along. They tell the old man of their love aff ask and get his consent to their marriage and secure his promise of assistance in obtaining sanction of the mother, who is evidently the "power" of the family. They pass two city cha apparently surveyors or prospectors, who examine the rocks and soil and are delighted and excitement over the result of their examination. The old farmer and his daughter with lover reach the home. The mother is asked for her consent to the marriage. Indifferently answers "yes," implying that their poverty forces her to agree to the union.

In the meantime the prospectors find traces of valuable ore, repair to the farmhouse agree to purchase the land for a fabulous amount. The papers are signed and delivered, money paid over. The mother, now that she is wealthy, separates the lovers and, determin that her daughter shall make a brilliant marriage, orders the young farmer away. The daugh pleads, but to no avail.

A lapse of two months finds the former farmer and his family in a gorgeous suite i Parisian hotel. A French count is endeavoring to make love to the girl. She resents his att tions, but the ambitious mother aids the suitor and demands that her daughter accept h The nobleman showers presents upon the girl, among them a costly diamond necklace. changed surroundings are distasteful alike to father and daughter, and she pleads with her pa to take her back home. At a fancy dress ball the Count is bestowing his attentions, aided the motber, and in utter hopelessness and despair the poor girl consents to the union. leaves the room heartsick, and when alone weeps bitterly over her unfortunate position.



A Sermon Without Words!

other enters, upbraids and scolds her. Unable to further stand this constant nagging from r parent, in desperation she throws the necklace and presents away and determines to remain ue and steadfast to her first love.

During this period things have changed at the old farm. The adjoining land, that of the ung lover, proves to be the one containing the vein of ore, but he, ignorant of the fact, aves home and starts for Paris to see his former sweetheart. Upon arrival in the city he eets friends who tell him of his good fortune, show a eablegram asking for his whereabouts d also tell him that his old sweetheart still loves him. She is sent for and the lovers are en in fond embraee. The father appears shortly afterward and is overjoyed at the turn of airs. The mother eomes in, is about to rave, but father stops her. The eablegram eon- ining the good news is shown to her and she quietly seats herself, resolves to let true love ke its own course.

The first seene of the Selig new biblieal seene, "THE HOLY CITY," shows a sumptuous om in King Herod's Palaee, where a feast is given in honor of Mary Magdalene, the favorite a dissolute king, surrounded by scoffers and unbelievers. In all her regal splendor, Mary agdalene is here reproved by the Apostle John, as are all the others for their sinful lives. ey in turn deride and jeer the name of the Messiah, exeepting Mary, who is impressed by the rnestness and undoubted sineerity of the Apostle.

The seene ehanges to the roof garden of Mary Magdalene's house, where, shortly after the ast, she is reelining in Oriental luxury, charmed by the musie of sweet stringed instruments d beguiling the evening hours in listening to the impassioned words of love from Barrabas, he Lion of the Desert."

It is here she is interrupted by the appearanee of Judas of Iscariot, who imparts more formation eoneerning the Nazarene.

Mary is plainly affeeted by the words of Judas, and speaks of a dream she had of this ne mysterious Being, wherein she saw Him quell a raging sea and subdue the elements at s will.

The subsequent pieture shows the house of Caiaphas, where a number of conspirators are anning the destruction of the Messiah.

Again we return to Mary Magdalene, where, after dismissing Barrabas and the others, she lls upon the Lord to save her soul. As she kneels in supplieation, the wondrous light of ith dawns upon her; she rends the jewels from her neck and easts them away. It is then e sees, as in a vision, the faee of Christ, and slowly the red robe of shame that adorns her dy is changed to white, her golden hair falls about her shoulders and she stands transfixed.

We next go to the tomb of her brother, Lazarus. It is here that Lazarus is raised from e dead. He returns to his home amidst rejoicing and thanksgiving for his deliveranee and is at this house that Jesus is found by the repentent Magdalene, and by Him full forgiveness her sins is granted.

But Caiaphas has not been idle, and descends upon the house of Lazarus, directed by Judas, ie, for a sum of money, betrays his Lord and Master. Warning is given, however, in time for e Messiah to depart before the soldiers arrive.

The following scene shows the exterior of the Hall of Judgment, after the betrayal of rist into the hands of His enemies. Pilate is here shown trying, in vain, to quell the gressors who clamor for the life of the Savior.

We next return to the house of Lazarus, after the Crueifixion. The sky is overeast with ack clouds, and earthquakes have rent the hills asunder. The grief of Mary Magdalene is autifully depieted in this seene. She returns to the spot where her blessed Lord had died on the cross. The hase of the three crosses and top of Golgotha are here pietured, where ary, the mother of Christ, and Mary Magdalene await, with His faithful followers, permission remove the sacred body to the tomb in the garden of Joseph. From this point we are taken the tomb itself, showing the faithful watehers and the Roman soldiers keeping vigil. The ldiers fall asleep, the tomb opens and the vision of an angel appears, revealing that Christ, e Savior of all mankind, has risen from the dead.

The new film on the market by Harstn & Co. shows the ravages of the fire at Chelsea, ass., the early part of last week. The ruins are well depieted from interesting views and the m also shows different phases of the martial control under which the city is placed. The ldiers of the militia are seen on guard at residenees, looking out for thieves who usually take vantage of such oeeasions to loot unproteeted homes.

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DIANA OR CHRIST.—The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for Pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He buys her from Nero as his slave—Then sets her free.

THE HOME OF PETER.—The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

THE DUNGEONS.—She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

THE BURNING OF ROME.—The fire discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

THE COLISEUM.—Flavius reaches the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator whom he defeats—Flavius about to slay him—The Christian maiden pleads for his life—Replaces the Roman sword of Flavius with the cross—He kisses the cross and accepts the faith, as the vision of angels appear in the smoke of burning Rome. **No. 6351 Code, Velerwegen Length, 1,050 ft.**

RELEASED APRIL 22nd, 1908

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A Story of Ye Olden Tyme in Merrie England

Synopsis of Scenes.

GATHERING AUTUMN LEAVES.—Mistress Dorothy of Elmhurst Manor meets per chan yonng Sqnire Douglass—He picks some desired leaves beyond her reach—Love's young dream.

SIR VARNEY OF LONDON TOWN.—Her father, Lord Ravenhood, has pledged her hand Sir Varney—He is rather distasteful to the lady.

THE TRYSTING PLACE.—The young lovers secretly meet—Plan their future—Her father a Sir Varney discover them—A quarrel ensues—Mistress Dorothy sent away in tears—Varney cha lenges the Squire to a duel.

THE WARNING.—Giles, the Squire's man, warns the lady of the proposed combat.

THE DUEL AT EARLY DAWN.—The ground is paced off—All is ready—The opponents fire Mistress Dorothy arrives to save her lover's life—She is wounded instead.

IN THE GARDEN.—The lady recovering from the accident—Entertaining some friends—Gile disguised as a bird peddler, brings a message from his master—Lord Ravenhood discovers the su terfuge—Imprisons Mistress Dorothy in the tower.

LOVE'S MESSENGER.—Giles brings the news to his master, Squire Douglass—He pens a no to his lady love—Ties the missive to a dove—The message delivered—Mistress Dorothy returns autumn leaf as a love token.

THE TOWER.—The lovers plan to escape—The lady unravels her gown—Lowers the thread her waiting lover—A rope pulled up—She escapes.

THE GRETNA GREEN MARRIAGE.—The lovers escape on horses—Discovered by Lo Ravenhood—The runaways cross the boundary into Scotland—Stop at the shop of a blacksmith Wedded and forgiven by Lord Ravenhood.

No. 6350 Code, Velero Length, 805 ft.

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THE COWBOY AND THE SCHOOLMARM

Synopsis of Scenes.

DEPARTURE OF THE STAGE-COACH.—The schoolmarm from the East arrives at a Western town—Is gallantly assisted to the waiting stage-coach by a cowboy.

THE HOLD-UP.—The cowboy overhears a plot to rob the coach—The stage held up—Passengers compelled to give up their valuables—The schoolmarm held for ransom—The cowboy meets the stage-coach—Informed of the hold-up and abduction of the girl—He dashes on after the escaping robbers—Finds the schoolmarm's gloves on the road.

THE ROBBERS QUARREL.—They dispute over the possession of the girl—Shake dice for her—The cowboy discovers them—Warns the girl—Mounts his horse and at full speed rescues the teacher—Is off before the astonished gamblers can stop him—He reaches the stage-coach and puts the schoolmarm aboard.

THE SCHOOL-HOUSE.—Children at play—The preacher seeks the hand of the school mistress—His rival, the cowboy, appears—Presses his suit—Discomfiture of the minister—Cowboy and schoo marm go out riding—The cowboy again seeks her hand with no better result.

THE SCHOOLMARM'S HOME.—The preacher calls—Declares his admiration for her—Inte rupted by shots ontside of the house—It proves to be a drunken cowboy—The minister dresses as Indian to frighten him away—The cowboy bnrsts in the door and discharges more shots—Makes t frightened minister smoke cigarettes and drink liquor—He then discovers that he is a parson—I forces the minister to marry him to the schoolmarm—The ceremony—The cowboy discards his d guise—Is recognized—The girl rushes to his arms and the parson faints.

No. 6349 Code, Velerhande Length, 950 feet

SEND FOR DESCRIPTIVE CIRCULAR NO. 355

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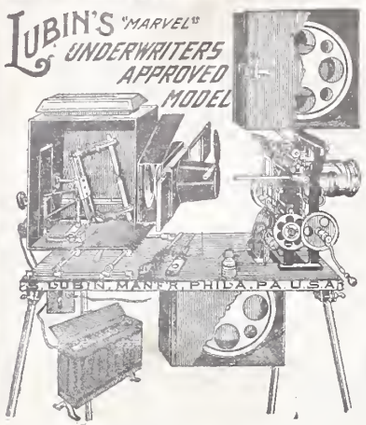

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VIEWS AND FILMS INDEX

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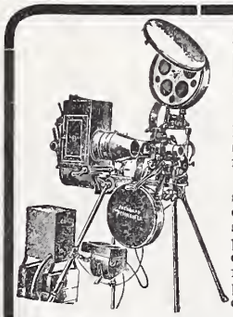

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our film service is still the ideal one, which is continually enlarging our big list of pleased customers. It will pay you to write us.
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Is the ONLY Current Saving Device

FOR MOVING PICTURE LAMPS

Approved by both the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity

Saves from $300 to $1,000 per year

In one instance it has saved at rate of $1,400 per year.

All Up-to-Date Moving Picture Theatres have been or are now being equipped with the Hallberg Electric Economizer because they cannot afford to be without it.

The Economizer is connected in **MULTIPLE** with the Electric Company's line and the Moving Picture Lamp. All other current saving devices such as: choke coils, impedance coils, inductive coils, reactive coils, reactance coils, kicking coils, economy coils, compensators, reactors, auto coils, auto transformers, etc., must be connected partly in series or altogether in series with the line and the arc as illustrated below.

Note the difference in the size of the switch and fuses required for a 40-ampere arc at the carbon points.

THE HALLBERG ECONOMIZER.

Connected in multiple.

Fuse Capacity Required	Line Voltage	Plant Capacity Required by Electric Light Co.
20 Amp.	110	2.2 K. W.
10 "	220	2.2 K. W.
5 "	440	2.2 K. W.

The Power Factor of the Economizer is 70 to 80%.

50 is maximum possible voltage in Lamp House on 110 Volts.
50 " " " " 220 "
50 " " " " 440 "

You can not feel the shock.

You can not form a short circuit in the Lamp House to blow fuses.

If the Lighting Company's Transformer gets grounded the Economizer **protects** the operator and the film from shock and fire—nothing happens, excepting the arc in the M. P. lamp may go out.

Every Economizer is built and tested to stand 5,000 Volts and the Company's current enters into only one half of the Economizer. The other half makes harmless current for your lamp. Therefore you have **full** protection against shock and fire.

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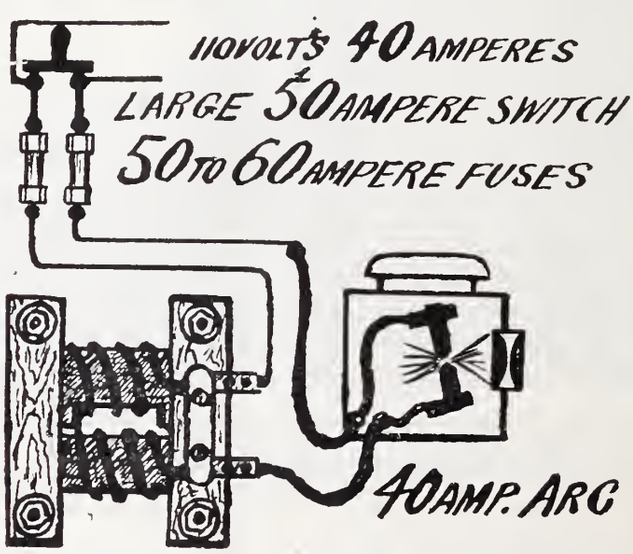
Connected in series.



Fuse Capacity Required	Line Voltage	Plant Capacity Required by Electric Light Co.
50 Amp.	110	5.5 K. W.
50 "	220	11. K. W.
50 "	440	22. K. W.

The Power Factor is from 10 to 40%.

110 is maximum possible voltage in Lamp House on 110 Volts.
220 " " " " 220 "
440 " " " " 440 "

The shock will knock you down.

If a short circuit happens it will break your condenser and blow the fuses or melt everything inside the Lamp House.

If the Lighting Company's Transformer gets grounded the **full** outside line voltage is admitted to the Lamp House. To touch it, standing on a metal or cement floor, means instantaneous death.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 16. MAY 2, 1908. WHOLE No. 106.

Published by

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BEWARE OF THE WHIRLWIND.

There are some members of the Film Service Association who are fast drifting into a sea of trouble. When the time comes for them to give an account, which must surely come, they will find themselves caught in a trap from which there will be no possible avenue of escape. Explanations will be useless and pleas will be vain. This has reference to certain men who are persistently violating their promises and the provisions of their signed agreements by sub-renting films and by giving Independents the use of films to which only members of the Film Service Association are entitled. These violators are not only renegades, but the worst kind of fools. They are burning the bridges behind them as they go along and when the crisis comes will find themselves unable to even attempt a retreat. That punishment fitting the crime will be dealt is as certain as anything can be. Up to the present time the Film Service Association has taken no steps in that direction. This is not due to either neglect or indifference. On the contrary, it is evidence of the severity of the blow that will come upon the offenders when it does fall.

The renters to whom this refers are evidently men who believe they possess more than ordinary shrewdness and that they can indulge in trickery with impunity. They imagine they are fooling their fellow members in the Association, but they are really fooling themselves. True, they will for a while make more money than the straightforward and loyal members, but as time goes by all will reap the rewards to which they are justly entitled and the recompense the loyal fellow will receive will be far more wholesome than the other fellow will get.

Some members of the Association are evading and violating the conditions of their agreements by lending to members of the independent association films made and distributed under the Edison license. In return for this they are securing loans of films handled by the Independents. There is nothing shrewd about this. It does not require any extraordinary mental activity to lend and borrow, but in these instances it does require a sacrifice of manhood and honor of no small degree. It is not a matter of shrewdness, but a sacrifice of principle, and a deliberate sacrifice at that. Every member of the Film Service Association is supposed to know and expected to abide by its rules. It is human to err, and an error can be forgiven, but a deliberate act of wrongdoing is beyond the scope of either forgiveness or mercy. This lending and borrowing of films is as thorough treason as can be thought of. In view of the conditions existing between the Film Service Association and the Independents, a member of the former who gives the use of the films he gets to a member of the latter is a traitor in exactly the same degree as a soldier who barters with the enemy, and the treason is as great whether the party rents or lends the films.

These offenders are not restricted to any particular locality. They have been detected in different parts of the country, some in the far West have labored under the impression that they could sail along with security owing to their territories being distant from the headquarters of the Film Service Association. In this they have been mistaken. Evidence has been gleaned in many quarters, both near and far distant; and it is in possession of the proper authorities. The reason no proceedings have been taken in the cases is that those whose duty is to act on the matter are framing the issue so that there can be no escape for the guilty parties. Every case is being thoroughly sifted and everything looking to corroboration is being carefully webbed together. Meanwhile the offenders are daily prejudicing their cases by continued violations.

The patience and loyalty displayed by the true blue members of the Film Service Association is commendable. Many of them have suffered serious loss, but their better judgment has prevailed. They express confidence that time will adjust everything and that when it does the losses they have sustained will be insignificant when compared with the gains that will follow the extermination of the renegade. Some of these people see about them men who are not members of the Association yet are able to furnish exhibitors with association films, and at prices from thirty to fifty per cent. below the Association's schedule. This mystified them at first, but evidence has been secured showing that it is accomplished by a system of lending films and a system of sub-renting. This has been traced to certain members of the Association and exhibitors. Many of the latter have declared when detected that they were exempt from any penalty, but it is stated upon excellent authority that while they cannot be reached as directly and in the same manner as offending members of the Association, there is a very effective means of showing them that they are not exempt.

The time is drawing close when the manufacturers and the Film Service Association will institute a sort of house-cleaning campaign. They are no exceptions to the general rule. All organizations find in time that it has some bad spots and it is essential that they be removed. This must follow in the film business. The renter who does not respect and who violates his agreement will be forced to take his proper position and, with the "piking" exhibitor, he will pass down in the line. Two scriptural quotations very aptly apply to the situation: "He that is greedy of gain troubleth his own house," and "He that troubleth his own house shall inherit the wind."

Edison Patent Wins!

For decision in the test case of the EDISON CO., against ROLANDSEN, see Bulletin No. 15 on page 5.

THE FIRST LICENSE.

Many inquiries have been made as to the identity of the first operator licensed by the Electrical Department of the City of New York. We take pleasure in publishing the following letter issued by the Department of Water Supply, Gas and Electricity under date of February 27, 1908:

"Charles A. Burton, Esq.,
"116 Nassau Street, City.

"Dear Mr. Burton:

"It affords me pleasure to enclose to you our permit No. 1 *in re* operation of moving pictures, thereby trying to show our appreciation to you for the many favors and help extended to this office in arriving at regulations governing the use of motion picture machines in the city of New York.

"Yours very truly,

"FRANK E. BROWN,
"Electrical Engineer."

Mr. Burton is in the mechanical department of the American Vitagraph Company in New York City.

WHAT PATHÉS VISIT MEANS.

Everybody in the trade is guessing at what significance may be attached to the visit of Charles Pathé, who arrived in this country last week. Mr. Pathé absolutely refuses to speak to newspaper men, even should said scribe be able to converse in French. Here is an account of an effort to gain some information on the subject:

"Mr. Berst, what is there in connection with Mr. Pathé's visit that may interest the trade?"

"He has arrived."

"Yes, that is important; thank you. What are his plans?"

"A trip West, among other things."

"What are the other things?"

"Too numerous to mention."

"Well, I suppose that he will be quite busy——"

"He already is."

"But does this visit mean anything of momentous interest to the industry?"

"Well—er—er—not momentous."

"Will his activities while in this country have any bearing on the current controversy?"

"There is nothing for publication regarding it."

The interviewer knew Mr. Berst, and this knowledge suggested to him that here should his labor end. It did.

INVENTOR COMING.

Friese-Greene, the English cinematograph authority and inventor, is now on his way over the ocean, and is expected here during the week. It is only known that he will attend to a few patent matters while here.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

HISTORY OF THE CINEMATOGRAPH.

Translated from the German by F. PAUL von LIESEGANG.

In order to trace the beginning of the history of the cinematograph it is necessary to go very far back, for aside of the fact that the known beginning bears very ancient date, there is nothing to prove that in the earliest ages there were no instruments of some description by means of which two or several pictures were made to give the impression of one in motion. True, it is questionable whether before Ptolemus that very important property of the eye, so vital for the cinematograph, of retaining in its radius a light or object for a certain time after it has vanished was known. The knowledge of such a fact was, it is believed, slightly mentioned in a work of the Roman poet, Titus Lucretius Carus; but of course one cannot intrust such important scientific knowledge to that age purely on the strength of this piece of philosophical poetry.

The first proof we have of the knowledge of such a property or power of the eye is in a treatise in the year 130 B. C., by the Egyptian scientist, Ptolemus, in which it was stated that if a piece of glass were marked with a color line and then made to revolve with great rapidity that glass would seem to the eye to be of the same color as the single line with which it is marked. Then a period of over one and one-half thousand years elapses in which there is no trace of any new discoveries in that direction. What is advanced during that long lapse of time by the Arabian philosopher Alhazen, Leonardo de Vinci and also the naturalists Boyle and Newton, is in substance not more than the writings of Ptolemus. But we do not again hear of any important investigations until the second half of the eighteenth century, when d'Arcy experimented in an effort to determine the duration of a light impression on the eye, and by various operations with a piece of red-hot coal which was given a rotary movement he determined this to be one-eighth of a second.

At the same time, and strange to say in the same year (1765), Abbé Nollet published a work in which he stated that all bodies when set into rapid rotary motion appear to the eye to take a new form, i. e., a ring revolving on a perpendicular axle took the form of a hemisphere. On this principle, a well-known toy was constructed, consisting of a small ring, the upper part of which was a bent piece of wire, which when revolved at great speed took the form of a vase. A contrivance which figured very importantly as a step forward was the thaumatrope, which made its appearance in 1826. It consisted of a piece of cardboard, on one side of which was drawn the likeness of a bird and on the other a cage. With the aid of a thread fastened to the middle this was turned round at a very rapid rate, with the result that the bird appeared to be in the cage. The credit for this invention is given to Dr. Paris, who claimed that he had a right to it; but according to a very plausible statement by the English mathematician, Babbage, the credit for the idea is due to Dr. Fitton, who originally got the idea through an experiment made by Dr. Hershel. He made a cap revolve rapidly on a table, calling the attention of his friends to the fact that while the cap was in rapid motion both sides of it were visible at the same time. However, a note which I found written by Dr. Hershel personally seems to indicate that he was not the originator of the idea, so that it is almost impossible to ascertain who made the first attempt in this direction, Hershel himself not claiming credit for it nor being able to state who should.

In the next following years the English investigators, Faraday and Wheatstone, and also the Ghent scientist Plateau made interesting experiments with reference to the duration of light impressions; and in 1832 Plateau discovered, or rather contrived, the phenakistiscope or living wheel. Nearly at the same time the identical instrument was constructed by Prof. Stampfer of Vienna, who called it the stroboscope. It consisted of a round piece of cardboard provided with openings made on the outer rim and placed equally distant from each other. Under each of these openings the same object is drawn, each drawing showing it in a successive position representing a certain movement, one position of the movement appearing under each hole; the cardboard wheel revolved on a horizontal axle and was placed against a mirror in such a way that the pictures were reflected in the glass. When turning the cardboard rapidly, then, each opening in passing disclosed a new picture to the eye, each representing a continuation of the movement of the previous one. Thus we get in rapid succession a view of all various pictures, and as the impression made on the eye lasts until the next picture is shown the eye mixes all of the views together, so to speak, successively; and the result is the impression of one single picture apparently in motion. Later a great many changes were made in the instrument, the principal endeavor being to adapt a stereoscope to the living wheel so as to obtain a plastic effect at the same time.

The most successful of these apparatus was called the zoetrope and is now known as the wonderdrum. It is a wooden cylinder provided with openings, in the interior of which a paper band with pictures is placed. The cylinder is set turning rapidly, and by looking through the openings one gets the impression of a moving picture. It is interesting to note in this connection that this instrument had to be invented three times before it was imported to Europe from America. In 1833 it was accurately described by W. G. Horner, and in 1860 it was patented in England by Desvigne, and lastly, W. E. Lincoln took the American patents on it.

The first projection of stereoscope pictures, as far as we know, was tried by an Austrian officer, Uchatius, early in the fifties. He constructed an extensive apparatus which had a special optical lens for each picture; a calcium light lamp moved rapidly at the back of each lens and threw the pictures on the screen in such rapid motion that the spectators were given the impression of a moving picture. In 1853 the apparatus was shown in Vienna. Later on others simplified the machine by making the lamp immovable and using only one lens, and between the two was placed a picture disk which revolved in front of a square opening.

The first pictures that were shown in the living wheel were at first only drawings, of course, and it was in the fifties that the attempt was made to adapt photography for this purpose after Plateau had made the suggestion in 1849. The experimenters could not, however, succeed in photographing the movements of living beings so that they would appear naturally on the screen; they contented themselves with reproductions of objects scientifically set in motion. For instance, the movements of a steam engine in action photographed rapidly and at various points of progress was a simple matter and showed well, but when attempts were made to reproduce the irregular movements of living beings the pictures projected by the living wheel were, to say the least, very unnatural; but in 1870 Wheatstone had no other means of operating. However, since the beginning of the sixties experiment was being made in the construction of an apparatus to take a great number of successive movements, and, in fact, several machines had already been made for that purpose up to that time. Coleman Sellers, H. Humont and Ducos de Hauron dedicated their labors especially to this work, but their cameras were of no use whatever. The great difficulty was that the wet gelatine plates were not of sufficient sensitiveness in comparison with the great rapidity required for the exposures.

The first record we have of efforts that met with any measure of success is in the work of the American photographer Muybridge, who succeeded in taking a series of consecutive pictures of a running animal. He accomplished this by placing 24 cameras along a racing track parallel with a wall facing the sun; each camera was provided with a rapidly operating snapshot shutter, an equal number of electromagnets being employed to operate them; these were united by electric contact, each device being kept open by a thin piece of silk thread which crossed the track and was made fast to the wall which ran opposite the line of cameras. When the animal, therefore, in running over the course, broke the threads the shutters were snapped in rapid succession, and each camera taking a picture, photographs were thus obtained of the animal exactly as it passed each shutter. A
though these pictures were taken u
der the most favorable circumstanc
as regards light, the inventor had
overcome another great difficulty: th
lay in the fact that the wet plat
were not sensitized to a sufficient d
gree, and which necessitated tl
preparation of plates only a few mi
utes before the experiments were
take place. This was in 1877. On
in 1833 did Muybridge try the di
plate, which had just been invente
and it is said that he used more tha
half a thousand plates in his e
deavors. His pictures were, of cours
the cause of much comment an
aroused well-deserved interest an
great expectations, until his work wa
eclipsed by Anschutz, the great mas
ter of instantaneous photography, wh
in 1883 did Muybridge try the dr
vestigation, using the same metho
of procedure. While Muybridge onl
obtained slight shadows on his plate
those of his successor brought to ligh
all the details of the photographe
object, some of the negatives being s
sharp as to allow of their being en
larged without difficulty. Both Muy
bridge and Anschutz projected thei
pictures on a screen, but soon the lat
ter constructed a clever machin
which he called "Schnellseher" (rapi
see-er), which consisted of each pic
ture being printed on a piece of glas
which was placed on a rapidly re
volving wheel of large diameter. Eacl
time that one of the pictures came i
view before the peephole througl
which the spectator looked it wa
temporarily illuminated by a smal
light, and their rapid passing gave th
impression of a moving picture in mo
tion.

Unfortunately Anschutz was great
ly hampered by financial difficulties
never having had the good fortune t
be backed by any wealthy patron. I
the meantime chronophotography (a
this kind of photography was ther
known) made a great step in progress
which was due to the efforts of Prof
Marey. This learned man took great
interest in the study of bird flight
and as Muybridge's system of cameras
could not be applied to his line o
study he set forth to invent a machine
which would answer his purpose.

The original idea of constructing
the first model, which was known as
the photographical gun (1882), with
which twelve pictures could be taken
in succession by means of self-removing sensitized plates, came from the
photographic revolver of the astronomer Janssen, who with his apparatus,
in 1874, took pictures of the passing
of Venus. Encouraged, but not entirely satisfied with his success, Marey
worked like a Trojan to find new
methods for the photography on
plates of the various movements of
animals and human beings—to obtain
the most successful results.

It was in 1888 that he used negative
bands which were passed before the
lens in the camera by shocks and
jerks, for which he constructed a
piece of machinery which resembled
to a great extent our cinematograph

amera of to-day. Marey can therefore rightly be called the pioneer of our modern apparatus. Certain it is that a great many others later contributed in a very great measure to the improvement of the machine, but no actual invention was constructed as the one made by Marey. Le Prince, for instance, was the inventor of the method for the perforation of these sensitized bands, without which discovery we should to-day be at a great loss; but the apparatus which he constructed and which necessitated the employment of sixteen changing lenses was certainly far too complicated to ever be of practical use.

The next step in the development of the cinematograph, and one to which is attached most vital importance, was the appearance of the celluloid negative band; but the material used in this was, of course, far inferior to that which is now being utilized. Immediately after the introduction of the film the construction of the photographing machines took a very rapid move forward, new inventions being forthcoming from all parts of the world.

In 1889 Friese-Greene presented a new model which was on view at the Dusseldorf exhibition in 1898, and at the same time Donisthorpe and Crofts completed new and improved machines. About this time Marey, who could work his apparatus with only short bands of sensitized paper, overcame this difficulty in the construction of a new model, as did also his partner and fellow worker, Demeney.

In the meantime Edison completed the kinetoscope, which appeared in the moving picture field in the beginning of the nineties. It was a box with a small opening, at the back of which was run a long band of film so rapidly that in each second forty-six small transparent pictures passed before the opening, each photograph being illuminated by an electric bulb as it passed. In front of the light was placed a revolving shutter of stained glass, which made the projection of the light on the pictures appear like a flashlight. This mechanism is worthy of particular mention in that it was exhibited in a great many places and stimulated many mechanics and inventors who profited by the invention to constructing machines on the same principles, and taking the same measures for the perforation of the band and the number of pictures passed per second. Later on Edison put his cinematograph on the market, but Francis Jenkins contends that the original model was his and that it was stolen from him. At this time Skladanowsky was constructing an apparatus, and after great effort presented illuminated pictures in Berlin; Messter following shortly after. In England the successful constructor and exhibitor of moving pictures was Bert Acres. But the honor of popularizing the moving picture art was reserved for the Lumière brothers; it is not so much through their new machine as through their great intelligence and capacity as business men that they succeeded in a comparatively short time in making moving pictures popular as a form of amusement all over the world.

I may now close my statement. I should indeed never be granted the space to go into details of every improvement made. Of course a great many took place later, but I mention here the most important ones, which I think will show that it is impossible and unfair to attribute the invention of the moving picture machine to any one particular man—the wreath cannot with justice adorn any single brow.

ASSOCIATION BULLETIN No. 14

EXECUTIVE COMMITTEE MEETING.

The Executive Committee had a meeting in New York City on April 17th and 18th, at which time replies to Bulletin No. 12, which asked for an expression of opinion by members of the Association on the minimum rental schedule, were taken up. Of 110 memberships, replies from which have been received, 90 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The Committee investigated all of the complaints which had been sent in to the Secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and in some cases their films were getting into the hands of Exchanges who were not members of our Association and were renting unlicensed films. The Committee, after careful consideration, was satisfied that, while in some of these cases the action was deliberate, there were many cases where members through carelessness or failure to properly supervise their business were permitting their employees to break the contracts which the Exchanges have with the manufacturers.

Edison Company to Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our Association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members, under which we received licensed film. The Committee conferred with the Edison representatives and received every assurance that this company would co-operate with the Committee in seeing that contracts between the Exchanges and the Manufacturers were uniformly enforced, so that no exchange would have an advantage over another. It was agreed that any evidence which was submitted to the Secretary of the Association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any case which will uphold the following propositions which are the basis of the contract between the Licensed Manufacturers and the Exchanges:

I. Prevent Licensed Films from getting into the hands of Exchanges outside of our Association.

II. Prevent Sub-renting of Licensed Film.

III. Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.

New York and Chicago Offices.

In order to invite the active co-operation of all the members of the Association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the Association from Pittsburg, Pa., and east of that point, should be sent to the office of the Secretary in New York.

Within a short time an Executive Committee will open a second office for the Association in Chicago, in charge of an Assistant Secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

Exhibitors Using Unlicensed Film.

All members of the Association will be furnished with information blanks, upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received members are requested to obtain this information as to cases in their localities.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

Advertising.

Members in advertising in the trade papers should always mention the fact in the advertisement that they are members of the **Film Service Association.**

Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The Committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount, and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent.; anything over that should be reported.

The manufacturers have been requested by the Executive Committee, in order to assist their customers, to place upon the label upon the box containing the film, the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION,
By D. Macdonald, Secretary.

BULLETIN No. 15.

The following statement has been received at the office of the Association:

TO EXHIBITORS OF AND DEALERS IN MOVING PICTURE FILMS.

The Edison Manufacturing Company, as now generally well-known, is the owner of United States Letters Patent Reissue No. 12,192, granted to Thomas A. Edison, January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the Company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rolandsen, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern district of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"it is ordered, adjudged and decreed, and the Court doth hereby order, adjudge and decree as follows, to wit:

"First **that all the material allegations of the said bill of complaint are true.**

"Second, that the Reissued Letters Patent of the United States, No. 12,192, dated the 12th day of January, 1904, **are good and valid Letters Patent;** that the Complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that

This week's KALEM headliner

Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st

the Defendant herein prior to the filing of the bill and within the period of six years last past, and since the 12th day of January, 1904, infringed upon the said Letters Patent and upon the rights of the Complainant thereunder by using, within this District, moving picture films containing and embodying the inventions covered by the said Reissued Letters Patent, without the license or authority of the owners thereof, and to the damage of the Complainant.

"It is further ordered, adjudged and decreed, and the Court doth hereby order, adjudge and decree, that the said Defendant, his agents, attorneys, servants, and workmen be, and they and each of them are hereby enjoined from the further infringement of the said Reissued Letters Patent, No. 12,192, and the rights of the Complainant therein and thereunder, and particularly from making, using or selling without the authority of the Complainant any moving picture films containing or embodying the improvements or inventions set forth in said Reissued Letters Patent, and covered by the claims thereof or each or any of the said claims. And it appearing to the Court that the parties have agreed upon the damages and profits and that the Defendant has paid the same to the Complainant, and that the Complainant has waived an accounting herein, this decree is made final, the Defendant to pay the costs."

It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the Company against infringers, and of the intention of the Company to press all suits to a conclusion as rapidly as possible.

The undersigned manufacturers are the only ones making moving picture films under the Edison Patents, and the purchase or use of films made by any other concern will necessarily render the purchaser or user liable to prosecution for infringement.

EDISON MANUFACTURING CO.,
Orange, New Jersey.

ESSANAY COMPANY,
Chicago, Illinois.

KALEM COMPANY,
New York, N. Y.

SIEGMUND LUBIN,
Philadelphia, Pa.

GEORGE MELIES,
New York, N. Y.

PATHE FRERES,
New York, N. Y.

SELIG POLYSCOPE COMPANY,
Chicago, Illinois.

VITAGRAPH CO. OF AMERICA,
New York, N. Y.

This week's KALEM headliner

Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st

SUMMER PICTURE DEVICES.

Realizing what great possibilities there are in the travel film, Augustus F. Barnes, the widely known theatre man of New York, formerly manager of the New York Theatre, has undertaken the promotion of the Auto Touring Car, formerly controlled by Tim Hurst. The front presented is an exact duplicate of the rear portion of one of the huge sight seeing cars, inside which are accomodations for spectators, or "passengers."

When the power is turned on the entire device rocks and jolts the spectator experiencing the same sensation as is caused by the vibration of a speeding automobile. A film of a city view, apparently taken from a moving vehicle passing through a street completes the illusion.

The entire machine is easily taken apart, and transported from place to place. The car was an attraction at Coney Island in Dreamland, and also at Arverne. Mr. Barnes, an energetic man with a good idea of how to properly cater to the public taste, is jubilant over the prospect of the device, and has already installed it in several summer parks throughout the country.

Another adaptation of travel film is in a device now being exploited by the World Scenic Railroad Company of 206 Fifteenth Street, Cincinnati, Ohio.

The device consists of an actual and an imaginary ride combined, and it is almost impossible to detect the difference from the actual and the imaginary ride. A heavy steel track starts from the front of the lobby or station, and extends through both tunnels which is divided by a back ground partition formed of rocks and papier-mache castle. When the car seating thirty people runs into the left hand tunnel the actual running of the car is instantly supplanted by an illusory ride over six miles of the finest scenery of the world blended together in stretches of one hundred yards without regard to geographical location produced by special tinted films placed in an ordinary moving picture machine. The scenic railroad is produced by films, as used by the touring car, and for the figure eight a figure eight film is used.

TROUBLES IN JERSEY.

Enforcement by the police of the law designed to prevent children under sixteen years of age from attending theatres and dance halls, unless accompanied by parents or guardians, threatens to close places in New Jersey where moving picture shows are given. This form of entertainment was popular, they attracted large crowd of children until Saturday last, when the police, enforced the new law for the first time. Places that usually had two hundred persons at each performance had only a score at each show Saturday, and there was such a marked falling off in receipts that the owners discussed the advisability of banding together to devise some means of circumventing the law, if possible.

When the law was suggested there was no intention to interfere with the picture theatre. It was really aimed at theatres where trashy melodramas were produced, and dance halls where young girls were admitted. Owners of the theatres where only high-class plays are given, realizing that they, too, would suffer if the bill passed, sent delegations down to Trenton to protest against it.

The bill was made general in its application, stipulating that children under sixteen years should not be permitted to "attend places of amusement" unless accompanied by parents or guardians; and, Police Chief Monahan, of Jersey City, in his order declared that the "nickelettes" would have to be watched, as well as the theatres and dance halls. Policemen were sent to each moving picture show, and hundreds of children were turned away during the day.

At some places men and women were employed specially to escort children, hoping thereby to evade the law. The police, however, served notice that unless the children were accompanied by their real parents or guardians, they could not be admitted.

Moving picture shows up to Saturday were profitable owing to their popularity with children. The audiences that had more than ten per cent. of adults were few, so that by the enforcement of the law the "nickelettes" have had their receipts cut 90 per cent. No complaint has ever been filed regarding the nature of the entertainment.

It is worthy of note that all of the third class playhouses where dramas are put on are trying to convey the impression that they heartily indorse the new law, and stand cheerfully willing to lose money, but live up to the law. As a matter of fact, the real reason why they are not howling and yelling against it is because they hope that the moving picture shows will be put out of business by the fall-off in patronage.

INTERESTING ARGUMENT.

The moving picture operators of Norfolk have taken the first step toward having their license tax reduced. Through their attorney, Mr. Tazewell Taylor, they appeared before the city finance committee and asked the Council to incorporate an ordinance in its tax bill for next year, defining the tax to be placed on moving picture theatres, and that the tax be made less than it is now.

He told the members of the committee that there are now fourteen moving picture theatres in Norfolk and that unless something is done to relieve them of some of their expenses, some of them will have to close.

"The enterprise started about a year ago," said Mr. Taylor, "and since that time there has been a continual contest between the city and the operators as to the proper section under which the theatres should be taxed."

CALEHUFF

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Headquarters for A 1 Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for I do not maintain a waiting list of disappointed customers; I give you VALUE, and that PROMPTLY.

See the latest Song Slides $5.00 per Set

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Fourth and Green Sts.
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Machines, Films, Supplies
ALWAYS ON HAND

The Fire Marshal has Spoken

HENRY CLAY, Director — JOHN LATTIMER, Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.

Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.

Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

Try the SWAAB SERVICE

Louis Weiss & Co.
PRINTERS
61-65 Cliff St. New York

PRINTING for PATHE'S NEW PASSION PLAY and other Subjects in the Moving Picture line.
HENNEGAN & CO.
129 E. 8th Street CINCINNATI, Ohio

Mr. Taylor informed the committee that the operators have been paying $100 a month, because there was no ordinance that covered the taxation of moving pictures. He said the tax paid was the same that is required of penny arcades.

It was stated by Mr. Taylor that the city license inspector had taken up the matter of taxing the moving pictures and had carried all of them to the Police Court, because they were not paying $250 a year, the same that is paid by the regular theatres.

"After investigating the cases," said Mr. Taylor, "Justice Simmons decided that $100 was the proper tax and the city appealed the cases to the Circuit Court. From that court they were remanded to the Police Court, because the Circuit Court had no jurisdiction and they were then carried to the Corporation Court, where they are now pending."

Mr. Taylor said the moving picture theatres afford amusement for the people who get little amusement and should be encouraged. He said the operators expected and intended to pay a tax, but they wanted it to be as small as possible. He read the State law recently passed by the Legislature, making the State tax on moving picture theatres $60 a year. He said Richmond requires a city tax of $75 a year.

"What we want," he said, "is an ordinance that will define the tax on moving picture theatres."

Mr. Jones informed Mr. Taylor that the Finance Committee did not fix a tax on moving picture theatres last year, because at that time, the business had just sprang up. He said he was one of the unfortunates who attended the moving picture shows and he did so because he enjoyed them.

Mr. W. E. Crall, who operates two of the largest moving picture theatres in the city, made a plea for a reduction in the city tax.

He said that while the business is apparently a fad now, it is his opinion that it has come to stay, if not prevented by the tax. He told the committee about the expenses in connection with the operation of the theatres and he enumerated them.

"It is a business that is coming with the tide of progress," he said, and anything that can be done to help it will be beneficial to the city."

It was pointed out by Mr. Crall that it is necessary to get in an expensive location in order to get the patronage and that the fire insurance rate on the buildings, which was increased about forty-five per cent. has to be paid by the lessees of the buildings and not the owners.

Regarding the danger from fire in the moving picture theatres, Mr. Crall said the City Inspector and the underwriters had made them as near fireproof as possible and that the danger is far less than it is in some other stores where the insurance rates are not so high.

It was brought out that the Ordinance Committee is now at work on an ordinance providing for the proper operation of the moving picture theatres to make them safe.

Before the hearing closed, Mr. W. R. Martin entered a mild protest against the phonograph horns that are operated in front of the theatres. He said if they were allowed to remain, he is in favor of taxing the things out of existence. The argument took on a humorous vein and Mr. Crall declared that the operators are willing to do away with the horns entirely if it is the wish of the people who are located near them.

UNREWARDED AMBITION

It all happened in Newburgh, N. Y., and here is how they tell it up there:

"Broadway's moving picture show will not be running to-night. There is a report that Poughkeepsie men have purchased the place and will conduct it.

"The show has been kind of a joke for the loungers along Broadway from the start. The Building at Broadway and Johnston street is owned by John Egan. It was cut into two stores, one of which was used as a headquarters for post cards.

"The idea that there was a mint in moving pictures seized some local Hebrews and though the place was only half a store they started a show. J. E. Mott was in the corner and they wanted him to get out, but he would not do so without a consideration. The men fixed up the small place. Mott finally accepted $350 to leave. Then the place was remodeled. Still it was not big enough and they took in another building in the rear. This meant more money, until they were paying $112 a month for the site.

"There were several partners in the concern. Some said there were six. It is certain there were at least four. The place has been doing business to big houses for a few days. Perhaps there was some connection between the large houses and the advertisement which appeared in New York papers that the place was for sale.

"At all events if intending buyers visited the place they found it doing a great business. It is said tickets could be had free along the midway.

"The house was closed last night. To-day the moving picture apparatus was removed and men took down the box in which the operator was located. Still it is said the place was sold to Poughkeepsians.

"The promoters are said to have lost considerable money. It is reported Max Miller is out $1,500 and A. W. Brownstein paid $400 for what pictures he saw as manager."

STONINGTON SHOW

"Merryland" will be the name of a new theatre, a five and ten-cent moving picture house, which C. U. Russ will shortly open in the opera house at Stornington, Maine. For the present there will be two changes of reels a week and later three.

Your subscription, Two Dollars per year—have you mailed it? Do it now

Latest Productions of All Film Makers.

PATHÉ.

A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.
Clog Making in Brittany	410 ft.
For Kate's Health	426 ft.
Diabolical Pickpocket	459 ft.
Harry, the Country Postman	639 ft.
The Poacher's Wife	295 ft.
A Disastrous Oversight	344 ft.
Under the Livery	393 ft.
Workman's Revenge	623 ft.
A Poor Man's Romance	688 ft.
A French Guard's Bride	590 ft.
A Miser's Punishment	360 ft.
Give Me Back My Dummy	180 ft.
Unwilling Chiropodist	590 ft.
Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.
Peggy's Portrait	262 ft.
Christmas Eve	704 ft.
Cider Industry	393 ft.
A Peaceful Inn	541 ft.
Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.
Dynamiters	787 ft.
Travels of a Flea	410 ft.
The Videos	131 ft.
Modern Sculptors	393 ft.
The Old Maid's Inheritance	410 ft.
The Sacrifice	442 ft.
Military Airship "Ville de Paris"	459 ft.
What a Good Wine	246 ft.
The Two Brothers	672 ft.
Black Princess	852 ft.
Amateur Acrobat	541 ft.

EDISON.

The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.
A Yankee Man-o-Warsman's Fight for Love	830 ft.

LUBIN.

Bride's Dream	825 ft.
The Fatal Card	1,050 ft.
Willie's Party	450 ft.
The Wrong Overcoats	372 ft.
Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.
The Little Easter Fairy	470 ft.
Something on His Mind	535 ft.
The Mountaineers	775 ft.
Our Own Little Flat	770 ft.
The Girl Across the Way	575 ft.
In Pursuit of a Suit	365 ft.
A Romance of the Fur Country	795 ft.

VITAGRAPH

Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.
At the Stage Door	325 ft.
For He's a Jolly Good Fellow	375 ft.
A Child's Prayer	290 ft.
The Story of Treasure Island	855 ft.

KALEM CO.

Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.

SELIG POLYSCOPE CO.

The Old, Old Story	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Blue Bonnet	Indefinite.
The Old, Old Story	1,000 ft.
The Holy City	1,000 ft.
Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.
The Squawman's Daughter	500 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.
The Hoosier Fighter	980 ft.

MÉLIES.

A Mistaken Identity	355 ft.
Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft
Humanity Through Ages	1,000 ft.
Why That Actor Was Late	590 ft.
The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.

H. E. ROYS DISCUSSES CURRENT SAVERS

COMPARISONS AND CRITICISMS.

Herman E. Roys, who has just placed on the market the Reactor, is generally considered an authority on things electrical, and his views on the various devices and the representations and claims made for them are interesting.

Editor Views & Films Index.

Dear Sir:

I have been watching with interest the various attempts made to place on the market an article which will reduce the electric bills of exhibitors —that primarily seems to be the object of the now numerous devices with which the market has been burdened. It has appeared under divers names and in various shapes and forms, and regarding each of them the inventor or exploiters have seen fit to make a great many statements, many of which betray a surprising lack of knowledge of actual facts; misrepresentations have been made, and, still further, some have endeavored to belittle the earnest work of others who in their turn have produced a more perfect article.

I note an article which recently appeared written by the inventor of such an apparatus, in which he makes some statements which, if they don't betray a lack of knowledge on his part, are a misprint. He admits a gap of twelve inches betwen his poles, which he explains as follows:

"It may be so. I have not taken the trouble to figure out the stray magnetic impulses in the ether surrounding my coil."

Then he goes on to say that it takes from thirty to forty pounds of iron to bridge this air gap, and thinks this improvement will be appreciated if left out as the coil is portable. Does this not show a lack of consideration for the man who needs such an apparatus in the very highest form of perfection? Who is the man whom a current saver must benefit? Is it the traveling exhibitor who does not pay the lighting bills as he goes on his way or is it the stationary exhibitor for whose benefit the device is designed? Why should portability be considered before efficiency? It is impossible to obtain most efficient service from a current saver if such an enormous air gap is maintained in the magnetic circuit as the inventor here attempts to justify. After naming a few conditions under which his device has worked, the writer further alleges that a device which would operate successfully under those conditions cannot be said to be a "common choke coil." I would like to ask him whether he knows what a choke coil, whether common or otherwise, really means. It appears as if he doesn't. I maintain that his device is as near to being a choke coil (not a good one, either) as anything can possibly be. Does he not know that a choke coil is an impedance coil which depends on an electric circuit of many turns surrounding laminated iron which produces in itself a secondary or inductive current? His is the same as all of the earliest types of spark coils used in connection with gasolene engines, only on a little bit larger scale. One great disadvantage of his apparatus is that when the iron is withdrawn from the coil to any extent, only the wire surrounding the iron is active in producing impedence or reaction. The wire, which has no iron running through, is as dead as live wire, as far as efficiency is concerned, the entire burden of self-induction being thrown on that portion of the coil in which the iron is still encased, thereby producing too many gausses per inch in the iron, or, in other words, overloading the balance of the coil, which will produce heating and loss of efficiency. Here is one fact that anybody who pretends to know enough about electricity to discuss current reducers in papers must admit: Every type of alternating current reducer which has ever been placed on the market, and every one which may now be on the horizon or anywhere near it, must depend on self-induction for its efficiency.

Now, looking around among the lectures, treatises and essays to be found in various journals by various messiahs of electric bills, I am quite surprised to see one glaring misprint in an article which appeared in your last issue. The writer contends that while the power factor in his magic current saver is 80 per cent. on all voltages, the power of all similar devices is only 40 per cent. on 110 volts, 20 per cent. on 220 volts and not over 10 per cent. on 440 volts. There the gentleman is either laboring under a delusion or he never saw or heard of the Roys Reactor. As anybody can see in my advertisement in your last issue, J. A. Berst, the American manager for Pathé Frères, made a personal test of my reactor and we quote from his letter: "We find that with a good rheostat the meter made 67 turns in a minute or 4,020 turns per hour. When placing your reactor in place of the rheostat the meter made only 18 turns in one minute or 1,080 in one hour, and gave a much better light, with a saving of 73 per cent."

Not only do I offer this unquestionable proof, but when testing my reactor I will allow it to be taken to any theatre, where it is tested with a watt meter, according to which the showman pays his bills and not the amateur sitting on the bench in the shop. Another statement which I beg to take exception to is that whereas the Economizer never requires a fuse larger than 25 aperes for 110 volts all others require a 50-ampere fuse. I don't see how he figures this out. In fact, it is not so. The Reactor runs on less than 25 amperes, and I am quite sure that Rheostaticide does not require any more than that. Therefore, it follows that what he says about having full line voltage with other apparatus is also wrong. When it comes to the question of the difference which the various devices make to the electric light company, I can point out that whereas he claims a saving of three horsepower on 110 volts, my test has shown a saving of 39-10, almost 4 horsepower. The advantage which my Reactor thus shows, of course, follows throughout all the figures given throughout the article, and this means that where the current saving with the Economizer is said to be from 5 to 20 per cent. greater than all other devices, my Reactor is a notable exception.

I think that the great reason why Mr. Hallberg pointed out the disadvantages in other devices so easily was because he is not acquainted with mine. I could go through the rest of his article and pick out in rapid succession what I characterize only as misstatements. I maintain that whatever qualities he states other devices to be incapable of as compared with his own, my Reactor will not only disprove but it will eclipse his article in efficiency and general points of excellence. Even from the point of view of portability I would call his attention to that, whereas he claims gross weight of 100 pounds for his apparatus (most of which is in iron), my Reactor weighs only 50 pounds, and the iron is placed where it will do the most good instead of being wasted in a case where its only service is to add more weight—that's all.

Very truly yours,
HERMAN E. ROYS.

[We invite any mechanics who may pick flaws in Mr. Roys' arguments to kindly consider these columns at their service. The writer referred to in the letter will be given full opportunity to argue the issues.—The Editor.]

The ROYAL REACTOR

(for ALTERNATING CURRENT)

The best and most improved ELECTRIC CURRENT SAVER—73% by actual test.

Best Results. Simplest Mechanism. Gives no Heat. No Rheostat required.

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IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

HERMAN E. ROYS

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Manufacturer of Everything Electrical, Wholesale and Retail, "From a Needle to a Battleship"

BILLJAY OPENS

The Billjay theatre, located in the old Leader block at the corner of South State street and Locust, Belvidere, Ill., opened last week and made an instant hit.

The place is spick and span new as far as the interior is concerned, and the proprietors, William C. Taylor and Jay Conger have been busy with a force of men for several weeks getting the interior into ship shape.

W. L. Hunt, assisted by his brother, T. L. Hunt, of Omaha, both experienced men, have charge of the moving picture machine at present though Jay Conger will take charge of it later. Mrs. Jay Conger will have charge of the ticket booth, and W. C. Taylor will be in front and have charge of the entrance.

AN INCREASE

The American Moving Picture Machine Company of New York City now announce that they are ready to place their new moving picture machine on the market. The makers claim that this will be the long-looked for genuine and absolutely flickerless apparatus. The concern recently increased its capital stock from $200,000 to $1,000,000.

WITH THE OPERATORS

As previously announced, the licensed operators in New York City are in dead earnest about effecting a strong organization, and according sixty odd men showed up at a meeting held last Wednesday. Of course it was not possible to do much beside the work of organization, and a committee on by-laws was chosen. The greatest interest is manifested by the operators, who are a determined lot of men, and who seem to realize that if they don't do something for themselves nobody will do it for them.

The organizer informs us that the notice of the meeting published in our last issue brought scores of letters from men unable to attend, signifying their willingness to join. Letters also came in from North Carolina and Eastern Pennsylvania, in which men of experience and ability state that their services are unable to earn them a worthy salary, owing to the employment of mere boys who, being able to turn a crank, seem to satisfy nickel-grabbing theatre owners. We shall be glad to advise them.

This week's KALEM headliner

Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st.

TRADE DIRECTORY.

ooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
rrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
'ti Calcium Light Co., 108 4th St., Cincinnati.
obe Electric Co., 419 W. 42d St., New York.
w York Calcium Light Co., 410 Bleecker St., New York.
w York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
w York Calcium Light Co., 102 Utica Ave., Boston, Mass.
iladelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

tograph Co., 50 Union Square, New York.
nerican Exchange, 630 Halsey St., Brooklyn, N. Y.
nerican Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
S. Aloe Co., 513 Olive St., St. Louis, Mo.
nerican Biograph Co., 11 E. 14th St., New York.
nerican Vitagraph Company, 116 Nassau St., New York.
nerican Vitagraph Company, 109 Randolph St., Chicago, Ill.
. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
ailey Film Service, 116 21st St., Birmingham, Ala.
oston Film Exchange, 564 Washington St., Boston, Mass.
oswell Mfg. Co., 122 Randolph St., Chicago.
alcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
alehnff, Chas., 4th & Green sts., Philadelphia, Pa.
entral Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
hicago Film Exchange, 120 E. Randolph St., Chicago.
hicago Projecting Co., 225 Dearborn St., Chicago.
leveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
luns Film Exchange, 727 South Main St., Los Angeles, Cal.
. T. Crawford Gayety Theatre, St. Louis, Mo.
arry Davis, 347 Fifth Ave., Pittsburg, Pa.
etroit Film Exchange, 24 Newberry Building, Detroit, Mich.
uquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
ugene Cline & Co., 59 Dearborn St., Chicago.
dison Mfg. Co., 31 Union Square, New York.
dison Mfg. Co., 304 Wabash Ave., Chicago.
nterprise Optical Co., 154 Lake St., Chicago.
rker Bros., 608 Olive St., St. Louis.
ssanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
erman-American Cinematograph & Film Co., 109 E. 12th St., New York.
laumont & Co., 662 Sixth Ave., New York. N. Y.
laumont & Co., 52 State St., Chicago, Ill.
lobe Film Service, 79 Dearhorn St., Chicago.
reater New York Film Rental Co., 24 Union Square, New York.
. E. Green, 228 Tremont St., Boston, Mass.
arhach & Co., 809 Filbert St., Philadelphia, Pa.
arstn & Co., 138 E. 14th St., New York.
. J. Howard, 564 Washington st., Boston, Mass
mported Film & Supply Co., 708 Union Street, New Orleans, La.
mproved Film Exchange, 104 Attorney St., New York.
ndianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 682 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City
Ohio Film Exchange, 16 E. Broad St., Columbus. O
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Stains, H. F., 2220 Federal St., Camden, N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angeles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenue, New York.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland O.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O,
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo
American Ticket Co., Toledo. O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash Lick Printing Co., Ft. Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

RICHMOND, VA., THRIVES.

The building inspector of Virginia's capital city has been wrestling for some days with the motion picture theatre problem. The rapid growth of the business in that city has necessitated official action recently for the protection of the public life and limb. Inspector Beck has determined to enforce rigidly the ordinance requirements affecting these places of amusement, which are growing more and more popular.

No less than four applications for permits were received from amusement purveyors this week who will open motion picture theatres.

H. T. Raney was granted a permit to open a show at No. 700 West Broad street, formerly Pat McDonough's saloon.

Two Norfolk women have obtained a permit to open a picture show at No. 914 East Broad, formerly Gillio's saloon.

A Norfolk man has been granted a permit to open a picture show at 221 East Broad, Hartung's place.

W. J. Vaughan has applied for a permit for 307½ Louisiana street, Fulton. Another motion picture show will be installed at Brook avenue and Broad street.

Charles Hutzler's saloon, Broad St., between Sixth and Seventh, will be converted into a motion picture theatre and a theatrical man is now endeavoring to get a lease on the store occupied by the Kirk-Parrish Company in Broad street.

Richmond will be flooded with cheap places of amusement before the end of spring, it would appear, from the rush of amusement purveyors into this field.

With a view to impressing upon the promoters and backers of these enterprises that they must conform with the law's requirements, Inspector Beck issued the following:

"Specifications and General Conditions to Govern the Establishment of Moving Picture Theatres.

"1. The front of the building must be entirely removed and a recessed front covered with strong plaster or stucco must be built at least ten feet from the street line.

"2. This recessed front must have two entrances, the doors of which open outwardly, with a ticket office in the centre.

"3. Over the ticket office there will be the lamp room, the top, bottom and sides of which must be lined with fire-proof material. All openings in this room must be as small as possible, and be covered with metal drop shutters suspended by a string.

"4. There must be a rear or side exit properly marked by signs or red lights, or both. All doors to open outwardly. These exits should open into a public alley or street.

"5. No galleries of any kind will be permitted.

"6. There must be a centre aisle at least five (5) feet wide, unless in a very narrow building, when an aisle of less width will be permitted, if the building inspector so decides.

"7. All chairs must be securely fastened to the floor.

"8. No steps on the main floor will be permitted. If it is necessary to incline the main floor, the drop must be made inside of the building. No stoves will be allowed.

"9. Remove wooden ceilings, wooden partitions and all other combustible stuff about the proposed hall.

"10. If it is necessary to do any extensive remodeling in order to suit the building to the theatre, then a metal ceiling should be provided.

"11. The machine to be used must be of the most approved pattern and must be provided with an automatic shut-off. It must pass the inspection and must be satisfactory to the city electrician."

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BOOKER, c. o. Views & Films Index.

FOR SALE—One Edison Machine, second-hand, complete with all attachments, costs $175, will sell for $100. J. NELSON, 138 East 14th Street, New York City.

Latest Films of All Makers

One of Pathé Frères' latest films is entitled "A USEFUL BEARD." Mr. Eatwell wanting a cook for his growing establishment, goes to the employment bureau, and is passing the whole non-commissioned staff in review when in comes a man with a huge beard. He interrupts our innkeeper in his inspection of servants, and applies for the job. Mr. Eatwell, pointing at his ferocious beard, refuses point blank; but our friend, undaunted, whispers something in his ear and is thereupon engaged at once on trial. As they reach the inn our new servant sets to work, and the boss offering him a towel to wipe the tables, he refuses and starts polishing the marble tops with his beard. Followed by the astonished innkeeper, our man then goes to the pantry, washes the dishes with his beard, dries them with his beard; and customers having called for a plate of fish, our new servant goes to the next brook and putting his long hair in the water in place of line and bait, soon returns with a plate full of still living gudgeons. Delighted at such diligence and especially thinking what a great economy there will be in the next washing bill if he uses his beard instead of towels, our worthy engages the man at once as scrub-woman, cook, errand boy and fish provider for the house.

"IN THE LAND OF THE GOLD MINES" is another one of Pathé Frères' new films. A pretty girl in a dense wood is picking dead branches for kindling purposes, when she is attracted by a noise and has just time to conceal herself behind a centenarian oak to avoid being detected by a whole army of imps who start digging just a few paces away from her. They dig a big hole and disappear in the bowels of the earth among roaring flames. Terrified but pushed by curiosity, the young woman goes to investigate the mysterious spot, when a fairy coming up bids her follow, and they are next seen under the earth in the kingdom of the "Gold and Coin Fairy." Following her through the dark paths and caves of this subterranean land, we see the imps at work, loaded with heavy gold ingots, throwing the valuable metal in a big caldron and a few minutes later bringing forth a beautiful mass of liquid gold. The fairy takes a spoonful of the metal and letting it drop on an anvil has soon made coins of all various nationalities before the astonished and dazzled eyes of the maid. From there we follow our visitor to a tremendous grotto, where upon waving her wand she calls forth an army of beautiful girls, each representing a different nationality of the world above, and as they pass before the young lady fairly smother her with a shower of all the various coins. The astonished girl fills her apron with the precious gifts and is going to leave this enchanted place when all the imps and fairies, coming up to bid her good-bye, make a remarkable apotheosis where beauty and wealth mingle together in a most entrancing picture.

"THE HANGING LAMP," also by Pathé Frères. The table lamp being upset by the maid while serving dinner, the head of the house decides to have a hanging lamp and is seen going forth to make his purchase. Having selected a stylish and heavy brass article, he returns, followed by a workman who is to hang it up immediately, for our friend has things done at once if he has to have them done at all. Arriving on the premises the workman starts to bore a hole in the ceiling with a tremendous wimble, and we will leave him at his work showering the whole family with plaster dust to go for a few minutes to the upper floor. There a fat old gentleman is endeavoring to put his boots on, and as he is too stout to bend from a chair he sits on the floor, and has nearly succeeded in his attempt when he gives a terrible cry of pain and distress as he endeavors to rise. Alas! he is fastened to the floor by a fiendish demon who gnaws at his vitals like a hungry wolf and won't let go of his struggling prey. The cries of the old gentleman arouse the whole neighborhood, including the fire brigade, and they all come to the rescue. Upon pulling up the fainting man from his place of torture they find out that the lamp hanger has gone too deep in the ceiling with his wimble and the sharp tool has been trespassing on private property in the room above. They all rush back to the lower room and kick the clumsy workman out of the house, sending his tools tumbling down after him.

Pathé Frères' "DIABOLICAL PICKPOCKET" shows a skillful pickpocket passing a lady carrying a golden purse. He snatches it out of her hand right under the very noses of two policemen, and before the three stupefied people have time to recover their senses the burglar is far down the road. The policemen give chase and are going to capture him when the thief walks through an iron gate with the greatest of ease, leaving the infuriated pursuers nonplussed on the other side. The police force is however not so easily daunted. They climb over the iron bars, and catching sight of our criminal walking quietly down the road, they go after him noiselessly until quite close and then make a wild dash for their prey, but the cunning pick-pocket jumps into the handbag of a passerby and the police are baffled again. Discouraged, our two patrolmen are going to give up the chase when again they perceive the mysterious man. Off they start afresh, but the fugitive leaps into a cask and extricates himself again from the barrel by the bunghole, while his unsuspecting enemies are sitting and waiting on the top; climbs up a roof through the drain pipe, and at last, tired of dodging the two men, awaits their coming. They, in a last attempt, surround him and once more grasp for him right and left, but they only fall against each other, for the robber has again vanished. Disgusted, they give up the chase and our culprit is allowed to enjoy his booty in perfect peace.

"SWEDEN," by Pathé Frères, is a scenic film of high interest where Swedish nature is shown in all its summer beauty. The waterfalls and torrents are most impressive and grand in their wild, uncontrolable power, and the numerous fishing scenes prove what a real paradise for an amateur of rod and tackle the side brooks and pools must be. Salmon, perch, trout, etc., are all to be found in quantities everywhere you go; and in the little restaurants built up along the sides of the torrent beautiful and luscious fresh fish are served in place of meat. This place is therefore a paradise for the palate as well as for the eye.

"MANDREL'S FEATS," by Pathé Frères, shows the Mandrel Brothers, two noted smugglers, loading their bundles ready to start for one of their perilous expeditions, when a third man, who is apparently no favorite with one of the brothers, comes on the scene and on being harshly treated by the head of the gang runs away swearing vengeance, and coming to a camp of customs officers denounces the offenders and guides the soldiers to the robbers' den. The two unsuspecting smugglers are soon captured, but the most powerful of the two succeeding in escaping, tramps in the woods until he comes upon the traitor, whom he finds playing with his young son. Blind with rage, the now brotherless man fires at the coward before him and shoots him dead before the very eyes of the young boy. Being now a murderer, nothing is left to the smuggler but to join a gang of mountain cutthroats, and soon through his daring deeds he becomes their chief. Once in command his name soon becomes notorious for his reckless hold-ups, and having dared to attack the head of police and robbed him like a common traveler, a heavy reward is offered for the outlaw's capture, dead or alive. Being, however, a very daring and brave man, Mandrel, to spite the pompous official he held once in his power, manages to get an invitation under a false name to the police officer's house, and just as they are all discussing his very own daring attempts of the past few weeks he rises, points two pistols at the terrified guests, and being sure that they are all in his power doffs his hat as an old gallant of the court would and begs the ladies for their jewelry. Two hats are filled with the precious gems and the satisfied thief takes leave with his whole gang after having drunk a glass of champagne to the health of his host. The minute he is gone the police are summoned and a terrible chase ensues, and the whole company of thieves is killed except Mandrel and his head officer. They hide in the woods until night and creep back to their quarters, apparently safe once more, but their punishment is at hand, for the child whose father fell a victim to Mandrel's hatred has tracked him like a wild beast right into his lair, and having made sure that the smuggler is in his c rushes to the police office, leads the soldiers to the brigand's house in the mountain and has satisfaction of seeing the customs officers returning with Mandrel gagged and bound, march in their midst. The little Corsican has fulfilled his vendetta, his father is avenged; it matt little what befalls the victim. The brigand chief is sentenced to be broken alive on a wheel his numerous criminal deeds, and when the awful sentence is read to him Mandrel, stout-hear as ever, laughs and goes up the torture block himself, a defiant look in his eye.

"A DAY IN THE LIFE OF A SUFFRAGETTE," by Pathé Frères.—Women are as good men, they are even better than men; why should they stand the cruel oppression of the stron sex? Thus a crowd of common women are making speeches, and drunk with their own wo and getting up to battle pitch, they start forth into the street armed with banners rapi made and screaming revolutionary songs. They march against a police patrol who are endeavor to bar the way. The female onslaught is so powerful that the poor policemen fall sprawl on the ground, and as the female wave sweeps over their prostrate bodies they have reason regret their rash attempt. Encouraged by their first success, our suffragettes go on their w their crowd getting bigger at every street turn, until things take an alarming aspect; the militia called out and after a comic struggle between women and soldiers the whole female force marched into custody and locked up for the night. The next morning the subdued women scen coming out of jail and meekly following their husbands on their way back to th domestic duties.

In a "MUSIC TEACHER," by Pathé Frères, a young girl falls in love with a youth, friend of the house, and begs her father for permission to marry the chosen one of her heart, t the head of the family, for reasons of his own, refuses in a great rage and at the next c the unsuspecting suitor makes at the house he finds the butler changed into an immovable gu dian and is forbidden to enter. Returning home and finding a letter from his love telling h that her father is wanting a female music teacher, our young beau decides on a plan and next see him dressing up in feminine clothes and bound for the kingdom of love. On enteri he is introduced to the lord and master of his destinies, and being accepted at once starts l new career as music instructor. The pupil is very unwilling at first, but when she finds o who the female teacher really is she takes a sudden renewed interest for Mozart and Shube The lesson is going on brilliantly for both parties when the door opens and the father bids h daughter leave the room and starts flirting desperately with the music teacher. Things get uncomfortable for the disguised lover that he makes an attempt to escape, but his movemen being too quick and abrupt, and his wig falling off, the whole plot is discovered. The fath wants to expel the intruder, but the youth threatens him with exposure regarding his conduct a few minutes before if he does not consent to his marrying his daughter. The father reluctant calls the young bride and joins their hands, making a comical attempt to look happy.

Pathé Frères: "CLOG MAKING IN BRITTANY."—Shoes made entirely of wood are a thi practically unknown to Americans and the manufacture of these odd and clumsy clogs wi certainly appeal to the American craving for knowledge. The first scene represents the fellin of the trees from which the clogs are to be made. Out of one giant thousands upon thousan of boots for the poor will be fashioned. The tree once felled the log is cut into even block These blocks are carried to the cutters, who give them their first shape. That is, however, very rough work and they must go through the hands of the polishers and finishers, who cu them and shave them until the clog has a smooth surface. Then the wood has to undergo anoth operation, for a hole big enough to allow the entrance of the foot must be bored, and the men work cut out the superfluous material with wonderful skill and rapidity. The clogs are the complete, and thanks to the small amount of labor required and the cheapness of the material, w see poor laborers and fishermen buying footwear for a dime or 15 cents.

"FOR KATE'S HEALTH," by Pathé Frères.—Kate having been very ill is sent to the count to her aunt's home for a fresh air cure, and already three weeks have elapsed since her departu when her parents get a letter saying that their daughter is improving but pining for the com pany of her brother. John is therefore marched off in a hurry to the station, and the ne train is seen taking away the heir of the family to where his sister is awaiting him impatientl Soon after the two children meet, and having greeted their relations they both go off in hig glee and apparently full of mischief. They go through the country playing practical jokes a painter, a photographer, a plasterer, the chief constable, and at last, forgetfull of all respec having upset their slumbering aunt out of her rocking chair, the two children are sent back their parents after having received a sound thrashing.

A new Lubin offering is "OH, MY FEET!" It only lacks a few minutes of the tim appointed for a young man to be at the home of his fiancée. He is all dressed, but havin hurriedly bought a pair of shoes, finds them too small by several sizes and his corns a "killing him," and he distractedly cuts them with a razor. To add to his troubles, two frien come in and instead of assisting him clumsily tramp all over his feet. They leave an he starts out but meets another friend, who suggests a remedy usually kept in a saloon, an once inside he finds it more comfortable to pull a chair up to the bar and rest his feet on th footrail, and such impropriety the waiter resents by kicking away the chair from under hin Arriving at the house where he is expected and tottering from pain, his fiancée meets hi and, smelling whiskey, instantly concludes he is intoxicated and leaves him angrily. To obtai relief he cuts the offending shoes with a knife and holds them in his hand, when two your ladies enter and they likewise feel insulted. During the dance his fiancée will not listen explanations and dances with another man. To retaliate he attempts to dance with another gi but falls all over himself and the girl. Papa enters and smelling his breath he furiously orde him out. On the front steps he throws his shoes in the gutter, hails a cab and drives hom His sweetheart discovers the shoes in front of the house and follows him home, where he now complacently sitting with his feet in a basin. She understands. He understands. Th understand.

Mr. Brown is the "BEG PARDON!" man in a new Lubin film of that name. He is a ver awkward but at the same time a very polite gentleman. While in a ballroom he dances most on the feet of the ladies, but "Begs Pardon" and leaves the ball in great consternation. Whi going home he meets with many accidents. He runs over a policeman, throws down a Chine laundryman, and gets into all kinds of trouble. He politely "Begs Pardon" every time, but chased by the infuriated sufferers. He falls down an open cellar door, strikes a barrel of powd and comes up again in a most pitiable condition. In his politeness he even says "Beg Pardon to the powder barrel, and no doubt has been forgiven.

In a new Lubin film called "BRIDE'S DREAM," a young couple elopes and they go straigh to a church to be married, but they find the church closed when they get there, and the youn man leaving the girl there, goes out in search of a minister. While he is gone the bride fal off into slumber and her dream, a marvelous series of sensational events, is then depicted. Ju as the fanciful occurrences reach their climax the dreamer is awakened by the arrival of h lover with the minister, and when she realizes that she had been dreaming she embraces her lov and is then united to him in the holy bond.

"KER-CHOO" is the sneezy title of a new Essanay offering. A youngster looking for som thing to break the monotony of the everyday life which a boy leads, chances to spy a Chine

advertisement. Of course the youngster sees a joke ahead and invests his last five cents in the hope of making every one miserable, which he accomplishes when he buys the snuff and begins scattering it around. His first victims are two women standing on the corner, and when the snuff is thrown their way, they quickly change from an animated conversation to a sneezing match. He next boards a passing street car, and you can imagine what happens when he throws the stuff about the car; of course it takes effect at once, and all the handkerchiefs are brought in play with the hope of stopping an awful sneeze. The boy continues on his sneezing route by entering a revival meeting and breaking that up. He then goes home, and lo! his sister, who happens to have company, is his next victim. Just as the youngster enters she is demonstrating her vocal powers to her friends. When the snuff is thrown around the room it changes her singing into sneezing, and every one sneezes. The boy continues this until every one has felt the effects of the snuff. Finally the youngster gets it himself, and the picture ends with him sneezing worse than any of his victims.

"DON'T PULL MY LEG" is another new Essanay film. Grabinsky, who runs an artificial limb store, is suddenly awakened to the fact that some one has stolen an artificial limb from his place, and the man who took it quickly rushes out of doors trying to escape, but old Grabinsky follows, and is just unfortunate enough to have the man escape around the corner when he gets out of the store. He asks a boy if he saw any one come out and the boy tells him he saw a man go in the opposite direction. Grabinsky quickly follows, determined to find his leg. He does find legs, for he thinks every one he sees has his missing limb. A man on a lamppost is cleaning the lamp when Grabinsky spots him and pulls his unsuspecting leg, pulling him off the ladder and giving him a hard bump upon the ground. But this does not discourage Grabinsky, who keeps on going, pulling each and every leg as he sees it. He pulls several waiters from a scaffold; he pulls a man off a horse; he pulls people out of windows and off wagons; in fact he pulls every one's leg, even the policeman's leg. This comedy keeps up until a man is seen delivering an artificial limb, and Grabinsky spots it. Thinking this is the limb that was stolen from him, he grabs it from the man and starts for home with an expression of delight on his face.

"INDIAN BITTERS" is the title of the latest film by The Vitagraph Co. of America. A party of young people, among them an American and an Englishman, are talking over a masquerade party soon to take place. A maid enters with the custumes, which they examine with delight. An Indian dress and blanket falls to the lot of the Englishman. He rather objects at first, but his sweetheart persuades him and he at last consents to don the strange dress. His Yankee companion instructs him how to do an Indian war dance and prevails upon him to remove his mustache; then all leave the room to dress. On the street and near the scene above referred to a patent medicine man is selling "Indian Bitters," with a genuine Indian standing on a platform to advertise his goods. While lecturing on the merits of his goods the Doctor notices his Indian sleeping, gives him a whack with a club and at various times repeats the dose. The crowd around protests but the physician keeps it up until finally the "brave" beats a quick retreat, his employer in close pursuit. Returning to the masqueraders, we see them putting on the finishing touches; the Indian's face is painted or dyed until he looks the real character. In the meantime outside the genuine Indian rushes up and into the house where the masquerader warrior is doing a war dance and hides himself behind a screen just as his employer, the Doctor, rushes in. The medicine man looks at the dancer, is enraged, gives him a good, swift kick, and despite his protests picks the Englishman up and carries him bodily (mistaking him for his own Indian). After their departure the real Indian steps from his hiding place, parties of eatables and drink. The young people who have prepared for the party come in and believe the real Indian to be their companion in disguise. The girls hug and kiss him, and he is having the time of his life. His double at the time is being subjected to all manner of abuse at the hands of the traveling doctor. The poor Englishman bides his time, and an opportunity presenting itself he breaks away on a run for home. At the house the real Indian has made love to the maid and is discovered by the sweetheart of his impersonator and taken to task for his shameful conduct. He makes a break as the Englishman enters in a terrible rage. The Doctor soon follows and a general scramble takes place. The real Indian scalps his fellow "brave," and after the excitement has subsided the Doctor drags his advertising medium off while the poor Englishman is surrounded and comforted by his sympathizing friends.

A screaming comic, entitled "WHAT ONE SMALL BOY CAN DO," by The Vitagraph Co. of America, shows the amount of mischief that can be accomplished by one small boy. A lady and gentleman are packing their trunk; they leave the room for a moment, and during their absence the mischief maker enters with a hammer and nails and fastens the bottom of the trunk securely to the floor, then awaits developments in the hallway. The couple return in a few moments and finish packing the trunk, lock it and send for the expressman. He arrives quickly, endeavors to lift the trunk but fails and calls for help, and the combined strength of he and his assistants fails to budge it from the floor. Father enters, laughs derisively at their efforts and takes hold himself. It resists his strength and he finally gives a terrible yank and the top of the trunk separates from the bottom and all hands are precipitated into a heap on the floor. The boy has watched all this from the hallway and is convulsed with laughter. He now goes into the parlor, fills the horn of the phonograph with flour, attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record is put on, the music starts, and while the visitors are crowding around the horn the boy gets busy at the other end. All hands are covered with flour. While search is being made for him the boy rushes into the hallway, secures a rope and ties the ends to the door knobs of the opposite rooms, then pounds the door of each room. The occupants endeavor to open their doors and become angered when unable to do so, and having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another. Father and mother are seated at a table in the evening; the wife finishes writing a letter, puts on her bonnet and goes out to mail it. The old gent thinks this a great chance to sneak a drink so leaves the house quietly. The boy finds two half-length charcoal sketches, cuts them out at the outline and fastens them to a small stick. He then pulls down the shade and gives a very clever shadowgraph exhibition on the curtain. His mother returns home first, sees the shadows on the curtain, starts at the sight and rushes angrily into the room. She finds the boy busily engaged and laughs at his good joke. From the opposite direction father comes home, sees the same shadows, jumps over the fence in a rage, vaults the porch, prepared to do serious damage. He rushes in, ready to almost murder his wife, to discover the joke on himself; grabs the perpetrator in his arms and all join in a hearty laugh.

"PARLEZ-VOUS FRANCAIS? (Do You Speak French?) by The Vitagraph Co. of America.—A Frenchman arrives in this country, is seen coming down the gangplank carrying numerous valises and traveling bags. The customs inspectors examine his luggage, throw his belongings all over the dock and almost tear his clothes off his back. He finally escapes in a rather disheveled condition. Outside the pier he hails a cabman and vainly tries to explain where he wishes to go. The cabman does not understand but bundles him into the vehicle and drives away. Down the street the jehu stops in front of a clothing store. Frenchy gets out and shakes his head negatively—"this is not the place." The dealer, a Hebrew, cannot see a customer getting away and rushes out and grabs the poor foreigner and tries to force him inside his place of business. The cabman is equally anxious to collect his fare and pulls in the opposite direction. The Frenchman finally disengages himself from the Jew, gives him a kick, jumps into the cab and is off again. The cab next stops at a produce store; the unfortunate man gets out—"the wrong place again;" he is wild with rage. The proprietor comes out and tries to make a sale. The Frenchman in a frenzy soaks him over the head. The cabman demands more fare. The poor foreigner smashes him and dashes off. We next see him down the street, where he asks a question of two tough looking customers. They cannot understand him, but converse between themselves; and while the Frenchman is endeavoring to make himself understood each grabs a bag and runs. He pursues first one, then the other, and in his wild rush runs into a policeman and knocks him down. The cop jumps up, beats the poor man with his club, then marches him away to the station house. The Jew, the butcher and cabman come along and tell different tales to the officer. At the station house the Frenchman is dragged in, his clothes torn and very much disordered. The cop makes a charge, the witnesses all corroborate. The captain listens attentively to the testimony and fines the unfortunate man $10. The Frenchman cannot understand The captain points to his pocket, pulls out the wallet and counts out the necessary $10, and the cop takes his proportionate share, as does the Jew, the butcher and the cabman. After all have been satisfied the poor Frenchman rushes out. We see him walking down the street in a very nervous condition. He spies a cop coming around a corner and in terror tries to hide in a doorway. The officer sees him and drags him out. The foreigner immediately takes out his wallet and hands the officer some bills and dashes wildly away. The final scene shows the unfortunate foreigner seated on a bench in the park totally exhausted. A very pretty girl comes along and takes a seat at the other end of the bench and reads a book. The gallant Frenchman spies her, straightens up, brushes his clothes, adjusts his collar and tie, smooths his hair and coughs to attract the girl's attention. She looks up, they make eyes at each other, nudge a little closer, until finally his arm is around her waist. They get up and walk away, the Frenchman smiling and delighted: his first pleasant experience in a strange land.

"TURNING THE TABLES; OR, WAITING ON THE WAITER" (a lobster dream), by The Vitagraph Co. of America.—A gentleman visits a restaurant and indulges in an elaborate supper in which wine and lobster figure very prominently. After finishing the repast he lounges back and smokes a cigar; soon a drowsy feeling comes over him and he falls asleep. In the dream which comes to him many strange happenings take place. The table moves to the opposite side of the room, he goes over to it and is about to lean on it when it moves and he falls in a heap on the floor. Resuming his former position and reaching for another cigar, the box opens of its own accord and three miniature fairies emerge therefrom and execute a very pretty dance on the table. The dreamer looks up, admires their steps; and suddenly they disappear into the box again. A lobster now appears on a plate on the table and flies at him. He evades the onslaught and suddenly the room is filled with lobsters of huge proportions. They surround and chase the man from the room, following him down the street; he takes refuge up a telegraph pole, the monsters following. Returning to the room the fairies again appear and hide beneath

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Like I Had No Sense.
My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
What the Rose Said to Me.
In the Valley Where My Sweetheart Waits for Me.

HARRY F. STAINS CO.

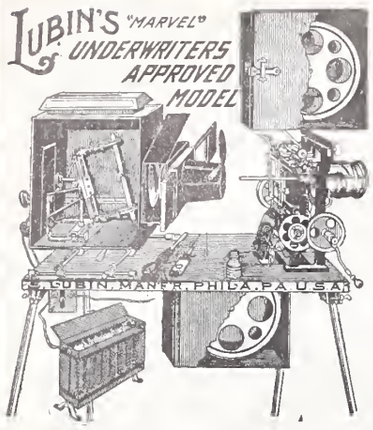
The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.
When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.
Roses Bring Dreams of You.
Hoo-Hoo, Ain't You Coming Out To-night?



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his hat. He endeavors to catch them but they disappear beneath the headgear. The man rudely awakened from his vision by the waiter, who shakes him and tells him to wait on h and his fellow waiters. He does so and is worked almost to death by the unusual orders. fairies again appear and dance all over the table. Dishes are broken regardlessly. The p man is the target for any and everything handy. He is almost drowned by seltzer being squir at him. His vision is ended by the waiter returning and bringing him back from his we dreams and informing him that it is time to close up. A decidedly novel and ingenious subje

The newest effort of the Kalem Company is a pictorial rendition of Tennyson's beauti "ENOCH ARDEN." The first scene shows the home of Phillip, the miller's son, in love w pretty Annie Lee. Phillip's father is ill and Phillip is attending him. Now comes a me nutting party on their way to the woods—they come laughing and dancing on, and urge Phil to join them; he would like to, but must stay with his father. Enoch and Annie now join others and add their entreaties; Phillip so longs to go, but persists in refusing. When th have vanished his father urges him, and Phillip consents. The next scene shows the pa gathering nuts; but far fields look greenest, so they are off to another tree. This is Enoc opportunity; he calls the fair Annie before she can join the others, and she shyly seats hers Now he declares his love and wins her bashful compliance. Over the hill comes Phillip, hap in the thought of a day in company with the girl he loves; he catches sight of the scene bef him and stops short. There is the handkerchief she has dropped; he picks it up and covers with passionate kisses, then buries his head while convulsive sobs shake his frame. Now see the little boathouse Enoch has built for Annie's home; two little ones play in the san Poverty stares at them, and Enoch is going on a long trip to recuperate their fortunes. An clings to him, weeps and urges him not to go, he laughing at her fears. She leaves him return with the tiny baby; he tenderly kisses it, then takes her in his arms for a last good-by He is gone, and she gives way to her grief, the children comforting her in their childish fashi Now it is ten years later. Annie, worn out with poverty and watching for the sail that h never come, sits before her door. Phillip, the miller's son, has never ceased to love her. that he could he has helped her in the long vigil. She rises to greet him and calls the childre Out they rush. He is always assured of a welcome from them. See the presents he has brough How little Annie struts about in her new skirt. Now they rush pell mell into the house. An would go for a chair for Phillip, but he restrains her and kneels beside her. Now he plea with her, telling her of the old love still burning; pointing out the hopelessness of her vig she will not listen at first; but all hope has vanished and she finally gives a reluctant conse Now we see Enoch after ten years. He is aged, with flowing hair and beard, and his clothes a tattered. But the waiting is over, for a boat is putting out toward them. The companion his waiting years is dying and Enoch tries to inspire him with his own hope. The boat coming in but the companion cannot hold out, and Enoch greets the crew alone. He danc about like a madman as the sailors put the dead man in the boat, then he jumps in and th put off. Back to the little home Enoch goes, but finds that it has been deserted for years. is still and he decides to go on until he finds them. Now is seen the garden of Phillip's hon Annie is serving tea and Phillip is absorbed with his baby, and all are happy. Stealing alo the garden wall goes Enoch. He peers in through the gateway with hungry face, then sudden realizes—he will not speak and ruin their lives—he takes one last look then turns away fr the gate. Back to the tavern he wends his way, sick with anguish. Kindhearted Miriam me him and takes him into the old-fashioned house, but his end is near. She helps him into chair on the grass and reads the Bible to him, but he does not hear her. He calls her to h suddenly and tells her the secret, that he is Enoch Arden. Frantic with excitement, Miri obtains his consent to summon Annie, and now the entire family comes to his side, where forgives Annie and Phillip, and blessing them, passes to the great beyond.

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AT THE THEATRE.—A performance of "The Merry Widow" being given—An elderly la and her daughter are seated in a box—Mr. Jones enters and seats himself beside the young la—Becomes enthusiastic over the popular Hungarian waltz—Picks up a chair and waltzes with it-Takes the young lady and dances around—Then the old lady without her consent—He is hu led out by an usher.

HOME OF MR. JONES.—He arrives at an early hour in the morning—Seizes his wife and da es around the bedroom, knocking over furniture and crockery—The next morning at breakfast hi little girl invites him to hear her play a new air on the piano—He complies—The "Merry W ow Waltz" again—Seizes the housemaid—Waltzes through the parlor, hall and dining-room—In the kitchen, the butcher's boy plays the tune on a harmonica—Jones seizes the cook and again w zes—Interrupted by his wife.

ELSEWHERE.—Jones espies a hand-organ in the street—It plays the same air—Seizes a pa ng lady and waltzes—In a café a phonograph plays the air—In a music hall a piano sends fo th the same strains—Jones cannot resist the temptation—Seizes a girl and waltzes—Knocks ov tables and chairs—A policeman him—Waltzes to the station with the officer and is finly waltzed into jail.

No. 6352 **Code, Velettaio** **Length, 705 feet**
RELEASED APRIL 29th, 1908

SEND FOR DESCRIPTIVE CIRCULAR NO. 359

NERO and THE BURNING OF ROME

GRAND HISTORICAL AND RELIGIOUS PRODUCTION.

Synopsis of Scenes.

ARRIVAL OF THE CHRISTIAN SLAVES.—The captives are brought before Nero—He chooses one fair maiden to serve in his palace—The others are condemned to death for a Roman holiday.

IN THE PALACE OF NERO.—Nero seated on his throne drinking to the heathen gods—The Christian slave brings in some wine—He bids her dance for him—He is fascinated—She recoils from him—Orders her lashed—She is saved by a Roman captain, Flavius—The latter falls in love with her.

DIANA OR CHRIST.—The feast to Diana—Nero reclining on his couch—Fair young maideus dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for Pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He buys her from Nero as his slave—Then sets her free.

THE HOME OF PETER.—The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

THE DUNGEONS.—She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

THE BURNING OF ROME.—The fire discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

THE COLISEUM.—Flavius reaches the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator whom he defeats—Flavius about to slay him—The Christian maiden pleads for his life—Replaces the Roman sword of Flavius with the cross—He kisses the cross and accepts the faith, as the vision of angels appear in the smoke of burning Rome. **No. 6351 Code, Velerwegen Length, 1,025 ft.**

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Tale the Autumn Leaves Told

A Story of Ye Olden Tyme in Merrie England

Synopsis of Scenes.

ATHERING AUTUMN LEAVES.—Mistress Dorothy of Elmhurst Manor meets per chanee yo g Squire Douglass—He picks some desired leaves beyond her reach—Love's young dream.

IR VARNEY OF LONDON TOWN.—Her father, Lord Ravenhood, has pledged her hand to Sir arney—He is rather distasteful to the lady.

HE TRYSTING PLACE.—The young lovers secretly meet—Plan their future—Her father and Sir arney discover them—A quarrel ensues—Mistress Dorothy sent away in tears—Varney challens s the Squire to a duel.

HE WARNING.—Giles, the Squire's man, warns the lady of the proposed combat.

HE DUEL AT EARLY DAWN.—The ground is paced off—All is ready—The opponents fire—Mi ess Dorothy arrives to save her lover's life—She is wounded instead.

N THE GARDEN.—The lady recovering from the accident—Entertaining some friends—Giles, disguised as a bird peddler, brings a message from his master—Lord Ravenhood discovers the subterfuge—Imprisons Mistress Dorothy in the tower.

LOVE'S MESSENGER.—Giles brings the news to his master, Squire Douglass—He pens a note to his lady love—Ties the missive to a dove—The message delivered—Mistress Dorothy returns an autumn leaf as a love token.

THE TOWER.—The lovers plan to escape—The lady unravels her gown—Lowers the thread to her waiting lover—A rope pulled up—She escapes.

THE GRETNA GREEN MARRIAGE.—The lovers escape on horses—Discovered by Lord Ravenhood—The runaways cross the boundary into Scotland—Stop at the shop of a blacksmith—Wedded and forgiven by Lord Ravenhood.

No. 6350 Code, Velero Length, 805 ft.

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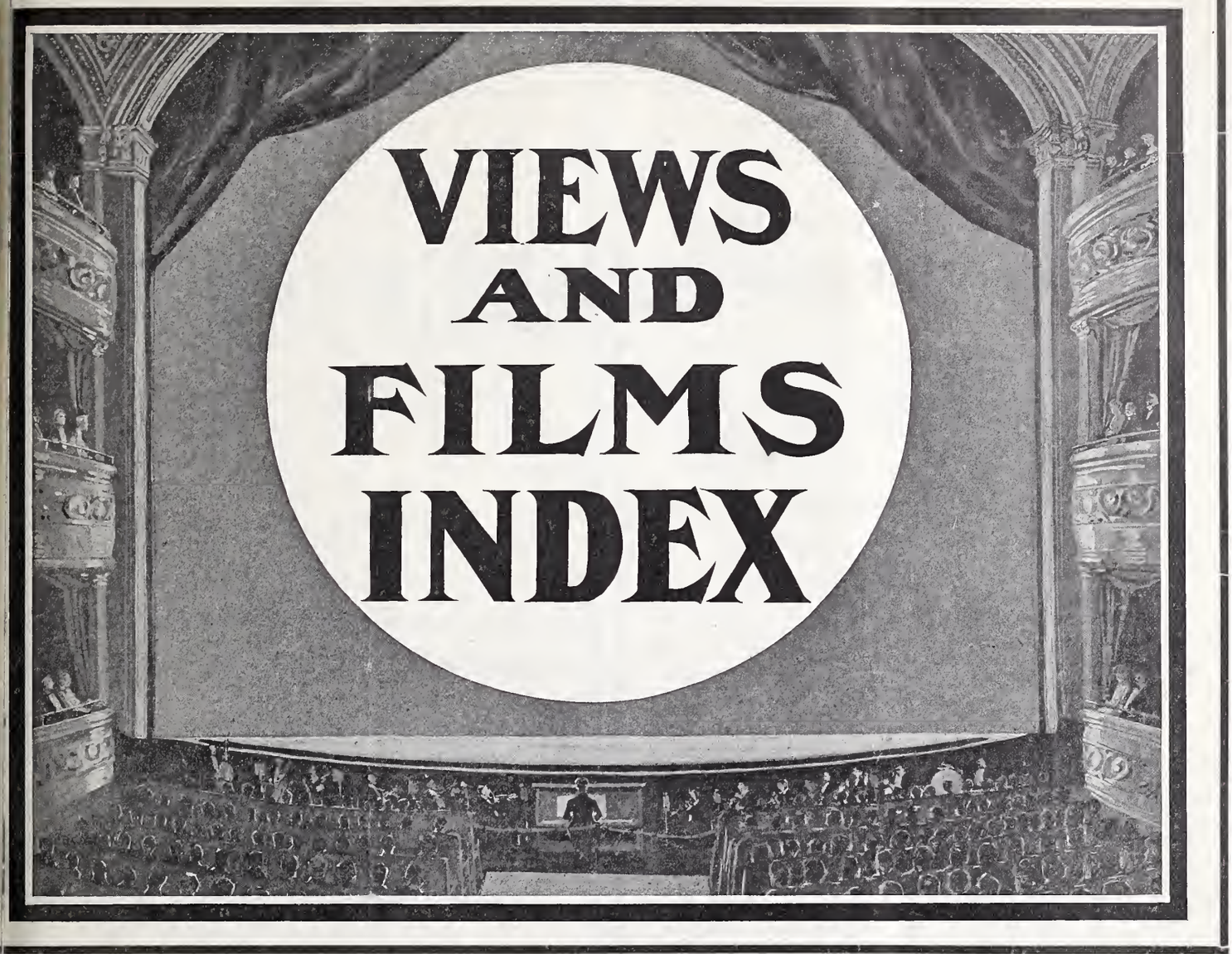
WHOLE NUMBER 107.



VIEWS AND FILMS INDEX

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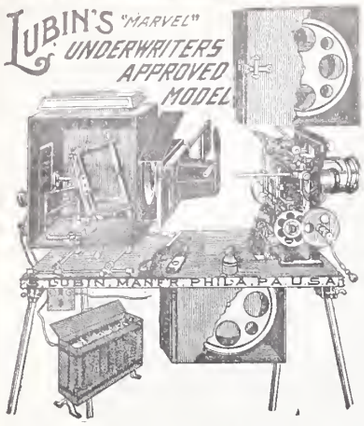

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 17. MAY 9, 1908. Whole No. 107.

Published by

FILMS PUBLISHING CO.

31 East 23d Street - New York

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THE AMENDED SCHEDULE.

The manufacturers operating under the Edison license held meetings in New York City on Wednesday and Thursday, April 29 and 30, and decided upon very important measures affecting the future of the Film Service Association. The result of the conferences show that the manufacturers are in constant touch with situations affecting the moving picture industry and thoroughly resourceful for all emergencies.

After June 1, 1908, the perplexing sliding scale affecting the purchasing of films will be a thing of the past. There will be but two rates at which films will be sold—the list price and the standing order rate. The list price will remain 12 cents per foot. All purchasers who do not place a standing order will pay the 12-cent rate. Buyers who do deal on standing orders will pay a flat price of 9 cents per foot (a discount of 25 per cent.), whether they place an order for one or more prints. But they will secure an additional advantage in the form of an additional discount at the expiration of three months from the time the schedule goes into effect. Standing order customers who uphold their orders, make prompt settlements and otherwise abide by the terms of agreement during the months of June, July and August, 1908, will be entitled to an additional rebate on purchases made during that period of ten per cent.

The manufacturers also considered propositions to reduce the time of notice required to cancel or reduce standing orders. It was contended that many film renters found themselves handicapped by being required to give the 30 days' notice provided for by the agreement, so it was decided to reduce this to 14 days.

It was also decided to promote the convenience of the film renters who maintain authorized branches. Heretofore a concern has been obliged to place a standing order for each of its branches similar to that placed for its headquarters in order to secure direct shipments to the respective branches. The manufacturers have decided that this is no longer necessary. A concern placing a standing order may now have part of it shipped to headquarters and the balance shipped direct to its respective branches, provided, however, that the branches are established and maintained in accordance with the agreement.

The manufacturers are certainly deserving of compliments for the enterprising and unselfish spirit displayed in the changes they have made. It shows that they are on the alert for the best interests of their customers.

Patience needs no encouragement. Ambition needs no incentive. Neither do the manufacturers operating under the patent license, nor the Film Service Association, require a boost. It may be remarked with perfect propriety, however, that both are doing quite well. The bulletins from the Independents would indicate otherwise, but, making all fair concessions to everybody, the conservative judgment must decide that the licensed people are not only holding their own but are gradually getting a hold "on the other fellow's" as well.

For several weeks under-current reports have had the Film Service Association in bad shape. In the eyes of its enemies, as pictured by them in the trade, it has been on the verge of disruption, dissolution and rapid decay. It has been painted in every color emblematic of failure and crocodile tears have been shed in profusion for the friends (?) who were foolish (?) enough to associate themselves with it. How mournful it was to contemplate that so many good men had pinned their faith to a schedule that was gradually reducing them to penury (?). The Independents were seriously planning a meeting at which to express their condolences when the Film Service Association decided to hold a wake of its own. The members were asked to pull themselves together and take part in it. They did. And what was the result? What the Independents predicted would be a funeral proved to be a jubilee. In answer to the question as to whether the schedule in force should be upheld and maintained ninety members voted in the affirmative and but twenty in the negative. It is as clear as anything can be that the spirit of dissatisfaction has by far had more nourishment and growth outside the Association than in it.

Of course the skeptics and the opposition have their explanations and excuses. The vote of almost 5 to 1 carries no weight in their eyes. Listen to their explanation: The concerns who voted to sustain the schedule did so to cover up their own cut-rate methods. No one with common sense would give such an argument a moment's thought, but it is only fair to say that there is just as much good judgment, honesty and business acumen and integrity represented in the prevailing side of the Film Service Association as can be compiled by the opposition. Sieve the membership of the Film Service Association and that of the Independents and look upon the result. The pioneers and veterans, as well as the hard-working builders and promoters of the moving picture industry will be found with the Association. Shake down the Independents and you will find a handful of men who but a short time ago dabbled in the moving picture business as a speculation and side issue and whose craniums gradually enlarged as the possibilities of the business loomed before their speculative gaze.

The greatest expectation of the opposition to the Film Service Association has failed to materialize. The third month of its existence opens with conditions and prospects as sound and clear as good management and results can make them. The renter or exhibitor who allows himself to be persuaded to a different view of the situation is foolish. The men at the helm know their business and those dependent on them have full confidence in their leadership.

Heretofore the manufacturers of moving pictures have depended solely upon the photograph copyright law for protection against infringement on their productions. At the manufacturers' meeting held in New York City last week it was decided to ask for a copyright law covering their productions as original dramatic subjects. Frank L. Dyer, Esq., has been engaged as special counsel to take the matter in hand. It is claimed that the existing laws are inadequate. The copyrights now only cover the pictures as photographs.

Clip this item and paste it up for convenient future reference. With the opening of the fall and winter season of 1908-1909 the moving picture business will enjoy the greatest boom in its history.

FROM THE "CITY OF BROTHERLY LOVE."

Apparently referring to our last week's editorial, "Beware of the Whirlwind," our Philadelphia friend sends us the following:

ANENT THE WHIRLWIND.

Welcome, thrice welcome to Quakerdom, hurry it along, the sooner the better, so that those, who from the beginning betrayed their trust, may reap as they sowed.

It is said that some of the so-called Independents are trading as such, whereas in reality, they are practically "fences" for traitors in the association.

One rents twelve reels weekly for $25.00. The so-called manager, who formerly worked for a few dollars weekly became suddenly enriched and purchased about 400 reels from his employer including his large safe although his former employer did not retire from the rental business.

Another, an emigrant from Poland or Russia, is said to operate an Association Bureau while his partners are Independent. They are very considerate because "times are bad" and "I need der monish." This enterprising firm, it is reported, offered $1,000 per year to a recently formed Association of Philadelphia Exhibitors providing they would agree as a body to rent exclusively from them when a rebate of five dollars per week was guaranteed to each member.

The almond-eyed Chinaman has lost his reputation at last, and the kike has supplanted him for "ways that are tricky," etc., etc.

Philadelphia is ripe for the housecleaning. Begin here and then work your way west. Root out the traitors and perjurers quickly that those who remain, when tempted, may have before them as a horrible example the fate of those who sold out for thirty pieces of silver.

S.

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

ERRATA.

In our last issue, in the article on the history of the cinematograph, it is stated that Marey, the inventor, in experimenting with photographic plates, used half a thousand of them. It seems that the printer could not realize that it might be half a *million,* so he—— well, anyhow, it should have been that.

In the article by Roys on current savers, the word on twenty-fourth line from the top in the second column should have been "line" instead of "live;" (our printer wanted to show he's no dead one.) In the same column, fourth line from the bottom, "amateur" should have been "ammeter."

REMOVALS.

Enterprise Optical Company, of Chicago, Ill., has removed its quarters to 83-91 W. Randolph Street, in that city.

The New England Film Exchange, of Boston, Mass., is now located in new quarters at 611 Washington Street.

FLEET FILM ARRANGEMENTS.

The Kalem Company will make an extra delivery this week Saturday of the Fleet Pictures just taken on the Pacific coast. On Friday the regular issue—*The Under Dog,* will be made as usual.

The Fleet pictures are made up of scenes covering the whole tremendous reception of Admiral Evans and his men from San Pedro, Los Angeles, and Santa Barbara to San Francisco. The sample which has been shown by the Kalem Company in their New York studio is of beautiful photographic quality and the action partakes of the remarkable enthusiasm characteristic of the entire visit of the fleet to the Western coast. In order to make the earliest possible delivery the Kalem Company has arranged to have Pacific coast members of the Film Service Association supplied direct from San Francisco, through Miles Bros. The middle West will be supplied from Chicago, through William Wright, 90 Auditorium Building; and all other points from New York.

PITTSBURG COMPANY EXPANDS.

The Pittsburg Calcium Light Co., of Pittsburg, Pa., announce that they have established a distributing depot in Toledo, Ohio, from which they will supply a film service as from any regular branch. The new quarters are at 1119-1120 Ohio Building.

NEW PARK IN NEW YORK CITY.

The old vacant lot at 110th street and Fifth Avenue, New York, which was the old Polo Grounds, is now to be converted into an amusement park by the Woods Production and Amusement Company. A moving picture theatre in the open air within the grounds ought to prove a profitable venture, as it is certain that the resort will draw immense crowds from the great East Side tenement district, and the thousands who visit the upper part of Central Park which is directly opposite.

INVENTOR OF ECONOMIZER REPLIES.

The technical war among the inventors of the various current saving devices goes merrily on. Last week Herman E. Roys fired his broadside at J. H. Hallberg, but the latter retaliates:

New York, N. Y., May 1, 1908.
Editor of Views and Films Index.
Dear Sir:—

On page 8 of your May 2nd issue there appears a letter entitled "Comparisons and Criticisms" referring to current saving devices to be used in connection with moving picture lamps.

As your correspondent takes exception to certain statements which I made in an article entitled "J. H. Hallberg on his Electric Economizer" on page 4 in your April 25th issue, I beg to submit the following information to your readers.

There are several styles of current saving devices possible for the control of alternating current moving picture lamps. The most commonly used device is the choke coil, and this is the device referred to as the Reactor and Rheostatocide in your correspondent's letter.

The choke coil is composed of a quantity of sheet iron so constructed that there will be one or more air gaps in the iron circuit. Around the iron there is wound insulated copper wire, which is connected in series with the moving picture lamp, exactly as would be the old rheostat. When a moving picture lamp operates on a rheostat, the power factor is between 90 and 95 per cent. When the moving picture lamp is operated on a choke coil connected in series with the arc on 110 volts, the power factor is about 40 per cent. Due to this low power factor a reduction in the actual watts required for the moving picture lamp is effected, but the apparent watts are still the same as with the old rheostat. Without going into details, it is sufficient to say that the lower the power factor, the greater electric light plant capacity must be provided by the electric light company, and the greater will be the disturbance in the candle power of lamps installed on the premises of neighbors of moving picture theatres. This fact can best be emphasized by informing your readers that most of the well managed electric lighting companies will refuse to connect up any choke coil, or similar device connected in series with the moving picture lamp, and it is only a matter of time when all choke coils will be ordered off the electric lighting companies' systems, as being a disturbing element.

For your information, I may say that the New York Edison Company will not permit the use of any choke coils on their system, and I know of only one or two which have been installed on trial, with the result that the "HALLBERG ECONOMIZER" is now being put in, as fast as the installations can be made.

In regard to the amperage required, I beg to say that I have no doubt that the Reactor or Rheostatocide can operate with 25 amperes, or less, but as either machine is connected in series with the arc, it is evident that you will get only 25 amperes at the arc, which is, of course, too low current for practical purposes. Therefore, if you want 40 to 50 amperes at the arc, it is absolutely necessary that the fuse should be large enough for 45 to 50 amperes, when any form of choke coil is used.

Not so with the "ECONOMIZER." The "ECONOMIZER" is built to receive the electric light company's current into one coil. Another absolutely independent and separate coil makes new current of heavy amperage for the moving picture lamp. Therefore, I can use a 25-ampere fuse on the line, and receive between 40 and 50-ampere current through the arc, which is just what is required. Due to this advantage, among others, my device has been approved by the Department Water Supply, Gas and Electricity of New York City.

In regard to the gross weight of the "ECONOMIZER" being 100 pounds and the weight of the Reactor being only fifty pounds, I beg to respectfully suggest that this is another reason why the purchaser gets more for his money when he buys the "ECONOMIZER," and I take this opportunity to further state that the extra weight of the "ECONOMIZER" is not in the case, but in the high grade imported electrical steel used in the construction of its core, and in the large and liberal amount of copper used in its coils. Due to its peculiar construction, the "ECONOMIZER" has to be nearly double the capacity of all other current saving devices, but the extra cost counts for nothing when all of its other advantages are taken into consideration.

I believe that the above will further explain some of the statements which I have made, and I trust that your correspondent will now understand that in setting forth the low power factor of his device, I do not in any way infer that it does not save current, as the current saving qualities of the choke coil depend altogether upon its low power factor.

It seems to me that your correspondent has confused the terms "efficiency" and "power factor" in refering to the saving effected by his Reactor.

The principle of the "ECONOMIZER" is radically different from all other current saving devices, and as it represents a new invention and development, it is not surprising that some of the advantages which I claim for it should be criticized, as the claims and guarantees which I make for the "ECONOMIZER" are certainly extraordinary as compared with the claims which can be made for other current saving devices. I guarantee results and can back up all statements I make.

Respectfully yours,
J. H. Hallberg.

SHARP CORRESPONDENCE.

Following is a letter sent Roys by Hallberg, which speaks for itself:

Mr. Herman E. Roys,
1368 Broadway,
New York, N. Y.

Dear Sir:—

I have read your letter entitled "Comparisons and Criticisms" on page 8 of the May 2d issue of the VIEWS AND FILMS INDEX.

I just want to ask you one question—Is the Royal Reactor a choke coil connected in series with the arc.

A reply to the above should reach me before Friday. If you do not make reply, I take it for granted that your device is a choke coil connected in series with the arc.

I take the precaution to send this letter by registered mail, so that I will be sure to get it and I ask you to also register your reply, as I have been requested to make an answer, by the Editor of the VIEWS AND FILMS INDEX, to your article, and my answer must be ready by Friday afternoon. I enclose stamps, amount ten cents for reply.

Yours very truly,
J. H. Hallberg.

P. S.—If your Reactor is not a choke coil or if it is not connected in series with the arc I will be pleased to have you show the apparatus to me, so I will not do your device an injustice.

J. H. Hallberg.

Here is the reply.

New York, May 1st 1908.
J. H. Hallberg,
30 Greenwich Ave.,
New York, N.

Dear Sir:—

Your letter of the 29th inst. at hand and contents noted, in reply will say that as you do not state your intention of buying a "ROYAL REACTOR" I do not see that it is necessary to answer your questions, also I do not think it necessary to exhibit my apparatus to you, as two or three other manufacturers have tried to copy my device on account of its great saving of current, and again I do not wish to give you any valuable information so that you can better your apparatus at my expense and knowledge gained by years of experience.

If you wish to buy a "ROYAL REACTOR" which is the best current saver on the market, I will sell you one for the regular price, $50.00.

In answer to my letter in the VIEWS AND FILMS I advise you to stick to facts, if it is possible for you to do so, as I am going to make you prove your statements.

Yours very truly,
Herman E. Roy

SHOWS GOOD FOR CHILDREN.

There is no more earnest worker in her community than Mrs. Odessa Fowler, of Muncie, Ind. In a lecture on "The Effect of Character of Popular Amusements, Including the Five-Cent Theatre," delivered before the Women's Christian Temperance Union, she plainly declared in favor of the nickel show, presumably judging them in general. "The five-cent theatres are a great agency for good; they are inclined to keep men from saloons and other low resorts, and they give good, wholesome entertainment at a cheap price. Children should be permitted to attend them."

NEW THEATRICAL PROBLEM

AGE OF MECHANICAL AMUSEMENT

By WALTER P. EATON.

Turn the crank, or press the button, or do whatever it is you do to start the thing, and let the morning glories sound. Put in the "record" of Palestrina's "Victory," for we would be joyful upon this gladsome Easter morn. Every drama has long had one god from the machine. But hereafter the whole drama will come from a machine. Shakespeare and "The Girl Behind the Counter" no longer shall depend on poor, human players for interpretation. Mechanics has conquered, Art enters on a new era. The banner of progress flutters in the wind of an electric fan.

Canned music has for some time past been a commodity of culture. Caruso is available in the humblest home. Tetrazzini warbles from the back porch, and from the oak stand between the glass flowers on the mantel and the red plush photograph album on the black walnut table Melba throws off "Caro Nome" with all the creamy perfection of tone of a disk revolving under a metal needle. Mrs. Stuyvesant Van Cortland Osgood-Smith of Rosselle Park sits on her veranda on a warm summer evening listening to the soothing buzz of the mosquitoes and the Toreador song from "Carmen." Her neighbors on the left, whose tastes are vulgar, are enraptured by "Will You Love me in December as You Do in May?" Her neighbors on the right hand have no music on their front veranda. Bessie has taken the band around to the back porch. Bessie has a caller. Let us not lift the veil of kindly twining vines, nor peep from behind the ash barrel. The band is playing beautifully the "Merry Widow Waltz."

But the possibilites of canned culture in the art line are only beginning to be realized. There are untold possibilities in the new plan, just announced, of mechanical drama, interpreted by moving pictures and a giant talking machine. The scheme is simple: "Hamlet" is enacted by E. H. Sothern or Eddie Foy or some other competent interpreter, supported by a company of Shakespearian players, in front of a camera and a talking machine loaded with blank disks. When the play is over there is a complete record of it. All you have to do is to hang a sheet up anywhere, put a giant morning glory into the talking machine, set the things to going—and lo! a performance of "Hamlet" just as good as the original—nay, better, for it will cost you only 10 cents, maybe, and the man who works the machines can hurry over the dull parts as fast as he wants to; also he can play it backward and get an entirely new drama! The records can be reproduced at will, and all over the broad land, from Park Row and Fourteenth street to Cripple Creek and Pawtucket, R. I., the immortal tragedy of our Avon Swan can be heard by the multitude, their souls expanded, their ideals made more lofty, their appreciation of Art deepened and broadened, their pocketbooks hardly affected at all.

Just what the effect of canned drama will be on the theatres and vaudeville houses remains to be seen. The moving pictures alone have been working havoc this year or two past. The Old Union Square Theatre, for so long Keith's stronghold of vaudeville, and the Twenty-third Street Theatre, supposedly an equally popular vaudeville house, have both been converted this winter into "Bijou Dreams," given over to the 10-cent moving picture show. There isn't a city in the country of any considerable size now which does not have its moving picture theatre, and moving picture machines travel around, like a troupe, among the smaller towns. The managers of the "ten, twenty and thirty cent" shockers have been complaining all winter that the moving picture houses have hurt their business. "Nellie the Beautiful Cloak Model" is less alluring at half a dollar than a series of moving pictures and "illustrated songs" at a dime. So the industry has thriven, and prepared the way for goodness knows what invasion of canned drama.

The Sun's reviewer was drawn along Fourteenth street the other evening by a delirium of a light, which wriggled round and round the world "Motion," like a golden worm. He got safely past Huber's and the Dewey, where seductive posters depicted three maidens entirely prepared for bathing in every respect but a place to bathe in; and found himself in front of a brilliantly lighted, gaudy, but clean entrance. Ten cents was the price of admission. For 20 cents ladies might secure box seats. Inside was an auditorium (with a balcony) supplied with 520 comfortable seats. There were uniformed ushers, who had considerable difficulty in finding any vacant chairs. In place of a stage was a great screen whereon the familiar moving picture scenes were being thrown.

One of these pantomimic dramas represented a touching domestic tragedy, evidently in Brittany, in which the husband came unexpectedly back from a sea trip. Lover went out at the window as hubby came in at the door. But the irate sailorman ran faster than the lover's horse. He caught the offender, beat him, put him in the bottom of his cart, and sent cart, horse and lover over a cliff into the sea. Just how the picture of this climax was secured without seriously incommoding the horse is a question for the S. P. C. A. to settle. At any rate no melodrama ever finished with a more irreproachable moral.

After this somebody came before the audience and sang a touching ballad, while more or less relevant pictures—stationary this time, and colored as Steichen never dreamed of—appeared and dissolved one into the next on the screen. The ballad was all about a forsaken maiden "in a village by the sea." He loved, but he moved away. The house was invited to join in the chorus, which contained among others the following couplet, eloquently ungrammatic:

"Now the moon don't seem so bright,
For she's all alone to-night."

Then there were more pantomimic dramas by the picture machine, most of them evidently taken in Paris, and all ending with a mad chase of somebody by everybody else. Also there were more ballads as touching as the one about the vitagraph Annabel Lee. The whole show lasted nearly an hour, and at the close your eyes didn't ache so badly that you couldn't mistake Lüchow's for the subway station.

This theatre, which holds 520 people, gives fourteen performances a day, and if it is filled each time, as is said to be the case, it takes in around $5,000 a week. The expense of the machine is probably about $300 and there are a few salaries to pay, as well as light, heat and rent. But, making all possible deductions, it is easy to see why Keith & Proctor abandoned vaudeville, where the weekly salary list for performers alone reached up into thousands, for the ten-cent moving picture show. Such competition as this ceased to be a joke.

And if the moving pictures alone, with their rough, pantomimic farce, can attract so many people, though they long ago ceased to be a novelty, it may well be asked in all seriousness what will be the result when they are combined with speech by a talking machine and depict, not haphazard farce, but ordered drama. That will give them a charm of novelty again, a new lease of life. If they have already turned vaudeville out of the Union Square Theatre, are they destined to convert he Empire into a home for canned drama and solve the vexed problem of who shall direct the New Theatre in Central Park West? And if we are to have canned drama, why not canned opera, with Oscar Hammerstein as the great phonograph impresario? This is a mechanic age. We play our pianos by machinery. Let us so act our plays and sing our operas, and be done with it. Sooner or later we shall write our plays by machinery too. In fact, several living playwrights have made a very good beginning in that direction.

After all, most of us remain pleased with a rattle, tickled with a straw, till the end of our days. We vote and raise babies and build Babylonic piles of steel and stone all over Manhattan Island and write for newspapers and read Ibsen. But we love to watch the wheels go 'round just the same; we pore over pictures, and when the pictures move we are tickled into raptures. Of course, it is not nearly so wonderful that a picture can move as that a man can. The most intricate picture machine ever invented is less marvellous than the least skillful acrobat who performs on a vaude-

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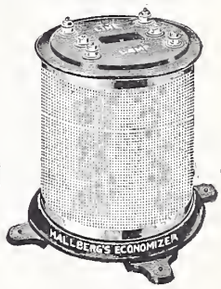

(A. C. TYPE)

I have over 100 Satisfied Customers who use my
ECONOMIZER
Read this letter from one of them:

BURGERT & RATLIFF
Tampa, Fla., April 18, 1908.
J. H. HALLBERG, New York.
Dear Sir:
The Special Economizer came duly to hand, we installed it, and it is working just splendid. We are taking 50 amperes from it, and it is giving us the best light we have ever had. We desire to thank you for your kind treatment of us, and would state that you have made good in every sense. We can heartily recommend your Economizer, not only in the saving of Electric Bills, but also in the superior light obtained through its use.
We expect to order several more in the course of a few weeks.
Very truly yours,
BURGERT & RATLIFF,
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You will be just as pleased
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IT COSTS LESS IN THE LONG RUN.
Fully Guaranteed or your money back.
The ECONOMIZER is different from ALL other current saving devices.
WRITE TODAY

J. H. HALLBERG
Consulting Electrical Engineer
Associate Member American Institute of Electrical Engineers, National Electric Light Association, The New York Electrical Club, etc.
Factory and General Sale Offices:
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ville stage. The most perfect talking machine ever perfected is less of a wonder than the human throat. But unfortunately we can all move, our sometimes lack of grace concealed by the kindly coverings of convention; and we all have larynxes. So we marvel less when we set our limbs in action than when a picture moves, and less when we make a noise than when a noise is made by machinery. When he does something, when she does something, we accept the deed as a matter of course. But when it does something—lo, a miracle! And we gape like children. Besides, it costs us only 10 cents!

That last fact is not to be ignored by the playwrights. The managers can look out for themselves. They generally do. But the playwrights need protection. Canned music is no more threatening to the royalties of dramatic authors if it gets the start all signs now predict. Some of the playwrights realizing this took an active part in the recent copyright hearing at Washington. Others apparently do not realize it; and those who do not are the authors whose work is most likely to be in demand for canning purposes. Presenting a play by moving pictures and a talking machine may not be art, but if people pay money to see the performance, and if because they pay less money they are less tempted to witness the play adequately presented, the author should surely have redress in substantial form. Canned drama will have to figure on the statute books of the nation. That much dignity is its destiny.

Meanwhile the Yale University Dramatic Association goes right on digging up unplayed classics to present, just as if the doom of the man-acted drama were not sounded. They are coming to the Waldorf to-morrow to present a free translation of Gogol's comedy, "Revizór" ("The Inspector"), which in Russia and on the Continent has been a classic since 1836, but which, so Prof. Phelps declares —and we cannot dispute him—has never been played anywhere in English. The Yale Dramatic Association has given very good accounts of itself in years past. Among its productions have been "The Second Shepherd's Play," Heywood's "The Fair Maid of the West," "The Critic," the first part of "Henry IV.," and last year Ibsen's "The Pretenders." The men have gone about their work with a thoroughness and an enthusiasm which suggested that their culture was not canned. Perhaps education will be the last thing furnished by machinery. Perhaps after the Broadway theatres are all given over to the moving picture, talking machine drama, our universities, like Oxford the home of "lost causes and impossible loyalties," will still practise the forgotten art of play acting by means of the living form and the human voice. And now and then some antiquarian will journey thither and come back to mumble of their strange, old fashioned customs at Yale or Harvard, perchance to write a book that will have an enormous sale (manufactured) and be read by machines which by that time will have been installed for the purpose in every household.

Your subscription, Two Dollars per year—have you mailed it? Do it now

MAINE SHOWS PROSPER.

The moving picture tidal wave which has been sweeping over the Country has struck Maine and in all the large cities in the State there are at least one or more of these picture houses. Portland has four devoted to the show pictures, while at the two big theatres they frequently form an attractive part of the bill. No sooner is one house started when there are rumors of another. The latest is that a picture show is soon to be opened on one of the side streets down near the water front.

When the first application was made for a license to operate a moving picture show in Portland many shook their heads and were heard to say, "It will never go here."

This is the Lynn (Mass.) house of the Olympic Amusement Company, opened recently. The theatre is doing a rushing business. It seats 1,475 people, and music is furnished by an orchestra of five pieces, vaudeville being introduced between pictures. The concern also controls the Dreamland, in Lynn, and another Dreamland at Revere Beach, both of which are under the supervision of A. E. Lord, while E. H. Horstmann is manager of the house here shown.

Notwithstanding these predictions, this house has been twice enlarged since it began business. Since the Savoy opened up the Portland Theatre has been transformed into a moving picture house, Dreamland has joined the class, and the last to bid for public favor in this direction is The Congress, which was formerly Congress Hall and has been converted into a picture house. The end is not yet. There is talk of a show house on Fore street and another one near the Union Station.

All these picture houses are well patronized, both afternoon and evenings. It is no wonder that the old time theatre managers are rubbing their eyes and wondering where it is all going to end. To add to their surprise is the way the vaudeville features are being introduced. Many of them see in this newest form of catering to the amusement of the public many innovations and novelties that are sure to result in radical changes in the picture house business.

FORTY-SEVEN DOLLARS DAILY.

Edward P. Reynolds, Thomas E. Brown and Frank Lux, proprietors of a five-cent theatre on West Washington street, Indianapolis, allege the profits which might have resulted from the operation of the theatre for sixty-three days amount to $3,000, which amount they ask as judgment in a suit filed in Superior Court. The defendants of the suit are Josephine M. Schaf, Joseph C. Schaf and Madeline Maus, owners of the property occupied by the theatre. The theatre proprietors set out in their complaint that they have a lease for five years upon the property, made to date from Jan. 1, 1908. Though they tendered $325 for the first month's rent as evidence of good faith, they were not allowed, they say, to occupy the premises for sixty-three days from the date named.

ANOTHER CHANGE.

Beginning this week the Keith & Proctor Harlem Opera House, which this season has sheltered the last of the Keith & Proctor stock companies in New York, will become a moving picture theatre under the name of Harlem Opera House Bijou Dream. This will make three Keith & Proctor theatres which have been transformed into houses for moving pictures within the last few months. It is reported that the Keith & Proctor Fifty-eighth Street Theatre is also soon to adopt the new system.

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PRINTING for PATHE'S NEW PASSION PLAY and other Subjects in the Moving Picture line.
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129 E. 8th Street CINCINNATI, Ohio

THEATORIUM CHANGES.

SAVANNAH, Ga.—The Crescent Theatre closed on account of inability to pay rent, and shortly after the Dixie, another five-cent show, did likewise for the same reason.

ALLENTOWN, Pa.—Gilbert H. Aymar, who built and has managed the Pergola since its opening, has severed his connection with the company running this popular amusement resort and has made arrangements to open a moving picture entertainment in Norristown. The new enterprise will be ready for business on Saturday a week. Succeeding Mr. Aymar at the Pergola is Harry Knorr, who has successfully managed the Hamilton Roller Rink.

BIRMINGHAM, Ala.—J. J. Ferry, proprietor of a moving picture show on North Twentieth street, filed a voluntary petition in bankruptcy in the federal court. The liabilities are placed at $4,099.65, of which $295 is due the employees. The scenery and fixtures, which constitute the assets, are valued at $430. Another moving picture show changed hands this week and another one changed hands last week.

NEWBURGH, N. Y.—Notices have been posted announcing the sale at public auction of 150 chairs which formed part of the furniture of the moving picture theatre opened during the past winter in the building owned by John Egan at 148 Broadway, northeast corner of Johnston street. The sale will be made under a chattel mortgage given by Samuel Miller, Arthur Braunstein and Celia Monroe, former proprietors of the theatre, to Isaac Coleman.

BANGOR, Me.—The moving picture theatre, which has been conducted at Society Hall for some time past, by St. Clair, Stanton & Co. of Old Town, has been discontinued for the present. It is expected that it will start up again in about two weeks.

BRIDGEPORT, Conn.—The firm of Ross & Earle of Bridgeport, which has conducted a penny arcade in that city, filed a petition in bankruptcy in the United States district court, giving the amount of its assets as $2,011, which is $200 less than the debts. Among the assets are the contents of the arcade, reckoned as being worth $1,900.

BELLAIRE, W. Va.—The ownership of the Carroll Nickelodeon on Belmont Street, has changed hands, J. Carroll having sold out to Elvin Earley, who will endeavor to improve on the policy of the house. It is the original place of its kind in the city.

TOLEDO, Ohio.—The Luna, a moving picture theatre at 340 Summit street, was closed on order of Mayor Whitlock. The recent investigation revealed that the house had violated the safety regulations pertaining to heating an electrical appliance.

TOPEKA, Kas.—S. R. Wells has concluded a deal with the People's Amusement Company, the owner of the new Novelty theatre, whereby he has secured a lease of this one playhouse for the rest of this year and for the succeeding five years beginning August 1st. With this lease, and for which he paid a fancy figure, Mr. Wells will have a free and untrammeled control of the theatre for the next five years and he will run it as the home of the highest class of vaudeville that comes to this section of the country. He will continue to book his shows in conjunction with the Sullivan-Considine vaudeville circuit. And now that he has a free hand in the management of the house he proposes to give even better shows than those which have been seen there and almost without exception they have been of an unusually high order.

Heretofore Mr. Wells has been managing the theatre for the People's Amusement Company, which consits of himself, John H. Atwood, H. W. Mehl and W. W. Hooper of Leavenworth. This company also owns the Orpheum theatre at Leavenworth, another vaudeville house, and it has just been leased to Maurice J. Cunningham of that city.

N. Y. CITY.—The "Eureka," a five-cent show at 112th Street and Madison Avenue, has closed its doors, unable to stand against Harry Altman's house, at 108th Street, the lights from which threw a dark shadow over its competitor.

ST. JOHN, N. B.—The Princess Moving Picture Theatre has been sold by C. H. McLean to a joint stock company, the officers of which are F. C. Wesley, president; George Snelgrove, secretary treasurer, and C. H. McLean, general manager. The directors are the president and general manager, F. Maclure Sclanders, W. H. Sharp and George G. Wesley. The purpose of the company is to operate moving picture or amusement houses throughout Canada and the United States. The Princess has paid its former owner handsomely, and similar prosperity is contemplated by the new company in their enlarged sphere of operations.

ELWOOD, Ind.—The plethora of moving picture shows in this city and the lack of moving coin caused the firm which recently purchased the Crystal and reopened a new theatre known as the "People's," to suspend business. Elwood would not support three moving picture shows at this time. The People's was opened six weeks ago, managers of the similar concern at Noblesville buying the old Crystal equipment, and an effort was made to turn the tide of amusement patrons east on Main street, but without success.

OTTAWA, Ill.—The Five Cent Theatre on La Salle street has changed hands, a deal being consummated last Monday by which Frank Brown, the restaurateur, became the sole proprietor and hereafter will be conducted by him. It is a money maker and it is the general opinion that Mr. Brown will have as good success as his predecessors.

Latest Productions of All Film Makers.

PATHÉ.

The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.
Haunted Castle	688 ft.
The False Coin	410 ft.
A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.
Clog Making in Brittany	410 ft.
For Kate's Health	426 ft.
Diabolical Pickpocket	459 ft.
Harry, the Country Postman	639 ft.
The Poacher's Wife	295 ft.
A Disastrous Oversight	344 ft.
Under the Livery	393 ft.
Workman's Revenge	623 ft.
A Poor Man's Romance	688 ft.
A French Guard's Bride	590 ft.
A Miser's Punishment	360 ft.
Give Me Back My Dummy	180 ft.
Unwilling Chiropodist	590 ft.
Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.
Peggy's Portrait	262 ft.
Christmas Eve	704 ft.
Cider Industry	393 ft.
A Peaceful Inn	541 ft.
Will Grandfather Forgive?	623 ft.
Lottery Tickets	311 ft.
Wanted, a Maid	557 ft.
Champagne Industry	524 ft.
The Cossacks	442 ft.
Shanghai, China	508 ft.

EDISON.

Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.
Nellie, the Pretty Typewriter	590 ft.

LUBIN.

The Bride's Dream	825 ft.
The Mysterious Phonograph	505 ft.
Stop That Alarm	361 ft.
Bride's Dream	825 ft.
The Fatal Card	1,050 ft.
Willie's Party	450 ft.
The Wrong Overcoats	372 ft.
Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.
The Little Easter Fairy	470 ft.
Something on His Mind	535 ft.
The Mountaineers	775 ft.
Our Own Little Flat	770 ft.

VITAGRAPH.

A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.
A Mexican Love Story	460 ft.
In Cupid's Realm	600 ft.
The Tale of a Shirt	300 ft.
The Money Lender	890 ft.

KALEM CO.

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Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.

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The Old, Old Story	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Blue Bonnet	Indefinite.
The Old, Old Story	1,000 ft.
The Holy City	1,000 ft.
Man in the Overalls	850 ft.
Mishaps of a Bashful Man	800 ft.
Mystery of Diamond Necklace	1,000 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
A Dream of Youth	390 ft.
Swashbuckler	325 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

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Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.

MÉLIES.

A Mistaken Identity	355 ft.
Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft
Humanity Through Ages	1,000 ft.
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The Dream of an Opium Fiend	345 ft.
The Genii of Fire	310 ft.

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MOVING PICTURE SERMONS?

The Church Field Blooming.

The moving picture and illustrated song rage having taken possession of the civilized world, and more especially of the United States, as no other form of light amusement has in the past twenty years, there are people who believe the time is not far distant when the churches will have adopted the rolling film and colored slide as an adjunct.

It is not beyond the range of possibilities that the time may come when the preacher will devote a portion of his time to selecting his films and slides, trying them out on his machine and then writing his sermon to conform with the views he proposes to throw upon the screen in front of his pulpit.

Evansville, Ind., has started the ball a-rolling. Already there is one Evansville minister, Rev. W. G. Archer, of the Jefferson Avenue Presbyterian Church, who has adopted the illustrated sermon and the illustrated hymn and proposes to make them a part of the regular programme in his evening services in the future. He thinks there is no limit to the possibilities for good to be derived by using such methods in attracting the people and holding their attention after they are once inside the church. It is as essential to appeal to the eye as well as the ear of the congregation. The stereopticon has been used for years by ministers, teachers, missionaries, lecturers, and with a great degree of success. Why not the moving picture sermon and the illustrated hymn?

Really it does not seem to be indulging the imagination too far to suppose that the time will come when the only light in the church during the sermon will be that thrown upon the white screen from the picture machine, that the words and music of the hymns will be magnified on the screen and read from there instead of from the hymn books, that the moving pictures will portray the biblical stories as the minister talks, that biblical playlets will be written and "acted out" before the camera for use in the churches just as comedies and tragedies are written and acted before the camera now to be used in the nickel theatres.

Always original in his methods, Mr. Archer believes that such a thing is possible and highly probable. He backs up his belief by the fact that moving pictures have been made of the passion play of Oberammergau and offered in theatres to the great delight of thousands. Because the picture film makers have not had their performers act the popular version of the Bible stories before the camera Mr. Archer has adopted what is known as the dissolving picture slides to illustrate his sermons. For instance, the subject of his sermon this evening will be "Christ As the Great Physician." As he stands in his pulpit the operator of his machine will listen for cues which have been prearranged and from time to time will throw upon the screen twenty-eight different views showing Jesus Christ as a healer.

Pictures of Christ curing the blind, healing the lepers, casting out devils, etc., will be used. The slides are made from paintings of the masters wherever possible and are placed upon the market by manufacturers of films and slides. But it is an easy matter for a photographer to make slides from any great painting and arrange it for use in a stereopticon.

When the congregation has assembled and the service is well under way Mr. Archer will pronounce that the good old hymn "From Greenland's Icy Mountains" will be sung. As the people are to join in the singing the lights will be switched off and during the course of the song twelve illustrations suggested by the words of the song will be thrown on the screen. "There will be people in the audience who will take away with them new and lasting ideas of that song which they never had before," says Mr. Archer.

These slides will be the only illustrations used during the evening which will actually show pictures of life. But there will be slides showing in large type the words and music of every song, and even though it is dark in the church hymn books will not be needed.

Mr. Archer had used the stereopticon to further the interests in Chautauqua he has managed, to advertise the college of which he was once business manager and in various other ways. He knows the fascination the illustrations have for the grown-ups as well as for the children and is enthusiastic about the possibilities of this form of attracting people into the church and interesting them so that they will be anxious to return. Since not only the churchman but the world at large regards the Bible as one of the greatest, if not the greatest of all books ever written, he believes the film makers will in the future arrange to have Bible stories acted before the cameras and that they will become a popular mode of putting the teachings of the religion before the people.

Like other ministers he takes the position that the pictures will not take the place of teaching and preaching but that they will be a valuable aid. "We will get a better grip on the public," he says.

"We must adopt the church to the conditions," he continued in explaining his views. "Make the scheme purely biblical. Christ talked to the fishermen as a fisherman and to the shepherds as a shepherd. The people of to-day are picture mad, the newspapers tell us. Why not let the church use the pictures as an aid?

"What a chance the hymn, "The Ninety and Nine" affords for the maker of illustrated song slides. How much more vividly and plainly could the story of Joseph be told to the old as well as the young by moving pictures than in a sermon. As pictures are thrown upon the screen the minister could talk and emphasize certain points. Then a follow up system could be adopted to further the work started by the i pression secured from the pictures a sermon. The possibilties are, to r mind, without limit.

"The necessity of illustration is tak out of the sermon by using the pictur The preacher is given ample time handle the facts. He knows his hea ers are being impressed."

The use of illustrations made by M. Archer is probably not adopted by a other minister in the country. He h not heard of a similar plan. Thou such a plan may be in use in some oth city he has not heard of it but he certain that he has one original ide the use of a hidden stereopticon. H also hopes that some day he will be charge of an institutional church which there will be a hidden stereoptic operated by the minister from his pu pit. By installing electric buttons switches on the pulpit he could m nipulate the machine with the assistan of an operator hidden away in the re of the church and thinks the pictur would thus be made more effective.

The scheme adopted by the Jefferso avenue pastor meets the approval his associates in other pulpits of th city.

"I am inclined to think the plan con mendable," said Rev. William Rei Cross, of St. Paul's Episcopal churc "While such a service could not b held in our church a similar one coul be carried on in our parish houses wit good results, I believe."

"It's a splendid idea," exclaimed Re Mr. Kennedy, of Walnut street Pre byterian church. "I have used th steropticon myself with good result The system reaches the people throug the eye as well as through the ear an there are some people who grasp pictu explanation more readily than tha which can be made by words."

"Anything that accomplishes good said Rev. T. G. Brashear, of Park Memorial church, "is to be commende if the means is right. There has been tendency, some people think, to mak the church a lecture bureau but Chri used various illustrations to make him self understood."

"The idea is generally proper an commendable," said Dr. W. J. Darby "The pictures serve to hold and fi the attention, they make the service a tractive, they aid the minister in mak ing his sermon of the sort that leave a good impression. I do not believ that pictures will ever become to b generally used in church services bu the world is traveling rapidly, changin rapidly and in that my ideas may b wrong."

Listen to what Secretary Mogge o the Y. M. C. A. says on the subject:

"I believe that the moderate use o the stereopticon and of moving picture for illustrated songs and sermons i the church will prove helpful in a tracting, interesting and instructin larger audiences than the usual stereo typed service. Certain if modern co ditions are handicapping the church i reaching the masses it is worth whi to try any legitimate method to gai their attention. Numbers are not th only thing to strive for but a ministe

ight just as well preach to a crowded hurch as to a lot of empty pews.

"Illustrated songs and sermons appeal to the eye as well as to the ear, herefore should prove more effective. The essential thing is to appeal to the eart and the convictions. Entertainment is not enough. Pictures will never ake the place of preaching and teaching, but can be made a valuable aid. The church needs to be modernized o the extent at least of appropriating nd applying the best things of the world that are of themselves clean, useful, and attractive to the securing of spiritual results. I think we make a mistake to let the devil have a monopoly on so many of the good things."

HERE IT IS!

Before going to press we learn from a dispatch that the cinematograph is to teach Bible history to the peasants in a church in the South of France. Probably to add to the attractions of the religious services the curé of Condom has had cinematograph views made of the Passion Play, which is enacted yearly at Roquebrune, a village half way between Monte Carlo and Menton, in which the episodes of Bible history are enacted on lines similar to religious dramatic productions at Oberammergau. The church services in Condom are now up to date.

PICTURE SHOWS HURT.

Charles E. Blaney, the melodrama manager, announced that he will devote the last week in May at his Lincoln Square Theatre, in New York, to a series of widely diversified offerings, aiming to decide what class of productions is most desired by the patrons of theatres where the best seats are sold for not more than $1.

In making his announcement Mr. Blaney states frankly that the advent of moving picture exhibitions and cheap vaudeville, together with adverse financial conditions, have worked havoc with the popular-priced theatres all over the country.

The six plays which will be produced are "As You Like It," "The Girl and the Detective," "The Dancer and the King," "Cinderella," "Faust," and one of the old Hoyt farces. All the dramatic critics in New York and Brooklyn will be invited to pass on the merits of these plays, with the interests of the popular-priced public in mind.

MECHANIC'S QUERIES.

VIEWS AND FILMS INDEX.

Dear Sirs:—

Being a mechanic, I always subscribe for the best papers pertaining to my trade, but being now in the moving picture business for two years there are some things that I cannot find out—not having served an apprenticeship in the business. Some operators will not tell you anything and clerks of moving picture machine manufacturers don't quite know. I think it advisable that you appropriate a corresponding column for managers and operators on questions asked and answered by your subscribers, the editor thus receiving such information relative to the business and worthy of mention in your paper for the good of all concerned; for in going around different places you can see the need of information that a good many guard with great care, and if they belong to your growing family you can help us considerably along this line. Invariably, sooner or later, almost everyone meets with the same trouble. For instance, Mr. C. E. Lindall's hint in February 1st issue, is a very good one, and highly appreciated by the writer who owns one of Mr. Lindall's books to operators. Here are two sample questions: What is wrong when there is a great loss of light through the condensers? How far apart by measurement and what size ought they be and how will you know when they are right? Another question, how would you stop a thick heavy film from jumping, like straightening out after the momentum causes it to go too far through? These questions in order to do most good should be applied to the Edison, Powers and Lubin machines.

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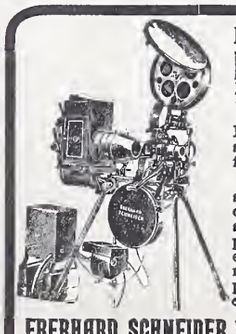

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In "THE BARGEMAN'S DAUGHTER," by Pathé Frères, a young and pretty girl, daughter of an old bargeman, has brought her father's lunch and is waiting for his belated return when she hears the old boat scrape on the shingles of the shore and rushes forward to meet the aged man. Arriving on the landing scene she is noticed by a nobleman whom the boatman has just rowed over from the other side; the traveler is so struck by the beauty and simplicity of the child that he resolves to kidnap the sweet female being and take her to his castle. This he soon puts into execution, and aided by two of his men takes the terrified girl unawares in front of her modest home and bears her swiftly away. Crossing the public square, however, a soldier notices the retreating men and the struggling woman and giving chase attacks the villain, and is going to slay him when one of the kidnappers, coming to the rescue of his master, strikes the intruder in the back, felling him with one blow, and they are soon on their way again with their prey. A little boy, son of the old bargeman, follows the fugitives up to their hiding place and returning to his father at top speed finds the wounded soldier in the family hut. Lamenting the poor old man's ill luck, the boy tells his story, and the soldier, aroused, they immediately follow the trail of the fugitives. On reaching the castle they approach with great caution, kill the three advance guards of the kidnappers' den and, coming on to a big terrace, find the wicked nobleman alone. A duel between the two rivals ensues and the criminal is killed. Snatching the key from the dead man's hand, our two friends rush to the big iron gate of the girl's prison, which they soon succeed in opening and the overjoyed girl rushes into her father's arms, and after the first embrace goes quickly to her valiant knight, and rests her pretty head on his breast thanks him from the bottom of her heart, but in tones so low that her words do not reach us for publication.

"GENDARME'S HONOR" is the title of another new film by Pathé Frères. A gendarme, going out to fulfill his daily duty, leaves his pretty daughter at home. As soon as he has departed the young girl receives a note from a young man who has noticed her pretty figure when passing her on the road. In the note he suggests a rendezvous and so words his letter that the young girl, trusting as young girls usually are, goes to the meeting place unsuspecting. There the love-smitten youth turns out to be a villain, for instead of giving her the promised information takes her in his arms to kiss her; a violent battle ensues and the girl is strangled by the infuriated and baffled suitor. The murderer takes the body and throws it down a ravine, but home coming peasants detect the corpse and recognizing the gendarme's daughter bring her back to the guard's dwelling. The father, recognizing his beloved child, swears vengeance, and finding the fatal note in the girl's dress rushes to the murderer's home with a gang of peasants. Hearing noise the culprit runs away, with the peasants after him, and coming under the range of the hidden gendarme falls down riddled by bullets. The gendarme's daughter is thus avenged.

"IN CHINA (HONG CHU FOU)," by Pathé Frères. This film, representing the oldest and most renowned city of China, Hong Chu Fou, is a masterpiece of good photography. The spectator is thus enabled to live for a few moments the life of the sturdy and sober Chinamen, and the beautiful views of country and city which pass in rapid succession contribute considerably to making this film one of high interest.

Pathé's "THE TWO RIVALS" shows two noblemen as they arrive at the estate of a powerful duke, and on being warmly greeted by the host they both enter the reception room of the castle, where they are introduced to the duke's daughter. They both fall in love with the heiress and pay her marked attention, but the girl soon makes her choice, and the rejected suitor now becomes a bitter enemy to the lovers. He follows the couple through the castle grounds, and seeing his rival pick a flower and offer it to the maid he rushes up, snatches it out of the lover's hand and crushes it under his boot. A duel ensues and the unlucky rival is again defeated. An appointment having been made by the two young people for that evening, they depart, and when dusk comes on the maid drops a rope through her window to enable her sweetheart to reach her apartment. Unluckily the rope falls outside of the watchful rival's window, and he, understanding the whole plot, takes his sword and cuts the rope and the lover falls unconscious to the street. Rushing out of the castle, the infuriated man is going to kill the prostrate youth when the duke, roused by the noise, appears and after killing the coward in a duel takes his future son-in-law to safety.

"EACH IN HIS TURN" is also by Pathé Frères. Madame having bought a hat shows it to her better half before he departs for his office, and the husband finding it ridiculously big gives the offended wife a piece of his mind and, having been badly treated for his temerity, leaves the house after having upbraided the maid before leaving. The maid, not used to such treatment, goes to the valet, who is very much in love with her, and gives vent to her pent-up feelings. The valet, having weathered the storm, rushes to the kitchen and leaves the cook crying after a few minutes conversation. A messenger boy, a favorite with the cook, being unlucky enough to appear in the kitchen at that time is kicked out by the indignant chef, and thus the house is upset from top to bottom—and all for a hat. The day, however, passes by and Mr. Husband having had time to think over the painful situation of the morning resolves to make atonement for his daring act of expressing an opinion on female headgear and brings back a jewel to his still angry better half. The gift works miracles, for the lady, now happy once more, shakes hands with the maid, the maid goes and kisses the valet, the valet bestowes one of his precious caresses on the cook, who overwhelmed by such condescension on the part of so high a personage as Mr. Valet gives her little messenger boy a hearty dinner and thus is all again sunshine and happiness.

Pathé Frères: "THE MAID'S LAST DAY."—Mrs. So-and-so having given her maid a week's notice, the latter is so furious that she plays all sorts of pranks on her master and mistress. When they take off the lid of the soup tureen they find rats in it, the joint disappears under a heap of pepper, then they are horrified by several live rats, which they find under the bed-spread; and their faces become quite black with the ink that Mary has put in the wash basin when they want to have a wash; and when they go to the kitchen they find the crockery in bits all over the floor. Mary laughs outright, for she has had her revenge.

"SPIRITUALISTIC SEANCE," by Pathé Frères, shows a young and pretty chambermaid deeply in love with an ugly dragoon; she is busily engaged entertaining her sweetheart in her mistress' parlor when, hearing her master and mistress returning, she conceals her beloved in a big china closet in the sitting room. The proprietors of the premises enter shortly after and have brought with them a renowned scientist who can apparently confer with spirits. He makes tables dance and rap for the astonished guests and, assuring them that he can compel spirits to obey and answer his commands, calls out in a loud voice, "Spirit, if you hear me rap once!" Now the soldier in the cupboard, hearing the request for a little noise, profits by the opportunity to move into a more comfortable position in his place of concealment and vigorously raps three powerful blows on the door. The guests are terrified and astonished, but not so much as our spiritualist, who has never met with such success. Pushing his experiments further, our performer orders the spirit to appear before the assistants, and to the horror of all out comes a

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ge, big form from the china closet, whirls round the room once or twice and disappears rough the door, leaving the panic stricken guests sprawling on the floor. The soldier, in the st scene, is shown hugging his sweetheart to his breast and telling her, with convulsive ughter, how he impersonated a ghost and thus gained the door of the parlor unsuspected by r employers.

"STUDENTS' JOKES" is also one of Pathé Frères' new films. These jolly fellows are aving a good time on account of the rain, which pours down in torrents. With their umbrellas p they enter a coffee house, and after making one of the umbrellas drip into a glass while a stomer has his head turned away they all go to a barber shop and water the floor with their ripping umbrellas, so much so that the barber sees everything swim about his shop, after which e is given a free bath, and his customers leave him with a broad grin on their faces.

Pathé Frères: "THE FALSE COIN."—In a garret a father is sending his little son out to uy some food for his bedridden mother. The grocer charges him with trying to pass a false oin in payment, and the poor workman is put into prison in spite of his denial. The boy, owever, is confident that the false coin was not paid out by him, and his love for his arents urges him to seek the counterfeiter's den; he warns the police and the latter find the roeer at work among all the implements and tools necessary for coining false money. The aseal is put into prison, and his wife with him, whereas the father and the child go home fter receiving the congratulations of the police inspector.

"FEMALE POLICE FORCE," by Pathé Frères. A female force having been recruted in the nited States, the patrol ladies are seen attending duty and starting off for their beats. Now his institution has two advantages, first of all it gives the female sex something to do that is seful and secondly it gives poor henpecked husbands the opportunity of breathing now and hen the beautiful air of liberty. So thinks Mr. Meekpunch, the husband of the corporal of he female batallion, and as soon as his imposing wife has gone on duty be goes and meets his weetheart, who has made an appointment with him for that very afternoon. They are sitting n a bench very happy when one of the ladies of the force passing by recognizes in the lover terribly dangerous burglar, for whom an order of arrest has been issued that very morning, nd the offieers have been provided with a picture of the criminal. To make sure of no pos- ible error the policewoman has another look at the photo, and finding that it is the very same aee decides to arrest him. But our man, terrified at the idea tbat his wife will recognize him t the police station, rushes madly away and the female detective follows. He hurries to his ouse, enters his room and there, to his horror, finds a burglar busy stealing all his goods and hattels. He jumps on the thief and falls back nonplussed, for the man before him is the mage of himself. The police now dashing into the room find the two men grappling with eaeh ther, and noticing the likeness of the two arrest them both; upon reaching the police station he real thief is convicted, the innocent one having been recognized by his wife, the corporal f the force.

Pathé Frères: "HAUNTED CASTLE."—Having lost their way, two noblemen are seen resting under the ruins of an old castle, when all of a sudden among the crumbling walls an old witch appears, who on looking in their direction makes angry signs, as if she wanted to crush the intruders. No sooner has this horrible vision disappeared than the two knights are seen listening; they evidently hear sounds of distress, for they soon start up and rush to the ruins. One part of the old structure is still proudly setting on its foundations and the two heros have some difficulty in breaking open the stout door. The noise awakens the occupant of the dungeon, who is seen peering viciously through a window, and when he perceives the intruders he gives a wild laugh and disappears among flames. The two soldiers go through many dark passages and into a huge banqueting hall, where they endeavor to find the unfortunate who emitted the despairing cries, when horrible ghosts make their appearance. The knights fight bravely with their swords but at every thrust of their weapons the forms disappear and they go sprawling on the floor. As they are going to leave discouraged the dwarf, first seen through the window, appears again, and laughing at their attempts, shows them some horrible visions of death, warns them to depart before worse befalls them and vanisbes in a cloud of smoke. They only leave the premises, however, after having been convineed by a beautiful woman, who appears as if by magic, that they can do no good in remaining. As they reach the porch the door slams to and again they hear heart rendering cries for help. Furious at having been deceived, they enter through another door, but fall into a deep eave where ghosts, spirits and ferocious brutes reign supreme. One of the two men is knocked down and the survivor, after fiereely fighting for his life, sueeeeds in clearing the cave of its monsters and is going to rest when through the thick rock he witnesses what is going on in the eastle. A beautiful woman is being insulted by the crippled imp, is compelled to drink out of his cup and forced to kiss his distorted and repulsive face. Then the imp asks for her hand, but she rejects him and eonsequently is brutally beaten by the valet of the wretched wizard. Not being able to stand such a sight any longer, our soldier brings his friend baek to consciousness, tells him of the vision and again they start their wild hunt for the victim. This time they are more suecessful, however, and coming on the unsuspecting cripple they have soon speared him to death. The young woman rushes up to her rescuers, and the last scene of this mysterious film shows one of the warriors as the happy bridegroom of the rescued belle, while the other is seen flirting desperately with one of the most winning ladies of honor.

Every one knows that "PECK'S BAD BOY," written by Governor George Peck, of Wisconsin, is the funniest and most mischievous "bad boy" ever created, and he is the bad boy that makes the Essanay new subjeet of that name the greatest comedy film ever produced, say the makers. What he does to the Dutehman, the grocer and to his pa, as well as to the neighbors, assisted by his ehum and a tom-boy girl, is a caution. Every prank that a bad boy is wont to perform to satisfy his keen sense of the ridiculous is carried out in this picture. Laughs are actually piled upon each other, we are told, until the climax, when the bad boy and his chum saw down the Dutchman's staircase and the guests all make a quick departure via the slippery-day stairs which the kids substitute.

And now the Selig Polyscope Co. gives us "RIP VAN WINKLE."—Scene in front of "George the Third" Inn, Rip's home opposite. Gretchen, the wife of Rip Van Winkle, is busy at the washtub. Rip's thirst for schnapps has brought poverty upon himself and family; the gin keeps Rip helplessly good humored, which constantly angers Dame Van Winkle; Rip's perverseness is shown in the following selection from his favorite song:

A man vot is married
Is lost mit all hopes;
Yust like a poor pig
Mit his feet in a ropes.

Obstinate Rip has mortgaged his property to fill the cups of the sots and boon companions who hail him as a good fellow at the inn. With a heart too large for his purse, he suffers the usual consequences. His one conciliatory resort is in being kindly and friendly toward all the children of the village who, as his envious acquaintances say, "Cling around him like flies on a lump of sugar," teasing and loving the good old fellow and tying tins to his dog Snyder's tail. Rip's property increases in value, his eager creditors become aware that he can still pay it out if foreclosed upon. They persuade him to drink freely and take another loan; at both of which Rip is greatly pleased. But he does not sign the acknowledgment, for he cannot read, and although he bas signed others, is suspicious of this one. The affiliates then leave Rip to think it over. Hendrick, the innkeeper's boy, and sweetheart of Meenie, Rip's daughter, comes along and Rip calls him to read the paper. It reveals that "for sixteen pounds Rip would sell all claim to his entire estate"!!! Rip bids Hendrick to run along. Then enters the "rum blossom brigade" from the inn, all jolly and with a goodly thirst at the sight of a keg. Derrick, the villain, votes that Rip be "King of the Carousal." To their intense surprise he refuses to drink, but Vedder, the innkeeper, puts a full glass under Rips nose and the old fellow gives in. Rip, driven from his wife's house, goes to the mountains on the appointed night when, every twenty years, the ghost of Hendrick Hudson and his pirate crew visit the Catskills. The spirits have been seen by the villagers, drinking and smoking and playing at ten pins. Rip kisses his girl good-bye, takes his dog Snyder and his rifle and leaves amid the night's wild storm of lightning, thunder and downpour. Gretchen, his wife, falls in a faint at the door. He carries a keg for a mountain dwarf, of Hudson's goblin crew, and the faces of the other Catskill ghosts appear from the solid rocks, smiling hideously at their victim. The last vision that Rip discovers, as he turns from one to the other, is the spirit of Hendrick Hudson, dissolved into view on top of the highest rock. This scene also shows the men at their ten pin game. The dwarf, who accom-

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When Life's Blue Sky Turns to Gray.
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With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.
When Autum Tints the Green Leaves Gold.
Gypsy Ann.

HENRY B. INGRAM.

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Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

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slide list is to be as follows:
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Like I Had No Sense.
My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
What the Rose Said to Me.
In the Valley Where My Sweetheart Waits for Me.

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The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
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When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

A. L. SIMPSON.

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panies Rip, now chains Snyder to a bush and drops Rip's flint-lock to help him down with the keg. Hudson then demands that Rip be given a drink. It is declined. They insist. He drinks their schnapps and greets them with his favorite toast. Then he falls into an intense stupor, much to the delight of the goblin men. Then the pirate ship permeates the picture, while its crew of gnomes stand pointing exultantly at the prostrate form of Rip Van Winkle. After sleeping twenty years Rip awakens, aged and feeble. His dog's skeleton hangs by the chain from the tree of twenty years' growth. Rip Van Winkle totters down the mountain, leaning on a tree limb he has picked up. A street scene in the now flourishing town of Falling Waters. Rip is discovered coming into town and is jeered and tormented by the children, who drive him from one place to another. The old "George the Third" inn now bears the sign, "George Washington Hotel." Rip's former tumble-down hovel is replaced by a handsome cottage. He approaches Seth, the new landlord, begs shelter and inquires for Vedder, the old innkeeper. Seth don't know about him but bids him rest and gets a mug of brandy for him. Derrick, Rip's deceiver and now the husband of Dame Van Winkle, enters with his nephew, whom he wishes Meenie, Rip's daughter, to marry; thus to have the handling of Rip's estate, which is now a vast fortune. But Meenie repulses the suggestion and in her anger shoves the insistent nephew from her presence with such force that he tumbles at the feet of his uncle. Gretchen steps between Derrick and her daughter. Derrick raises his cane as though he would strike her. Hendrick Vedder, returned form his sea voyage, quickly confronts Derrick to warn him against any ill treatment to Meenie or her mother, and to falsify the scoundrel's statement that he, Hendrick, was lost at sea. Derrick orders them away, asserting that the property is his. Hendrick contradicts this statement and recalls the base imposition that Derrick wanted Rip to sign twenty years ago. Rip Van Winkle, feeble and gray, but with a conception of what has taken place, slowly rises and flashes the paper before them to confirm Hendricks' statement. The latter reads, while the assembled villagers gasp in amazement when shown that the document was never signed. They now become enraged at the villainous Derrick and drive him from the town. The truth dawns upon both sides. With inexpressable surprise and happiness Gretchen and Meenie can do no more than cry for joy at the husband and father's return. Rip calls to his wife and she, after twenty years of worry, is made happy in a second's time by the old man's familiarly fond embrace. Needless to say that Hendrick conveys a similar claim to the sweetheart of his younger days.

A new Lubin subject is entitled "THE MYSTERIOUS PHONOGRAPH." Two tramps seeing among a pile of rubbish an empty box, a piece of carpet and an old phonograph horn decide to go into business. They cover the box with the old carpet, nail the horn to the top and thus make a movable phonograph. One of the tramps sits inside the box and answers any question which curious and foolish people ask. Everything goes well until the ruse is discovered, when the tramps in turn get all that is coming to them.

"STOP THAT ALARM" is another one from Lubin. A young man, generally late at the office, starts out to buy an alarm clock. On the street he meets a friend, they enter a saloon to have "a smile." The young man comes out with "a laugh." Stopping in front of a jewelry store, he sees a clock, one of those "never stop" affairs, which he buys. Determined to be up early, in his befuddled condition he sets the alarm wrong, which wakes him and all the boarders in the middle of the night. Frantically he tries to smother the thing with bedclothes, pillows and a mattress. Boarders come in, wearing their "nighties," vowing punishment if the racket doesn't cease. He gets rid of them temporarily, but there is no cessation of the infernal din and they return en masse and pitch him out. Following in the hall, they chuck him down the front steps, with his clock after him. Everybody joins in pummeling him. The clock is reduced to a confused mass of springs, wheels, etc., and to cap the climax a very businesslike policeman takes him in.

"A MOTHER'S CRIME" is the latest film by The Vitagraph Co. of America. A miserable, poorly furnished room, a kitchen serving as a bedroom, is the opening scene of this very touching and pathetic story. A sickly old woman, the mother, is working industriously making artificial flowers. Her daughter, a girl in her teens, is trying to read a book, but disease has played such sad havoc that even this is an arduous task. The doctor makes his daily visit and leaves a prescription for the girl. The mother searches for money to pay him but none is to be found and the physician leaves without it. The mother works diligently, packs up her flowers and after kissing her child adieu goes out to deliver them. Arriving at the shop the boss examines the work and calls his forelady to pass upon it. She finds considerable fault and the proprietor refuses to pay for them. The old woman cries and begs him to be less severe, telling him of her sick girl at home and showing the prescription which she cannot get unless she pays for it. After considerable argument he gives her part and the woman leaves for the drug store, where the medicine is procured, then she hurries home. The invalid rests more comfortably after the medicine has been administered. The mother takes up a paper and notices an advertisement calling for scrubwomen at an office building. This is indeed a godsend. She prepares to start at once for the building. Before she leaves the landlord enters the room and demands his money. Having none she asks for a little extension of time. This is refused her and practically the last bit of bric-a-brac is taken to the pawnshop for money to satisfy his demands. At the office building the janitor engages the woman and assigns her work. She is not strong enough for such laborious work and, weak from the lack of food, she soon succumbs. She falls in a faint on the floor, other scrubwomen rush in, lift her up and give her food. She has partially recovered and resumed her work as the janitor re-enters, finds fault and discharges her and rudely pushes her out of the place. Returning home sick at heart, the widow finds her daughter much worse. The doctor enters and although realizing there is no hope gives another prescription. With no money for medicine or food the mother is well nigh frantic. Going out upon the street she passes a store and is tempted to steal an article in the window. She takes it, pawns it for sufficient money to allay the present need. The theft has been seen by a clerk and as she marches from the pawnshop he signals an officer, who takes her to the station house. There the woman relates her pitiful story, which is disbelieved by all except one gentleman, who offers to make restitution. He is advised to first investigate. The woman is allowed to return home with an officer, the kindhearted gentleman following. Arriving there the daughter is seen to be dying. The doctor is present and to him the situation is explained. He verifies the poor widow's story and the officer and man, realizing that she has stolen to save her child, leave the room after placing some money on the table. The doctor follows their good example and leaves the poor widow endeavoring to comfort her dying child. A pathetic drama.

Another new film by The Vitagraph Co. of America is entitled "TIT FOR TAT; OR, OUTWITTED BY WIT." A long-haired, spectacled, ministerial individual, a sort of traveling artist and fakir combined, arrives at a Western ranch or mining town. The natives receive him in a very strenuous manner, shoot off his high hat, scaring him almost to death and making life miserable in general. One of the ringleaders, a black-browed, heavy-mustached Westerner, sets up a row of six bottles and breaks them in rapid succession with six shots from his revolver. He thereupon challenges the fakir to try it. He takes the gun, waves his arms around his head, scaring the natives by his careless manner, and fires the six shots without hitting a bottle. He then calls the crowd together, stands the ringleader a little apart from the rest, pulls out a sketch book and crayon and rapidly draws a good likeness of the cowboy. All hands stand around in wonder and praise his ability. The fakir strikes an attitude and asks the cowboy to draw a picture of him. This the joker is unable to do, but he places a cardboard at the opposite side of the room and with his gun outlines with the bullets a striking resemblan the fakir. Then the professor calls all hands over to a table, takes three cups from the also an orange. He does some stunts with them, making the orange appear and disappe will. He then places the orange under the centre cup and asks his audience which cup cove The Westerner steps up and touches the middle one. The fakir contradicts him in a very tive manner. The cowboy reiterates his decision, at which the professor pulls out his wallet lays a substantial wager. Both men raise the bet until quite a pile is at stake. The tende then lifts the centre cup. The orange is not there. He takes the money, slips the saloon k a few bills, then in a whispered conversation suggests a joke on the cowboy joker. From of his bags he takes out and sets up a box camera in front of the bar, arranging the bysta off to one side, the cowboy occupying a prominent place in front. The saloon keeper and run a hose from the faucet to the camera, bring the Westerner directly in front, place him ridiculous pose, stand aside and turn on the water. In a moment the cowboy is soaked. professor at this juncture makes a hurried escape. He rushes down to the railroad station, j aboard a train which is just pulling out and is out of danger as the joker, dripping wet, r to the depot. From the rear car the fakir bows, waves his handkerchief and throws a kiss t Westerner, who is beside himself with rage. To further increase his wrath his companions him the laugh, and our picture closes showing the joker kicking himself at being beaten a own game.

"SHE WANTED TO BE AN ACTRESS" is also by The Vitagraph Co. of America. yard of a country farmhouse a young girl is busily engaged sorting eggs for market. That work is distasteful to her can readily be seen by the deliberate manner in which she goes abou Now and then she stops, takes from her pocket a copy of a theatrical paper and gazes admiri at the pictures of actresses displayed. Her father passes and scolds her for reading such rot. hides the paper and resumes her work. A young farmhand, who is in love with the girl, c along and to him the girl tells of her troubles. He offers his sympathy. She shows him the pictures in the papers and expresses her desire to become one of those "stage beauties." echange of confidences is interrupted by the sudden appearance of the old farmer, who cuffs boy's ears and sends him away, takes the papers from his daughter and sends her to her r She drops into a chair, sobbing bitterly. This, however, lasts but a short time. Another p is brought out. She gazes at the pictures with envy and, yielding at last to the temptation, t a fancy costume from a suit case and goes into the next room to dress. She returns, dresse tights as a ballet girl; gazes first into a mirror then at the picture in the paper, and is ap ently satisfied with the comparison. She is determined to leave home and seek fame on the st She takes a few things in her grip, puts a skirt over her tights, throws a long cloak ar her and departs. We follow her into town, where her strange get-up creates considerable m ment. She spies a photograph gallery, stops and admires the pictures and determines to have likeness made. Entering the gallery, she disrobes down to her tights before the photographe aware of her presence. Looking at the sight before him, he has trouble to keep from laugh He takes the picture, however, and the girl, now equipped for business, seeks the office theatrical manager. One is found and the girl tells him she wants to be an actress. H staggered at first but resolves to have some fun at her expense. Her photograph is shown, removes the coat and skirt and stands in her ballet costume. He laughs at the horrible ap tion and leaves the office for a moment. During his absence the girl wanders about, examu the different photographs arranged about; imitates the various poses taken by the actresses in trying to dance, falls all over herself. The noise attracts the manager, who calls in se friends to watch the ambitious country lass. All laugh heartily at her vain endeavors while the merriment is at its height, the future "star's" (?) pa and ma arrive direct from the f They are angry and ashamed of their daughter in such a make-up and take her by the arm of the office and leave for home. Back home the farmer gives his daughter a good scold makes her remove her stage clothes and with these and the theatrical papers and pictures makes a bonfire. The girl is last seen coming out in her simple farmer dress with milk and stool in hand, back to her regular duties. She is mad all through and bitterly condemns parents for losing to the world a sure-enough "star."

"THE FLOWER GIRL," by The Vitagraph Co. of America, opens with a pretty hut po dressed girl arranging flowers which she is to sell on the street. Then follows a view of sweetheart, a manly newsboy disposing of his papers to the passersby. Lastly a well dre but villainous individual leering at the people as he goes along. Our next scene shows flower girl disposing of her goods on the street. Her lover, the newsboy, passes, greets affectionately, talks for a few minutes then goes his way. The dudish but rascally man c along, pauses a moment, admires the girl, purchases a bouquet and tries to flirt with her. however, pays no attention to his actions and he passes on, looking back and smiling sarcastic Having failed to make an impression on the girl by what he deems fair means the villain d mines to resort to force. Entering a saloon he meets two disreputable looking tramps, to w he pays money to carry out his scheme. They go out on the street, hargain with an equ villainous cabman and all drive away. Their destination is the spot where the girl is dispo of her flowers. The thugs come upon her, throw a cloak over her head, hustle her into the and drive rapidly away. From a distance the newsboy lover has observed the abduction hurries to the scene, but too late to be of any assistance. He follows as fast as possible notices the house into which the girl has been forced. He walks up and down the treet, t to hit upon a plan to rescue his sweetheart. Upon arriving at the house the girl is pu rapidly into a room by her abductors. The villain shortly enters and endeavors to make lov her. She indignantly repulses him and, laughing sardonically, he leaves the room. The looks around for some avenue of escape. The door is locked, the windows securely barred, in utter despair she sits down and gives way to tears. During this time the newsboy has been idle. He climbs to the roof of a house, locates the chimney of the building where girl is confined and crawls into it. Down below the girl is sobbing and crying; suddenly a startles her and almost immediately afterward her lover drops into the open fireplace. embraces her protectingly and promises to rescue her. A noise from the outside is heard the young man backs into the fireplace as the villain enters. He again endeavors to force hi upon the helpless girl, laughs derisively at her utter helplessness and walks over toward window. While his back is turned the brave newsboy sneaks out, opens the door, and as villain turns about he fells him to the floor, and before he can regain his senses he is bound gagged. Escape now seems sure and they start down the stairs, only to be intercepted by two toughs. A fierce struggle ensues, the two thugs overcome he newsboy and are fast chol him into insensibility when the girl grabs a hottle and cracks it over the head of one of toughs, enabling her lover to dispose of the other adversary. The way is now clear and t leave the house and proceed homeward. A tableau finish shows the flower girl surrounded flowers, her newsboy lover with his arm around her and placing a ring upon her finger.

The author of Selig's new film, "THE BLUE BONNET," fortuitously happened upon following advertisement in a daily paper: "WANTED:—A good home, in the country, for small children; mother a hopeless invalid; father a confirmed drunkard. Address Slum No. 1, SALVATION ARMY HEADQUARTERS." A visit to headquarters and meeting with officer the army revealed that finding of good homes for orphaned and deserted children constitute good share of their Christian work. The first view discloses a living room scene in the home well-to-do old farmer and his wife who are well past the prime of life; with but one sorrow their otherwise happy unison—they are childless. But this regret is doubly intense in its sig

ance. An old-fashioned oval frame, wreathed with immortelles, sustains the pictured faces of wo beautiful children; called to the great beyond years before our story opens. The mother is een to look fondly at the retrospective likenesses, then sink sobbingly to a nearby chair. Her husband rushes in excitedly. He has noticed the advertisement regarding the children, which he reads to her. She at once decides he must obtain them for adoption. He barely has time to make the city train, so packs his old valise and is off on his eager mission. The wearer of "The Blue Bonnet" is on an errand of mercy to the garret that the two little waifs call home. New clothes for the little boy and clean bedding for the dying mother are provided. Then we witness a meeting between the old farmer and the little girl. She tells the old gentleman of her mother's distress. He gives her money and bids her return to provide immediate necessities. While he goes to the Army Headquarters. The drunken father sees the child receive the money and attempts to rob her, but the little girl escapes to her protector. The old farmer soon convinces the drunkard that he is going to defend the children and their sick mother, and when the toper becomes too aggressive the old man beats him into submission. The coward thinks of an easier way to appropriate this charity money and waits to follow his daughter. The little one returns to her sick mother and, as she tells of her new friend, the brutal father enters and despoils them all. He strips the boy of the clothes the S. A. lassie has given him and he takes the clean bedding provided for his helpless wife. Then we see him enter the pawnshop with his booty, and next with money into a low grogshop. The following scene shows a meeting between the officers and the old farmer. He explains his wishes and is introduced to the members who have the case in charge. During this meeting we see a Salvation Army parade and the interior of their Relief Headquarters, where food is given to the poor. (Posed and arranged absolutely correct by staff captains and brigadiers of the regular army staff, themselves taking part.) The little girl arrives and tells her friend, the Salvation lassie, of the robbery just committed by her father. Another basket is filled and, enlisting the services of the old farmer, the S. A. lassie takes the child along and returns to her dilapidated abode. After making an earnest appeal to the farmer to care for the future of her children the poverty stricken mother pays her life as a sacrifice to sin. The lassie, the children and the farmer kneel in prayer. The father, now steeped in liquor, staggers in, stumbles and falls, exhausted, over the kneeling farmer's feet. Without a second's hesitation the old man seizes him and hurls him through the garret window. An old photograph gallery adjoins the attic, and we see the last of the brute as he disappears through the skylight. The farmer coolly returns and finishes his prayer. Then we see the children arrive in their new country home, both the farmer and his wife vieing with each other in showering attention upon them. The Salvation lassie stands framed in the open door, thanking God for their rescue. "The Blue Bonnet" mission is ended.

The Kalem film for the week is "THE UNDERDOG." The first scene shows the yard of little Queenie's home. She is playing with the ponies, Friday and her baby colt. Her mamma is seated on the porch, keeping a watchful eye on the little girl. Suddenly a sight coming down the road attracts Queenie's attention, and she calls to mamma to look too. Now comes a traveling vagabond with his troupe of trained poodles. Queenie dances excitedly about and servants come from the house to watch the fun. Now father comes out with his morning paper and orders the man away, but Queenie pleads and he relents. The performance continues, the master abusing one poor old dog who is not in the same class with the fluffy white poodles. Queenie, moved to tears, takes Towser under her care; the show is over now and the vagabond and his troupe depart. But she has not seen enough of the show; she looks all around, there's no one to see—so off she steals. Now we see the showman again on the village street, surrounded by children. Foremost in the crowd is Queenie, her arms around poor Towser. The exhibition is just ending, the showman passes his hat around and goes off to another spot. Queenie leads the crowd which still follows. With his dog and a crowd at his heels, the showman enters a public tavern. But poor old Towser is kicked and locked out. Now Queenie runs to him and puts her arms around his neck, but he is abused and runs away. She hesitates, crying, while the crowd presses round her. A busy old gentleman would take charge of her, but she declines his advances and follows Towser. Now we see them on the road, trying to find the way back home. But instead they enter a wood; the little girl realizes she is lost and wanders about, stumbling and crying, still followed by protecting Towser. At last she can go no further but sinks to the ground and cries herself to sleep. Now is Towser's chance; off he runs to bring help. We are at Queenie's home again, where everybody is out looking for the lost child. But her pony and the little colt are grazing in the yard; Towser enters and sees no one about, but the pony may understand. Towser whispers his secret and leads the way, followed by Friday, the pony; baby stares after her mother, then kicks up her little heels and follows. Back to the woods they come, Towser leading Friday by the bridle, until they reach the little girl, fast asleep. But she hears them and springing up runs joyfully to Friday and clambers on his back. He turns about and carries her away. Towser sees them depart and then follows his own course home. His work is over. The tiltle pony has not been confused by the strange woods. Surely he leads the way out of them, the baby frisking about them both. Now we have the tavern again. The brutal master, who has had just enough to drink to bring out the bad element in his nature, comes from the doorway looking for the dog he shut out. Now the cruel man rains blows and cuffs upon him, and seizing him by the nape of the neck kicks him inside the door. Meanwhile, in the child's home, the mother is sitting on the porch weeping; her father returned from the futile search. She eagerly greets him, but he sadly shakes his head and buries it in his hands as he drops to the step; the wife is comforting him when she sees the pony and the little girl trotting joyfully into sight. Mother and father rush forward and clasp the lost little girl in their arms, covering her and the pony with kisses. Even baby is not neglected, father gathers the tiny pony in his arms as they all shower caresses on it. The last picture shows the poor, cowed, dilapidated, dear old Towser!

Méliès place two new subjects on the market this week, one of which is "A LOVER'S HAZING." An innkeeper introduces his young and pretty daughter to a wealthy old man who is in quest of a wife, but she being already in love spurns his protestations. After he leaves the poor young suitor stealthily comes in and sits by her side. The father discovers them and ejects the fellow. Presently the latter returns, only to be discovered again. This time the angry innkeeper beats the persistent suitor furiously, and while he lies on the ground smarting from his bruises a band of men and women enter and toss him up in a blanket and afterwards duck him in a well. The rope breaks and great excitement follows among the crowd, for the fellow is drowning. Police enter, but because of the confusion they forget to rescue him. Finally somebody recovers his presence of mind, lowers a rope with a hook on it and draws up the victim, covered with mud and gasping from his strenuous baptism. A final tableau shows reconciliation and rejoicing.

The other Méliès film is "IN THE BARBER SHOP." The view shows the interior of a French barber shop in which much activity is going on. A darkey with grand airs enters and takes a chair on one side, and immediately there follows an old lady who takes a seat on the other in order to have her gray hair dyed black. While the barber is smoothing out the negro's locks with a huge roller of a hairbrush his attention is distracted by the entrance of a lot of people and he lets the brush fall down upon the face of his customer, revolving all the time. Meanwhile somebody nudges the elbow of the attendant with the dye and the liquid goes trickling down the old lady's face. The darkey rises from his chair and lo! the black has been rubbed off his face by the brush. As for the aged dame, her face has been dyed the color she wanted her hair. Imagine the rejoicing on the one hand and the anger on the other.

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THE FILMS OF "QUALITY"

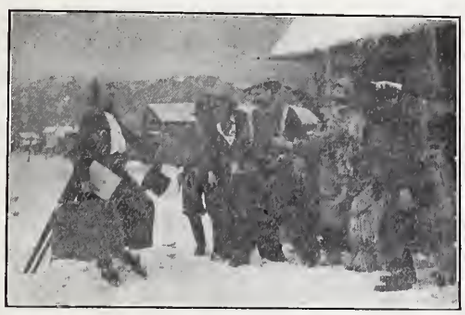
TUESDAY, MAY 5th

TIT for TAT or Outwitted by Wit

Copyright, 1908, by The Vitagraph Co. of America.

A tenderfoot who is somewhat of a fakir arrives in a mining town; is royally welcomed by the natives. The cowboys play all manner of tricks on him. He gets busy himself and more than squares matters with the Westerners.

Length, 475 Feet



THE FLOWER GIRL

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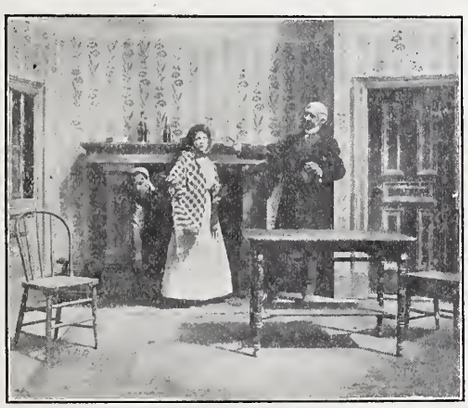

A young girl earning her living selling flowers on the street is abducted by a villain whose advances she has repulsed. Her lover a manly newsboy rescues her after a fierce struggle with the abductor and his accomplices. LENGTH, 335 Ft.

SATURDAY, MAY 9th

She Wanted to be an Actress

Copyright, 1908, by The Vitagraph Co. of America.

A country [girl] aspires to become an actress. She leaves home dressed as a ballet dancer and seeks a position at a theatrical agency. She is located by her parents who take her home and put her back at work which she is better able to perform.

Length, 360 Feet

SATURDAY, MAY 9th

A MOTHER'S CRIME

Copyright, 1908, by The Vitagraph Co. of America.

A poor widow with a sickly daughter s unable to procure medicine and proper food for the invalid. Driven to desperation she steals a clock and pawns it. She is arrested for the theft but after her story is told is released and given money for her needs.

Length, 447 Feet.

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LATEST FEATURE SUBJECTS

Bridal Couple Dodging the Cameras

AN EXTRAORDINARY COMEDY SUBJECT

Synopsis of Scenes.

HERE COMES THE BRIDE.—Exterior of a fashionable church—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband, the Duke de Nonothing.

THE BRIDAL COUPLE APPEARS.—Horrified at the cameras.

A HURRIED RETREAT.—They plan to evade the cameras—The carriage is ordered to meet them a few blocks away from the church.

THE BRIDE LOSES HER DUKE.—While stealing out the back entrance of the church the bride and groom are discovered by the reporters—They run down the street, followed by the newspaper reporters and camera fiends—The bride leads—The Duke follows and falls into an excavation in the street—The bride misses her Duke but still hurries on, followed by the reporters—The unfortunate Duke climbs out of the hole only to find his bride far in the lead.

THE CHASE.—With her bridal robe all torn and soiled, the poor frightened bride is followed by reporters of every description, including some women society reporters—The Duke de Nonothing comes trailing behind—Down steps—Over fields—Through fences and over the golf links—The Duke endeavors to catch up—The bride is confronted by a high board fence—With no chance to turn back, she climbs over the fence, followed by her pursuers—Through the backyard and into the house, they tear through the janitors' apartments, startling them at their evening meal—Everything pushed aside in the chase—The bride reaches the waiting carriage—The dishevcled Duke fights his way through the crowd of reporters—At last reaches his fainting, weeping bride.

TOGETHER AT LAST.—After hard driving they leave the reporters behind and feel secure from the cameras—Suddenly the carriage window drops down, a camera is thrust in, a flash of light and their picture is taken after all.

SNAPSHOTS.—Various views show the ludicrous attitudes in which the morning papers pictured the beautiful American heiress and her husband, the Duke de Nonothing, while leaving the church after the ceremony.

No. 6353 Code, Velezies Length, 785 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 361

THE MERRY WIDOW WALTZ CRAZE

AN EXCELLENT COMEDY—ALL LAUGHS

Synopsis of Scenes.

AT THE THEATRE.—A performance of "The Merry Widow" being given—An elderly lady and her daughter are seated in a box—Mr. Jones enters and seats himself beside the young lady—Becomes enthusiastic over the popular Hungarian waltz—Picks up a chair and waltzes with it—Takes the young lady and dances around—Then the old lady without her consent—He is hustled out by an usher.

HOME OF MR. JONES.—He arrives at an early hour in the morning—Seizes his wife and dances around the bedroom, knocking over furniture and crockery—The next morning at breakfast his little girl invites him to hear her play a new air on the piano—He complies—The "Merry Widow Waltz" again—Seizes the housemaid—Waltzes through the parlor, hall and dining-room—In the kitchen, the butcher's boy plays the tune on a harmonica—Jones seizes the cook and again waltzes—Interrupted by his wife.

ELSEWHERE.—Jones espies a hand-organ in the street—It plays the same air—Seizes a passing lady and waltzes—In a café a phonograph plays the air—In a music hall a piano sends forth the same strains—Jones cannot resist the temptation—Seizes a girl and waltzes—Knocks over tables and chairs—A policeman gets him—Waltzes to the station with the officer and is finally waltzed into jail.

No. 6352 Code, Velettaio Length, 705 feet

SEND FOR DESCRIPTIVE CIRCULAR NO. 359

NERO AND THE BURNING OF ROME

GRAND HISTORICAL AND RELIGIOUS PRODUCTION.

Synopsis of Scenes.

ARRIVAL OF THE CHRISTIAN SLAVES.—The captives are brought before Nero—He chooses one fair maiden to serve in his palace—The others are condemned to death for a Roman holiday.

IN THE PALACE OF NERO.—Nero seated on his throne drinking to the heathen gods—The Christian slave brings in some wine—He bids her dance for him—He is fascinated—She recoils from him—Orders her lashed—She is saved by a Roman captain, Flavius—The latter falls in love with her.

DIANA OR CHRIST.—The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for Pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—She refuses—He buys her from Nero as his slave—Then sets her free.

THE HOME OF PETER.—The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

THE DUNGEONS.—She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

THE BURNING OF ROME.—The fire discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

THE COLISEUM.—Flavius reaches the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator whom he defeats—Flavius about to slay him—The Christian maiden pleads for his life—Replaces the Roman sword of Flavius with the cross—He kisses the cross and accepts the faith, as the vision of angels appear in the smoke of burning Rome. **No. 6351 Code, Velerwegen Length, 1,025 ft.**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 358

OTHER LATE FEATURE FILMS

No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No. 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
No. 6348—A Country Girl's Seminary Life and Experiences.	Code Veleras.	Length 1,000 Feet.
No. 6347—Stage Memories of an Old Theatrical Trunk.	Code Velenosita.	Length 635 Feet.
No. 6346—Animated Snowballs.	Code Velenosa.	Length 795 Feet.
No. 6345—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
No. 6344—Playmates.	Code Veerslot.	Length 360 Feet.
No. 6343—Cupid's Pranks.	Code Veerschuit.	Length 935 Feet.
No. 6342—A Sculptor's Welsh Rabbit Dream.	Code Veerploeg.	Length 590 Feet.
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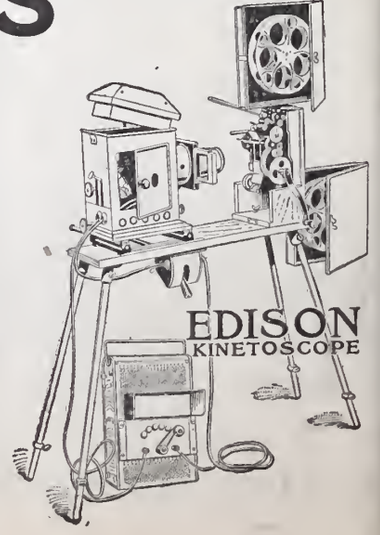

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 18. MAY 16, 1908. WHOLE No. 108.

Published by

FILMS PUBLISHING CO.

56 East 23d Street - New York

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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OUR FRIENDS—THE ENEMY.

The decision handed down by Judge Lacombe in the United States Circuit Court at New York City last Tuesday caused no little stir in the theatrical and newspaper circles. The decision was in a case of Harper & Brothers, Klaw & Erlanger, and Henry Wallace against the Kalem Company, the moving picture film manufacturers. The suit was instituted to restrain the reproducing of certain scenes from "Ben Hur" and recover damages for the reproductions already made. Harper & Brothers own the copyright for the book, Klaw & Erlanger held the theatrical producing rights, and Mr. Wallace figured as a claimant for royalties and damages by reason of being the heir of the late author of the work, Gen. Lew Wallace.

According to some of the daily newspapers' accounts of and comments on the decision one would be almost forced to believe that the decision sounds the death knell of the moving picture industry. Such, however, is not the case by any means. As a matter of fact the decision in its general scope is most gratifying to the moving picture film manufacturers, as it stamps upon their products a recognition which has been persistently denied them. In the decision Judge Lacombe declares that, although in the nature of performances in which no words are spoken, the moving picture representations are dramatic performances. Heretofore the only branch of the copyright law under which the film manufacturers have been able to seek protection against infringements has been that applying to photographs. They have had bromide prints of each leading scene of a film made and filed in the copyright office in Washington and upon these a photograph copyright has been issued. This has proved to be wholly inadequate and last week the manufacturers authorized counsel to urge better protection for their productions as dramatic representations. In view of Judge Lacombe's decision it would seem that the culmination of this movement in favor of the manufacturers is practically only a matter of form.

The court rendering the decision referred to is of minor jurisdiction. To make sure of the soundness and stability in the interpretation of the law, it is understood that Mr. Frank L. Dyer, one of the counsel for the Edison Manufacturing Company, has joined hands with the counsel for the Kalem Company, Kerr, Page and Cooper, and the case will be carried up on appeal. There are several reasons for this consolidation of representation and community of interests, as it were. The Edison Company is being sued for making moving pictures of "Parsifal." To save time and expense the Kalem case is to be carried up on appeal as a test. Other cases pending, including the "Parsifal" one, will be held in abeyance pending the result. Mr. Dyer is also the special counsel selected by the Edison licensed manufacturers to secure protection for their productions as dramatic works, so that in his cooperation in the appeal referred to he is also perfecting his claim as special counsel to the manufacturers. The latter should have little or no trouble in getting what they want if Judge Lacombe is sustained on appeal.

For the present the main question in view is that of infringement. The question of damages receives but little attention, and it is not likely that it will figure much at any stage of the game. It will be a difficult undertaking to fix damages for the presentation of the pictures figuring in the suits. If "Ben Hur," "Parsifal" and such pictures formed an entire entertainment the task would be easier, but they have always been presented in conjunction with other successful moving picture subjects, which brings up the question as to which part of the programme was the actual money winner. The subjects upon which the suits hinge were sold and bought at the same prices as the other subjects which made up the programmes. No special price was asked or paid for them on the market, and no increased price of admission was asked because of their presentation, so that no special value can be attached to them on that score.

In some of the daily newspaper interviews it is stated "the decision will prevent something like a hundred moving picture productions of the play." As a matter of fact the suit against the Kalem Company only applies to the prints of the subject in the possession and under the control of the company. All prints disposed of before the suit was brought and which are not under injunction will be exhibited until the owner or exhibitor is enjoined by individual suits, and before they can be instituted the subject will have been shown and passed along the line like other subjects. Moving pictures are not like the plays themselves. The latter will sometimes run for months at a theatre. In such cases an injunction is effective. Moving pictures have a shorter life. The demand for frequent changes of programmes puts the best of them in the "has been" class in a remarkably short time and by the time an injunction is secured it is practically inoperative, except to prevent subsequent productions. It seems to be pretty well understood that the main object of the suit just decided is to establish a precedent for future productions. If the decision is sustained on appeal the question will not come up in the courts again in like form. The point had never been passed upon before and when it is finally settled the matter will end. All talk about the recovery of thousands of dollars damages is bosh. The profits of a manufacturer on any particular moving picture subject, no matter how successful it may be, either by virtue of its merits or its name, are far below what they are generally supposed to be, and to try and fasten profits upon such a subject in the exhibitor's box office is like locating a needle in a haystack. It will therefore be seen that a suit for damages on either basis would be a losing venture pecuniarily and it is pretty certain that all litigation will rest and end on final determination of the question of royalty on future productions.

There is absolutely no foundation for the claim that the decision just rendered has an important bearing upon the production of moving picture films. As a matter of fact the productions covered by the decision form but a very minute portion of the subjects that are produced. New pictures will make their appearance with the same regularity and it is not at all likely that their appearance will be on a royalty basis, as the manufacturers are continually reaching out for and securing new and novel ideas from all quarters. Many playwrights are now turning their attention to the work of formulating plots for the pictures and it would not be surprising if, before very long, the picture manufacturers would appear as plaintiffs and the theatrical managers as defendants in suits for infringement.

PRINTED "CELLIT."

Our esteemed correspondent, F. Paul Liesegang, of Dusseldorf, Germany, now sends us an interesting sample of fireproof film. It will be remembered that in a previous issue we commented on a sample of blank film which he forwarded us, to the effect that it would have been more interesting if the film were printed instead of blank.

"By kindness of the inventor, Dr. A. Eichengrün," writes our correspondent, "I am now able to send you a printed sample, but I regret it is a rather small piece. You will understand that the main difficulty is the blank film. Any house which makes sensitized film can easily coat it with their emulsion. This material, called "Cellit" by the inventor, is the result of seven years' work."

Mr. Liesegang then states that it is hoped that the film will be introduced in the trade in a few weeks, there being no difficulty whatsoever in producing the film at the present market price.

The printed sample submitted seems to answer all requirements. There is no deterioration of the photographic quality of the film and there is nothing about the appearance or texture of this fireproof film to distinguish it from the highly inflammable article now in use.

FROM A MERE READER.

Under the title "The End of a Nuisance, or The Advent of Another," a subscriber sends us the following:

Editor, VIEWS AND FILMS INDEX.
Dear Sir:—

I wish to make a few remarks by your leave:

The announcement has been made that the Moving Picture World is out of the moving picture business. This is certainly news to me as I never knew that it was in it. But I think that the best joke ever played on the moving picture business is the appearance of a sheet that calls itself the successor to the dead one under the name "Moving Picture News." (It is a fitting successor, too). I am taking the thing up for perusal; and I note in an article the following sentence: "Last week we gained the portals of the Biograph studio and saw them taking the 'Snow Man.'" This is certainly moving picture news! The film by this title has been on the market for many months, so that the writer is either a liar or he forgot to give somebody credit for the statement; outside of this, I think it is a case of the worthy editor having run short of news for his first edition, and printing any articles that have grown rusty on the files in an endeavor to fill up. This is certainly a great beginning and gives timely warning of what is to come. But we are prepared for it —bring it on.

Very truly yours,

S. ROSENTHAL.

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

CHAS. PATHÉ MAKES A STATEMENT.

The presence of Chas. Pathé in this country caused no end of speculation on the future policy of the great French concern, as regards the Film Service Association. The belief that he was dissatisfied with prevailing conditions was spread widely by those who had their axes to grind, but the following statement issued by Chas. Pathé, in person, explains the attitude of the concern:

"It is with the deepest regret that being unable to prolong my stay I find myself compelled to leave this beautiful country, for which I have the strongest feelings of admiration.

"But to confine myself to the subject which just now is of such interest to us all—renters and exhibitors as well as manufacturers—I must confess that while the United States is the country where the use of the cinematograph has spread to the greatest extent in the shortest space of time, it is at the same time the country where the exhibitions lack most in refinement. I think, in their own interest, the exhibitors should be more particular regarding the quality of their films, and they should also employ more experienced operators than they seem to do at the present time.

"My short visit here has enabled me to appreciate the courtesy of my colleagues, as well as their spirit of good fellowship. Their clear sightedness in business affairs has proven to them that a reduction in prices will greatly aid the renters to meet the present situation, and consequently they have not hesitated to consent to such a reduction.

"Of course, it is not possible to give in a printed formula all the different details regarding the manner in which the new situation must be handled, but I am convinced that from what I saw and heard at the two meetings I attended on the 29th and 30th of April, that the manufacturers are sincere in their willingness to do everything necessary to strengthen the position of the renters, who, we must not forget, are our most valued allies—almost our associates.

"I have not the slightest doubt that the renters themselves understand that their interests are identical with those of the manufacturers, and that consequently the only way to bring about a successful result is for them to stand together in their efforts to better trade conditions.

"For my own part, I shall, during the coming season, take a personal interest in selecting and bringing out scenes specially adapted to the American market, and there is no sacrifice I will not be willing to make in order to carry out my plans in this regard.

"From the legal standpoint Mr. Dyer (the learned counsel of the Edison Company) is doing all in his power to obtain from the Court legal recognition of the Edison patents. This will make the basis of our Association more complete, will strengthen the bonds of friendship which now unite us, at the same time furthering our business interests.

CHAS. PATHÉ."

MUSIC AND FILMS.

It may interest our readers to know that in one of the five-cent moving picture theatres in New York city a pianist is being employed who is a sure-enough graduate from the Berlin Conservatory of Music, having studied there and completed a course under the tutorship of Prof. Phillip Scharwenka.

The theatre is Harry Altman's house at 108th street and Madison avenue, and Arthur A. Barrow is the pianist. To begin with, be it known that the adults in that section of the great city are people who, as a rule, have enjoyed greater prosperity on the other side of the ocean, and being mainly of that very appreciative class, namely, Russian, Roumanian and Hungarian Jews, it is no easy matter to win their appreciation for things musical unless truly meritorious. When Mr. Altman opened this theatre he decided that, while he would certainly welcome the children of the neighborhood, who are a necessary element for the success of every show of the kind, he would cater somewhat to the adults of the neighborhood and bring them there after their day's labors. But what especial treat, novelty or invention could he offer? After conducting the place on the ordinary system for a few weeks an idea came to him—he would make a little greater investment and procure good music. It was with this idea in mind that he secured the services of Arthur A. Barrow, and the desired result came almost instantly.

The few adults who attended the performances soon became aware of the fact that a hand with a brain behind it was manipulating the keyboard of the piano, and the news spread quickly. To make matters brief, at the present time there can be found nightly an audience of grown-ups who, knowing good music when they hear it, smile indulgently to one another as fantasies by Wagner, Rubinstein, Mendelssohn and Beethoven float from beneath the player's hands, in company and proper mood with the story and scene portrayed on the sheet.

"It has always been my idea," said Mr. Barrow, when seen by a FILMS INDEX reporter, "that the pianists who at present furnish the accompaniment for the majority of the picture shows fail to use sufficient judgment in their work. It seems to me as if the prevailing style of musical accompaniment to moving picture films is not the kind which might appeal to the very best class of people. Of course it is very true that the main object for which folks come to the shows is to see the pictures; but, to my way of thinking, the next important factor to good films is good music. The public is now thoroughly familiar with the nationality of action of the various films. They know perfectly well that when the title of a subject bears the trade mark of the rooster they are to witness a French film by Pathé. Taking as an example a comic film showing gendarmes, officers, firemen, characteristic French citizens, women, children, etc., running through the streets, where are seen typical French cafés, 'pâtisseries' and other establishments, over which hang signs in French, is it good judgment to play any of our good old American coon rag-time? The scene portrayed necessarily conveys to the audience a strong atmosphere of foreign life, and the strains of 'The Girl Who Threw Me Down,' 'Harrigan,' 'Popularity' or the like must certainly strike the audience as woefully out of place.

"But if, on the other hand, the pianist played for this scene a few bars of some classical, double-time, rippling, bubbling, trippling melody, doesn't it appear as if that would be more appropriate? Keeping on the subject of foreign scenes, would one of those pathetic scenes between a lover and his peasant girl sweetheart strike home very strongly to the tune of 'That's What the Rose Said to Me,' 'Love Me and the World is Mine,' or 'Sweetheart Days'? You cannot make your audience imagine the French gallant or the demoiselle singing such a song; there is a feeling that if they heard it it would be Greek to them. On the other hand, doesn't it seem more appropriate that while the heartrending scene is taking place the soft tune of 'Hearts and Flowers' or the 'Melody in F' should be played in accompaniment? As a further instance, imagine the final scene of some foreign war drama (French, for instance); at the grand triumphant finish, when the French soldiers win whatever they have been fighting for or against, how dare any pianist ring out the strains of the 'Star Spangled Banner' or 'Hail, Columbia'? My choice for such a situation is 'Marseillaise,' now and always.

"The above are merely a few of the instances from a hundred which I can quote, but I use these as illustrations in my contentions that the knowledge of classical music makes a more sensible performance. There are selections in this class of music which will exactly fit situations purely by virtue of their melody for which no popular song ever written could be substituted. The better class of film lovers, I am glad to say, are quick to appreciate my style of accompaniment and it spurs one on to better effort."

Mr. Barrow's views on this subject are interesting, and if they could be presented to the general public it would prove to the advantage of the theatre owners. He doesn't deny that some popular songs often fit situations in the course of a film with a surprising degree of accuracy. But he contends that in such cases the value of the employment of such a song lies in its words; so that the spectator who doesn't happen to be familiar with the words of the song loses the entire effect; the virtue of classical music in this connection, on the other hand, lies purely in its melody—an only the deaf can lose such effect.

The operator of this house is D. Sheehan, of "Electroscope" fame. H is one of the oldest hands in th business, and what he doesn't kno about the mechanism of any machin ever made anywhere is not wort record. He has been employed b Harry Altman since the first sho given at this theatorium, and judgin by the comment and frequent expres sions of pleasure by the patrons th proprietor is justified when he says "My two jewels—Barrow and Shee han."

CHOKE COILS.

By H. E. Roys.

New York, May 7, 1908

Editor, VIEWS AND FILMS INDEX
New York City.

Dear Sir:—

The controversy between Mr. Hallberg and myself in your columns appears to have excited so much interest judging by the inquiries which I have received, that it seems to me that I am now called upon to help make clear just one thing—and that is the definition of a choke coil.

I contend that the Economizer is a choke coil and I don't deny that the principle is also the foundation of my Reactor; and this for the very simple reason that the most eminent authorities on electricity concur in the opinion that all two-to-one transformers (or any transformer) has for its primary a choke coil. The minute you close the switch preparatory to lighting the arc in the secondary circuit the primary at that time is a choke coil pure and simple, as it forces or chokes back the incoming coil.

Now on closing the carbons together the primary becomes a working coil. To support this contention, I refer to page 111 in the book on "Alternating Currents," the author's name being E. J. Houston, P. H. D. C. (Princeton); the co-writer is A. E. Kennelly, S. C. D. Page 698, "Dynamo Electro Machine," Silvanus P. Thompson, V. S. C. B. A. F. R. S.

Another thing I take exception to, is Mr. Hallberg's definition of a choke coil because he defines it as a "Quantity of sheet iron so constructed that there will be one or more air gaps in the iron circuit." This is not so, as it is not necessary that there should be any air gap whatsoever. To prove this, I refer to the coil used by the General Electric and Westingtonhouse Companies, and also his own primary coil. You will note that these have continuous iron

☞ **Special Kalem Headliner this week, the great sensational melodrama, KIDNAPPED FOR HATE, 695 Feet. Released May 15th. Lecture now ready. Kalem Co.**

circuits, thus disproving his own argument. The writer also states that there will be a disturbance on the lighting companies' systems when my Reactor is employed. As I take probably less current than the Economizer, and as both are what is called induction loads (induction load being such as a motor, or coil, or loops of wire, etc.), the Reactor would produce less disturbance on the line than the Economizer. As a matter of fact however, neither one of them ought to cause an inconveniencing drop on any well-regulated system. A drop can only be occasioned by an insufficiently supplied circuit or any overloading of the companies' transformers on the outside, as it might be taxed to its full capacity by furnishing other lighting power to such as nearby stores or other establishments; then, of course, the additional power required of it would render its voltage insufficient.

Regarding the statement that the Edison Company will not permit the employment of any choke coils on its system, I wish to say that every alternating current arc lamp—such as are used in stores—have one of these coils in the top, only it is on a smaller scale.

All of the systems of the Edison Co. are direct currents, and consequently they cannot use a reaction coil; but I have been told by their expert that if their systems were alternating currents they would undoubtedly use them, as it is the only possible way to reduce the voltage for an arc lamp.

Mr. Hallberg further claims that as I take less than 25 amperes it wouldn't give sufficient light for practical purpose. This is not so because in the number of places where my Reactor is installed the light is marvellous for its brilliancy and absence of the brown color so common with the use of a rheostat. It is the eating which proves the quality of the pudding, for it is the light on the screen which counts and is of most value to the showman.

Mr. Hallberg's own words are that the Economizer is built to receive the electric light company's currents into one coil, and another absolutely independent and separate coil makes new current of heavy amperage. Now should the operator by any chance or accident freeze the carbons (leave them together) for a time, the flow of current in the secondary or through the closed carbons would diminish the choking qualities in the primary coil, thereby allowing an undue passage of incoming current which would probably burn out; for his apparatus delivers its full capacity continuously and, of course, when the carbons are left together the result is an overload of the primary. I need only point out to support these contentions the number of transformers that are burned out by lighting companies through this same cause, even though they are fused. This cannot happen with the Reactor, for the reason that it automatically shuts off and limits the supply of current. Another disadvantage of transformers in the short arc is the close attention to carbons which is necessary to feed almost constantly, otherwise it will go out and thereby take the greater part of the operator's time in keeping his light lit. With the Reactor this close attention is not required, as the light can be maintained for quite a few minutes without any feeding or attention whatever.

A fact that is perhaps known to very few people is that transformers have been in use for twenty years and that none of these so-called new inventions are new inventions—they are merely adaptations.

Very truly yours,

HERMAN E. ROYS.

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IN THE SLIDE WORLD.

May 1st was the house-cleaning day in the stockroom of Spencer's select song slide service, one of the liveliest departments of Len Spencer's Lyceum. Every one of the more than 2,000 sets of song slides in this service were carefully inspected, condition noted and orders placed with De Witt C. Wheeler, Scott & Valentina, Al Simpson and other fellows who make good slides to replace and replenish all cracked, broken and missing slides. In addition thereto, heavy standing orders were placed for fresh stock of newest, latest and best goods obtainable. Len Spencer has certainly got the song slide material down to a fine point.

Music publishers of New York have banded themselves together to stamp out the pernicious abuse of the song slide courtesy and have determined to discontinue the practice of issuing song slides free to singing artists. The loss of the music publishers through the failure on the part of unscrupulous artists to return their song slide property has figured up into the thousands and an expense item that they have determined to do away with altogether. Mr. Fred Haviland is a prime mover in this laudable undertaking and has been assured of warm co-operation by the other publishers.

PACIFIC FLEET PICTURES.

Owing to their desire to get in some portions of the celebration in honor of the return of the Pacific Coast Fleet to San Francisco, the Kalem Company will release their Fleet Pictures next Saturday, May 16th.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

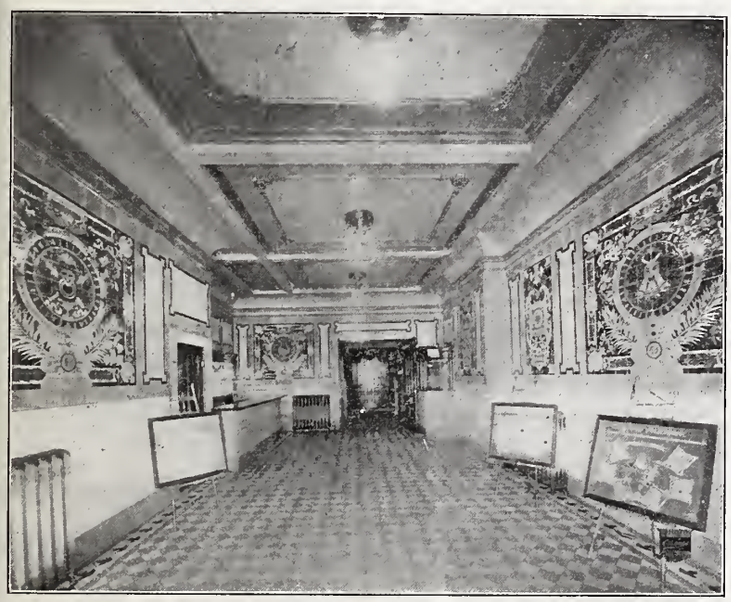
NEWS FOR SLIDE USERS.

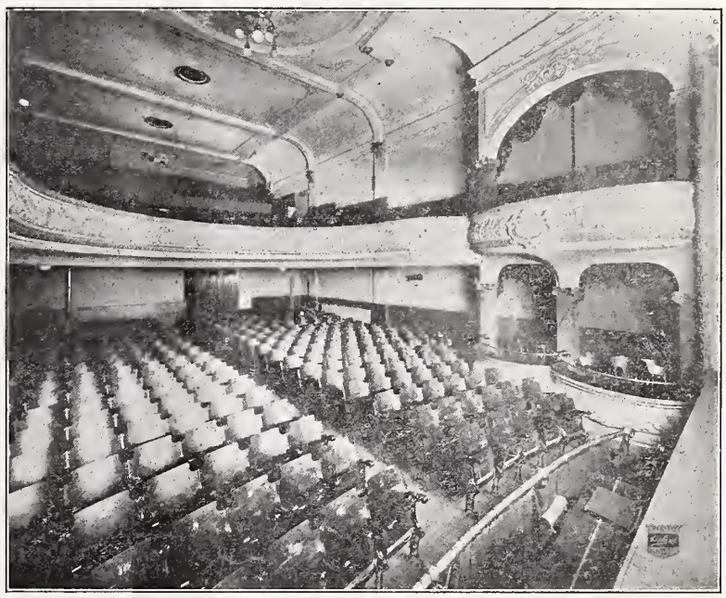
It may interest the profession to know that all of the good music publishers positively assert that they will furnish no more professional copies to anyone for any purpose whatsoever—except to legitimate performers who are doing their music purely as an advertisement for them. They positively state that all Slide Rental Houses, Film Exchanges, Slide Manufacturers and others who use their music as a means of profit must pay the trade price for same. They claim that these people are doing business and getting a profit as a result of the use of the music as well as from the slides.

They propose however, that the Slide Men as an accomodation to their customers shall purchase and pay for regular copies at the wholesale prices. They also propose to give the slide manufacturer illustrating the song the exclusive right to illustrate the said song and to publish this fact on the title page of the music, and otherwise, so that the purchaser of the music and slides shall know and obtain proper authorized illustrations. They propose that the manufacturer of song slides shall pay for this music the same price that they would charge to you or to any other wholesaler, therefore, whether you would get the slides from me or through them, you would have to pay exactly the same for music and slides in either case.

The price which they demand is from 10 to 12 cents per copy for regular copies and as before stated to you no professional copies, whatever, are to be given or sold. These are the sentiments of the principal music publishers of the City of New York at the present time and will quickly be followed by all of the other smaller ones. Now if this goes into effect as it certainly will and almost at once it will therefore be necessary for me to charge for the music exactly what I would pay for same.

This will be as an accommodation to my customers and to avoid delay and to





Two views of the "OUIMETOSCOPE," the magnificent moving picture house owned by L. E. OUIMET, in Montreal, Canada.

give them new publications with new and regular fresh copies of music. Of course on any of the older numbers for which I have professional copies at the present time I shall be pleased to furnish them free, as also in the case of any new songs on which I will be able to obtain free professional copies. Kindly therefore give me your views on the subject. You probably know I am the oldest and one of the best known Slide Makers of the country and in fact of the world, and if any movement of this kind is going to take place, I want to be at the top and would like my customers to back me up by having enough confidence in me to place standing orders with me for all of my new stuff. In this way I can furnish them with the slides, and music, that they may want as cheaply as they can possibly buy it by other means and much more promptly. Of course this applies principally to standing orders and to first orders as after that they can buy direct from the publisher or from me, if they so desire I do not propose in this transaction to make anything whatever on the music and will handle the same purely as an accommodation to my customers.

Yours,

A. L. Simpson.

[The entire professional copy scheme seems to be a matter to a great extent of generosity on the part of music publishers, and it is very true that the privilege has been extensively abused not only by professionals, but by publishers' employees who have seen fit to recognize favorites; by this means a great part of the general public is enjoying the privilege of free music. If in the opinion of the publishers, the only wise step is to abolish it, we think that the demand for illustrated songs justifies the payment of the few cents by the user. There should, however, be but one price, so that slide makers will have no occasion to make explanations to their customers. —Ed.]

THE EDENGRAPH.

The Edengraph projecting machine is the machine that made moving pictures so popular at the Eden Musée. For many years this house manufactured their own machine and would not fill outside orders prefering to keep their reputation showing the best and steadiest moving pictures in the country. Receiving so many applications for duplicate machines finally induced the inventor, Frank Cannock, to put his machine on the market. It is said to be the most perfect machine yet produced, practically frickerless, fireproof, and so simple and easy to operate that it is deserving of the title, "The King of all Projecting Machines."

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PRESENT AND FUTURE.

The New York Post comments intelligently on what we may be coming to in view of the spreading of moving picture theatres. Their progress is refered to as " a remarkable event in the history of amusement enterprises." Then the article goes on to say that the vaudeville obsession has received the attention of many critics, who have found in it, and rightly, proof of the average person's unwillingness, if not inability, to give continuous attention to anything whatsoever. In this respect no change is suggested. Films need be no longer and no shorter than the taste of audiences may demand. But in other respects, what has the moving picture theatre to offer in comparison with "refined vaudeville?" Is the change a step up or a step down?

The economic motive must be strong, to begin with. Even the poorest theatre must have what purports to be scenery, scene-shifters, and actors. The moving picture manager dispenses with all these. His salary list, so far as the performance is concerned, is cut down to one man who turns the crank. His other bills come in from the electric light company and the corporation which supplies the machinery and films. The irreducible minimum of dramatic performance has been reduced. But this is not all. The total expense may not be more than half that of the most incompetent troupe of acrobats, jugglers, and song and dance "artists." Yet the possibilities of entertainment, instead of being curtailed, are multiplied indefinitely. While the novelty of the device, of course, wore off years ago, and no one longer goes to see moving pictures simply because they are moving pictures, practically no one except a few Polar explorers and other lecturers has ever used it with seriousness or dignity. No one suggests that the actor's art has been robbed of the tragedy that lay in its transitoriness. Nevertheless, gestures, expression, every physical attribute of a great impersonation, may be enjoyed by many audiences at the same time, or by spectators after the player himself is dead. The voice we have in the talking machine; and the claim that by means of its records future generations will know the voices of our orators and singers is intrinsically no more valid than that which could be put forward by the moving picture man.

Varied opportunities for edification, however, remain unused. There are, to be sure, views of great pageants and such other events of interest as may be planned for in advance. It must be acknowledged, too, that the car-platform panoramas of scenery in various parts of this and other countries are profitable enough in their way. Now and then there is thrown on the screen, as in a tiny section of the world's fair, a show of some industrial process that is worth while. Generally, the object is pure amusement, diversified now and then by grisly emotions.

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The marriage of the cinematograph and the phonograph never having been harmonious, so that words can never be suited to action in the mechanical theatre, the novelties which this institution has developed are necessarily in the line of pantomime. Transformation scenes such as never were on sea or land are easy of achievement by cutting and patching films. Mephisto needs no trap-door. He vanishes into a hatful of smoke before the Doctor's eyes. The Beast need not even go behind a tree to turn into the fairy prince. Two clowns can be rolled into one, and that one divided into three, without any apparent break in the continuity. As yet, however, most of the pantomimes are of a decidedly elementary sort. In nearly all there is a hue and cry episode. One character, usually a tramp, steals a baby, or a gold watch, or a canary-bird, and the rest pursue him. He falls down stairs, drops out of windows, swims rivers, and jumps fences, while after him scurry policeman, nursery-maid, dandy, farmer, market-man, and all the rest pell-mell.

Audiences like foreign scenes and foreign costumes it is said, but since there is a heavy duty on the films, it has been thought wise to bring the foreign scenes and the foreign costumes here. This is not a new industry, to be sure. The battle of Spion Kop was fought years ago in New Jersey, we recall, while trains have repeatedly been held up by desperadoes on the frontier of Long Island. But the manufacturers hope to do far better in the future, and render this country independent of foreign pauper labor even for its pictures of coronations.

Whether there is here the germ of a new art remains to be seen. It has been suggested that we are experiencing a return to the point of view of those guileless days when the Punch and Judy show was everywhere. The likeness, we think, ends with the fact that one man conducts such exhibition with the assistance of some paraphernalia. The pictorial pantomime tends naturally to complexity. Its cost is distributed among so many licensees that lavishness of production becomes possible. Pantomime belongs historically to but a few conventionalized characters. It may now have as many as an extravaganza. The unities are not to be considered at all. From Central Park in midwinter, the audience may be transported in an instant to a cannibal island under a tropical sun, with an ocean of real water about it. Manifestly, there can be almost as much difference between the best and the worst of such representations as between the best and worst of our plays or our music. Yet a genius may some day express himself through the medium of the celluloid film and the muslin screen.

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WHAT LAWMAKERS ARE DOING.

CLEVELAND ORDINANCE.

The City Council at Cleveland, Ohio, as adopted the following ordinance, roviding for the installation of mov-ng picture machines:

"Every picture machine installed or perated in the city of Cleveland shall e inclosed within a booth, the frame of which shall be composed of angle iron ot less than one inch by one inch by ne-eigth inch, properly braced to se-ure rigidity, and securely riveted or olted at the joints. Every such booth hall be sheathed and roofed with sheet ron of not less than No. 20 B. & S. auge, or with one-quarter inch hard sbestos board or asbestos lumber, in ither case to be securely riveted or olted to the angle iron frame, or with oard covered with asbestos at least ne-eighth inch thick, and the surface rotected by a covering of sheet metal ot less than No. 20 B. & S. gauge with ome non-conducting material on the loor. All shelves, furniture and fixtures within the booth shall be constructed of a non-combustible material, and no combustible material of any sort whatever shall be permitted or allowed to be within such booth, except the films used in the operation of the machine.

"All electric wiring must be provided with non-inflammable insulation. Each lamp connected with a picture machine must be provided with a separate switch located within the booth. There shall also be two switches controlling the lights in the exhibition room, one of which shall be operated from the booth and the other so placed that it is within the reach of the ticket-taker or other person stationed at the entrance door. There shall be provided a separate system of lighting, controlled by a switch board located within the reach of the ticket-taker operating red signal lamps, and there shall be one such lamp placed at each exit (with a sign) which sign shall be marked "Exit" in letters not less than five inches high.

"All picture machines shall be equipped with incombustible magazines for receiving and delivering the films during the operation of the machine. A shutter must be provided and placed in front of the condenser of the machine, so arranged that same can be instantly closed by the operator. Films not in the machine shall be kept in metal boxes, with tight fitting covers, within the booth inclosing the machine. Hot carbons taken from the lamps shall be deposited in a metal receptacle.

"Male persons of not less than eighteen years of age shall be employed or permitted to operate any picture machine herein described and only after proper examination by the Inspector of Buildings of the City of Cleveland as to qualifications and competency, and after being granted a license by said Building Inspector, and such license shall be posted in a conspicuous place upon the premises where such operator may be employed.

"No individual partnership nor corporation shall be permitted to conduct the business of moving picture exhibitions, as herein described, until the applicant therefore has procured from the City Building Inspector his certificate that the premises wherein the exhibitions are to be given and the apparatus used in connection with the said exhibitions are in compliance with this ordinance. The Building Inspector shall have authority, and it shall be his duty to revoke the license issued to any person, firm or corporation for conducting or maintaining picture machine exhibitions when he shall be satisfied that such licensee has violated any of the provisions of this ordinance. Provided, however, before revoking such license opportunity shall be given such licensee to appear before said Building Inspector and prove, if possible, cause why the same should not be revoked.

"Electricity shall be used throughout for border, footlights and stage purposes. The requirements herein named so far as installation of moving picture devise is concerned, the construction and location of booth, shall apply also to theatres, churches, schools and public halls in the City of Cleveland. Any person, firm or corporation operating a picture machine without complying with all the provisions of this ordinance, or who shall violate any of the same, shall be deemed guilty of a misdemeanor, and upon the conviction thereof shall be punished by a fine of not to exceed fifty dollars for the first offense and not to exceed $200 for each and every subsequent offense."

BRIDGEPORT, CONN.

Be it ordained by the Common Council of the City of Bridgeport:

Sec. 1. No person shall keep or permit to be kept any place, building, or other structure wherein to exhibit moving pictures, films or slides from ma-

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Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.
Pretty Flower Girl	557 ft.
The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.
Haunted Castle	688 ft.
The False Coin	410 ft.
A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.
Clog Making in Brittany	410 ft.
For Kate's Health	426 ft.
Diabolical Pickpocket	459 ft.
Harry, the Country Postman	639 ft.
The Poacher's Wife	295 ft.
A Disastrous Oversight	344 ft.
Under the Livery	393 ft.
Workman's Revenge	623 ft.
A Poor Man's Romance	688 ft.
A French Guard's Bride	590 ft.
A Miser's Punishment	360 ft.
Give Me Back My Dummy	180 ft.
Unwilling Chiropodist	590 ft.
Thirsty Moving Men	442 ft.
The Nomads	377 ft.
Engaged Against His Will	557 ft.
Useful Present for a Child	475 ft.
Hunchback Brings Luck	393 ft.
A Visit to the Public Nursery	442 ft.

EDISON.

The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.
Animated Snowballs	795 ft.

LUBIN.

The Great Jewel Robbery	820 ft.
The Automatic Laundry	361 ft.
The "Merry Widow" Hats	566 ft.
The Cause of All the Trouble	905 ft.
The Bride's Dream	825 ft.
The Mysterious Phonograph	505 ft.
Stop That Alarm	361 ft.
Bride's Dream	825 ft.
The Fatal Card	1,050 ft.
Willie's Party	450 ft.
The Wrong Overcoats	372 ft.
Parents Devotion	560 ft.
Neighborly Neighbors	395 ft.

VITAGRAPH.

The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.
Who Needed the Dough?	270 ft.
After Midnight	325 ft.
Troubles of a Flirt	395 ft.
The Fresh Air Fiend	445 ft.

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Presidential Possibilities	825 ft.
The Night Riders	815 ft.
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Scarlet Letter	900 ft.
Way Down East	1,000 ft.
Henry Hudson	777 ft.

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Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
Man in the Overalls	850 ft.
Mystery of Diamond Necklace	1,000 ft.
Swashbuckler	325 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
The French Spy	920 ft.
The Mad Musician	480 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.
The Dog Cop	585 ft.

MÉLIES.

A Lover's Hazing	468 ft.
The Catholic Centennial Celebration	950 ft.
In the Barber Shop	180 ft.
A Mistaken Identity	355 ft.
Long Distance Wireless Photography	366 ft.
A Night with Masqueraders in Paris	363 ft.
The Prophetess of Thebes	458 ft

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chines, magic lanterns or any other device or devices unless a license shall have been issued to the keeper therefor, as herein provided.

Sec. 2. The keeper or proprietor of said place, building, or other structure used as aforesaid shall install his moving picture machines in the following manner:

The top reel shall be encased in an iron or other metallic box with a hole in the bottom only large enough for the film to pass through. No solder shall be used in the construction of this box. The door to such box shall open on a hinge and be shut by a spring.

An iron or other metallic box shall be so adjusted directly under the condenser, to receive the film as soon as it has passed the condenser, as to allow the film to pass into such box through a hole only large enough therefor. The door of such box shall open on a hinge and be held shut by a spring. No solder shall be used in the construction of said box.

The handle or crank used in operating the machine shall be secured to the spindle or shaft by a spring or other device so that there will be no possibility of its coming off and allowing the film to stop in front of the lamp.

A shutter shall be placed in front of the condenser as arranged as to be automatically closed at any instant such machine should be stopped for any reason.

The arc lamp shall be enclosed by a perforated metallic covering with isinglass or mica doors, and a metal pan to catch the sparks shall be placed thereunder.

All films shall be kept in metal boxes with tight fitting covers.

The rheostat or current regulating machines shall be kept in a metallic box.

The operating booth and the woodwork surrounding the location of the said rheostat shall be covered with an asbestos covering.

The aisles of any place, building or auditorium shall be at least three (3) feet wide.

Sec. 3. Every place, building or other structure so used as aforesaid shall have at least three unobstructed exits opening out doors, and the passageway leading to all such exits shall be on a level with the floors from which they so open, or on a very gently inclined plane; and the said exits shall be at least thirty-two (32) inches wide. The doors to all such exits shall be on easy swinging hinges, or so hung as to swing or open outward.

Sec. 4. The superintendent of police may issue a license to the keeper of any such place as aforesaid.

Sec. 5. The applicant for such license shall pay for each place or auditorium occupied by him for the aforesaid purposes, Five (5) Dollars per moth.

HOBOKEN (N. J.) REPORT.

The Town Improvement Association of West Hoboken at its last meeting declared war against moving picture shows which do not have sufficient exits and few or no safeguards against fire. The association decided that it will urge the Council to adopt an ordinance providing restrictions, and will persist in its demands until every amusement resort in the town is made safe.

The executive committee reported that its members had visited the various motion pictures in the town, and found many causes for criticism. Its report declares that some of the so-called emergency exits are merely a farce, and that in every instance except one the doors in those exits were either locked or hooked.

In one place a stove containing a fire stood directly in front of the emergency exit. In another place, the exits were on the sides, but there were no aisles on either side or through the middle leading to either of the exits.

The report further says:

"The door-sills were all three feet above ground, and there were no steps or platforms outside of same. In case these doors were used, it will be seen that the people would step out and fall on the ground and many would be injured. In the one instance where the emergency exits were unfastened, they opened into a hallway, and there was a vestibule door locked, and another front door shut, both opening between this hallway and the street.

"In still another, the door in the emergency exit opened into a funiture store, and was hooked on the furniture store side; besides, a lounge was against the door, and from inquiry we learned that there was no arrangement by which the furniture store was always open and someone at all times on guard to unhook the door and remove the articles blocking the exit."

The committee also prepared a list of specifications, which the association will send to the Council. Some of the recommendations are that partitions in these resorts should be fireproof; doors should not be less than four feet wide; glass store fronts should be removed to the full width of the building for an exit in an emergency; proper safeguards around the film machine; regulations for side exits and the enforcement.

The association believes owners of these resorts will welcome such restrictions, as it will inspire public confidence.

[*We feel with the committee that decent owners will surely aid them toward winning for the nickle shows the respect of the community.*—EDITOR.]

DETROIT'S PROPOSITION.

The Aldermen of Detroit, Mich., will in all probability adopt the following ordinance:

"It shall be the duty of the Fire Marshal to inspect all such penny exhibits, phonographic exhibits, nickelodeons, novelty theatres, exhibits of moving pictures, shows, exhibits or amusements of a like character, with reference to the safety from fire of the arrangement thereof, and the proposed operation thereof, and to furnish such prospective licensee a written certificate of such inspection, if favorable.

"It shall be the duty of any proprietor, lessee or manager of any penny exhibit, phonographic exhibit, nickelodeon, novelty theatre, exhibit of moving pictures, or any show, exhibit or amusement of a like character, before making any changes in the construction or arrangement or operation thereof, to obtain new certificates of inspection from the Board of Building Inspectors and Fire Marshal.

"No proprietor, lessee or manager of any penny exhibit, phonographic exhibit, nickelodeon, novelty theatre, exhibit of moving pictures, or any show, exhibit or amusement of a like character, shall operate the same except for the purpose of such inspection nor admit the public thereto, until he shall have obtained such certificate of inspection from the Board of Building Inspectors and Fire Marshal required by sections 1, 2 and 3 of this ordinance.

"Before any license shall be issued for the use of any penny exhibit, phonographic exhibit, nickelodeon, novelty theatre, exhibit of moving pictures, or any show, exhibit or amusement of a like character it shall be the duty of the license clerk to require the certificates from the Board of Building Inspectors and Fire Marshal in accordance with the provisions of sections 1 and 2 of

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this ordinance. The Mayor shall have power and it shall be his duty to refuse a license or revoke any license heretofore or hereafter granted for the use of any such penny exhibit, phonographic exhibit, nickelodeon, novelty theatre, exhibit of moving pictures, or any show, exhibit or amusement of a like character, in case of the failure or neglect of the proprietor, lessee or manager thereof to comply with the provisions of this ordinance.

"Any person or persons, company or corporation violating any of the provisions of this ordinance shall, upon conviction thereof, be fined not more than One Hundred Dollars, and in case of the conviction of any person or persons for any violation thereof, such person or persons may, in addition to such fine, be imprisoned in the Detroit House of Correction for a period not exceeding six months, or both such fine and imprisonment, in the discretion of the Court."

LICENSE COSTS $100.

The Council of Wilmington, Del., has prescribed an annual license fee of One Hundred Dollars for moving picture shows, the amount having been boosted from $25, which was the first figure proposed. These are the further provisions:

"It shall not be lawful to exhibit in any building, garden, grounds, concert-room, saloon, or other place or places, or in any room or other enclosure within the city of Wilmington, any moving picture exhibition until a license for such building, garden, grounds, concert-room saloon or other place or places, or room or enclosure, shall have first been granted by the mayor of said city to the lessee or proprietor thereof, for which license the said lessee or proprietor shall pay a fee of $75, and which license shall be good and available thereafter for the whole or any portion of one calendar year beginning on the first day of January of each year. Provided, That this section shall not apply to any church or other place not devoted to the business of such exhibitions so as to require the payment of the said license fee for the giving of a single exhibition of moving pictures, and provided further, that all licenses shall be paid for pro rata from the time of issuance until its expiration the following December 31.

"It shall be unlawful to operate any moving picture machine unless the person so operating shall be over 18 years of age. And further, That it shall be unlawful for any operator or other person or persons at any time to smoke or carry matches into the operating booth hereinafter provided for, and no oil lamp shall be permitted there, nor shall illuminating gas be introduced into said booths.

"That a patent fire extinguisher shall be placed at or near each entrance, also that it be required that a patent fire extinguisher shall be placed in each operating booth.

"All moving picture machines must be equipped with fireproof magazines for the top reel and tension take-up devices with fireproof magazines for the bottom reel. Said machines, together with the person operating the same, shall be enclosed in booths lined with asbestos, sheet iron or tin. All films shall be kept at all times when not in use in metal cases, and shall be removed at least two feet from the machines.

"Before any license shall be granted as provided in Section 1 hereof, the committee known as the Building committee of City Council in connection with the building inspector and the chief of the fire department shall certify to the mayor that they have inspected such place, places, rooms and enclosures and the equipment and exits thereof, and that they approve such application for license. The building committee of City Council in connection with the said building inspector and chief of the fire department are hereby authorized to make such rules and regulations as they may deem necessary and proper and which are not inconsistent with the provisions herein in respect to all machines, appliances or the accessories thereof or thereto used in connection with or as part of the said moving picture exhibition. These rules and regulations shall after having been ordered apply to all moving picture exhibitions within the city of Wilmington.

"The police commissioners shall have power to prevent the operation of any moving picture machine by reason of the requirements of the foregoing sections not being fulfilled or by reason of any other cause that in their opinion endangers the public safety.

"Any person or corporation violating any of the provisions of this ordinance shall be subject to a penalty of one hundred dollars, to be recovered as penalties of like amount are now by law recoverable."

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Latest Films of All Makers

One of Pathé Frères' new films for this week is entitled "PRETTY DAIRYMAID." A winsome looking lass is the dairymaid of an old couple who, being very kindhearted, have adopted a lunatic. This maniac falls in love with the pretty lass, and following her one day to the market witnesses the forest guard kissing his love in exchange for toll money when crossing the villa bridge. Infuriated by this, the baffled lover rushes back and swears vengeance on the girl and her lover, and soon puts his throat into execution. With a lunatic's cunning he steals the guard's rifle, and awaiting the girl's return shoots her dead as she passes before his hiding place. The deed accomplished, he puts the compromising cartridge case near the dead body and brings the rifle back to its place unperceived. Peasants finding the corpse soon after and recognizing the cartridge belt have the guard arrested for murder. The lunatic is then avenged, as both his love and rival are done away with, but his conscience proves to be a terrible companion for his guilty soul, and at last, overcome by remorse, we see him prostrate before the murdered lassie's grave begging for forgiveness of his crime. A clergyman happening by and hearing the crazy man's ravings hastens to summon the police. The patrolmen soon arrive at the cemetery, but the lunatic, hearing them approach, rushes away and onto a high cliff, where, in a fit of terror, now that his crime has found him out, leaps down into the roaring sea. The guardsman is immediately acquitted and restored to the high place he formerly held in the esteem of his fellow men.

"NOBLEMAN'S RIGHTS," also by Pathé Frères. A cruel nobleman is seen riding through his vast domains and collecting the taxes of his impoverished tenants. If some of the poor farmers of his estate are unable to pay the heavy yearly dues he commands his overseer to seize all the cattle and horses, and thus leave the poor people to starve and toil until they can again collect enough money to fill his bottomless coffers. Thus we follow the almighty master from farm to farm, and his cruelty is felt wherever he stops, until reaching the prosperous house of one of his vassals he commits a barbarous deed which is going to seal his fate. He sees the pretty daughter of his vassal and has her taken to his castle. The father objecting to this outrage, the infuriated ruler has him flogged and tied to a post to die. Rescued by his young son, the robbed man rushes from farm to farm, haranguing the terrified workers, rouses them to such a pitch that soon a powerful host of primitively armed men is seen marching towards the castle. The unsuspecting tyrant is soon captured and is going to be stoned by the infuriated peasantry when the captive's wife, hearing of her husband's peril, rushes to the scene. Now, the noble woman has a kind heart and has always been good to the poor sufferers, who on hearing her plead for mercy doff their hats and release their prey. The nobleman just saved from the jaws of death understands that kindness goes further than brutality, and going to a crucifix near by swears to God that his life will henceforth be one of kind and noble deeds.

A "PRETTY FLOWER GIRL," by Pathé Frères, having sold some flowers to a rich nobleman is leaving the beautiful park, when hearing steps following at the back she turns round and finds her customer of a few minutes ago with hat in hand telling her that he loves her and has loved her from the very first moment he set eyes on her pretty face. She laughs at his declarations but being flattered by the rich man's attention allows him to follow her through the park. Arriving at the gates they make an appointment for the same evening and depart. The rendezvous is next seen and the two are talking like old lovers, perfectly happy, and so wrapped up in each other that they do not notice the lady of the house watching them. The forsaken wife departs unperceived by the guilty couple, and on reaching the house is soon dressed up in man's clothes and returns to the meeting place. There she flirts with the flower girl, who, finding the newcomer more to her taste, leaves the infuriated nobleman and departs with her new conquest. The rejected suitor follows the retreating couple and on reaching a free space hails his youthful rival and they are soon fighting for the band of the flirt. The disguised woman is, however, apparently no match for her husband for she suddenly puts her hand to her heart and is going to fall when the victor of the contest, grabbing hold of his defeated enemy, notices that he wears a wig and pulling it off recognizes his wife. He believes he has killed the woman he really loves when she jumps to her feet, thinking that the lesson inflicted on her husband has been severe enough and explains that she only feigned a wound to stop the ridiculous duel and bring him back to reason. They are both seen departing arm in arm before the amazed and baffled young flower girl.

"JAPANESE BUTTERFLIES," by Pathé Frères. Two Japanese artists having drawn a silk worm on a screen, the animal takes life and starts spinning its cocoon and is soon hidden in its silken prison. The cocoon being now fully in view, it suddenly splits open and a beautiful butterfly takes its flight. After having fluttered for a while the magnificent insect comes back to earth and then undergoes a number of changes, presenting to the astonished eye of the spectator the most glorious display of colors, which blend from the darkest shades into the most delicate hues. This marvelous color dream over the butterfly transforms itself once more and a charming young woman makes one soon forget the beauties of the previous wonder by eclipsing it with a most graceful and fascinating Loie Fuller dance. This feat at an end the woman disappears as by enchantment, and the last scene shows a thousand butterflies rising towards heaven.

Pathé Frères' "ARTIST'S INHERITANCE" shows a young artist rich in talent and hopes, but poor in money and comforts, receiving a registered letter informing him of the death of a wealthy relation and of his falling heir to a big sum of money. On receiving this welcome and timely news our young Rubens starts out to inform his friends, and after many discussions as to how they will spend the first night they all decide on a good dinner. Now a dinner is a very fine and agreeable thing, especially when one is as hungry as our young future artist, but to have such a feast one must have money, and the general call for funds has only produced about one dollar. So they all go, armed with the letter, telling of the heritage to all the traders of the district. First the latter refuse to give our young men any goods except against cash, but on reading the letter soon change their minds, and the whole troupe of merry makers return laden with eatables and wine. They get royally drunk, and one of their comrades falling unconscious under the table, they dress him up in a knight's armor, when hearing the police coming up to arrest them for disturbing the peace of the town, they place the disguised drunkard against the door and climb out themselves through the roof. They reach the street by means of the gutter just in time to see the modern warrior being taken to the police station. They all fall against each other, laughing at the good joke played on police and friend.

"STOLEN SAUSAGE," by Pathé Frères. Two robbers having stolen a long string of sausages run off with their booty and arriving at a secluded spot start eating their spoil when they are disturbed by two policemen who have followed their trail. Recognizing the guards' uniforms, the two men rush away, not forgetting, however, to take along with them their string of stolen goods. They climb a wall and let themselves down on the other side, using the string of sausages as a rope; still being pursued, they come to a house not yet completed. They climb up the scaffolding, but in doing so they have let the string of stolen eatables hang at the back of them. One of the policemen, seeing an opportunity to overtake the miscreants, seizes the dangling sausages and is pulled up by the retreating men. A wild chase on roofs ensues, till finally the thiefs are captured and led to prison, tied together by the sausages they had stolen.

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BY THE TIME THIS

Issue of The Index reaches you my $200 cash prize contest will be closed. Don't ask me when the winners will be announced. I am simply swamped with letters, each containing ideas for a moving picture feature film. When the other two judges (Mr. Montagu and Mr. Selig) saw the mail they must go through, they were horrified. But they were game, too, and are trying to pick the winners as fast as possible. Announcements to be made later.

PARK MANAGERS

And Chautauqua entertainers will do well to get their names on my list immediately for feature films and others. I have extra copies of such films as the "Holy City" and "Passion Play" and "Burns-Moir Scrap" and "Great Goebel Tragedy," etc., etc., but the demand for them is so terrific that I have to fill orders in rotation. Don't putter away your time on inadequately equipped houses—write to

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"OSCAR'S ELOPEMENT," by Pathé Frères. Oscar is a young boy still at college, and although he has no signs of manhood on his upper lip he thinks that he is a fullgrown man and decides therefore to make a fool of himself, and immediately falls in love with his father's cook. The portly and foolish old woman, thinking it charming to have a youth for an admirer and not forgetting that she is greatly honored by being chosen by her master's son, even if he is a school boy, encourages the lad and they both decide to elope. The next day they buy an old fashioned tricycle and, the woman at the handle bar and the boy standing on the back wheels, they depart for their venture. On the road they meet a photographer and, the cook perched on her machine, poses before the lens, her lover holding on behind to stop the tricycle from rushing down hill. All is getting on fine when the boy loses his grip and the cook and her vehicle go dashing down the road, knocking down the operator. Several other accidents happen to the couple, until reaching the top of a hill after strenuous efforts they are surrounded by two policemen who, recognizing them as the two for whose arrest the infuriated father has just sworn out a warrant, lead them back to the man. The boy receives a sound thrashing and the cook is dismissed at once, which she does not seem to mind, however, having fallen in love at first sight with one of the policemen, and they depart arm in arm.

In "LOCKED UP," by Pathé Frères, a soldier having obtained special leave from his colonel to stay out of the barracks until midnight departs from headquarters in high glee and, stopping at the first café, orders a glass of beer and writes a letter to his sweetheart informing her that he will call that evening at 9 P. M., in her employers' kitchen. Having posted his note he stops at a hotel to wash and brush up so as to look his very best when he pays his call. His toilet being finished our lover tries to open the door, looks in vain for the latch and, finding none, tries to push his way out. Now the door of the compartment is a swinging door and need only be pushed to gain the outer world, but our soldier is a country bumpkin and has never seen such devices before. He therefore goes on struggling for hours, until, infuriated at being held a prisoner, he takes his sword and cuts through the partition into the street. Aroused by the noise the waiter enters and finds our dragoon half way through the wall looking at the kitchen window of the opposite house, where his sweetheart, disappointed at his non-appearance, is flirting with a young student. Disgusted, the soldier returns to the barracks and there is put into prison for being three hours late. Alone in the cold cell our friend has time to meditate on his misfortune and his stupidity.

In Pathé's "MOUNTAINEER'S SON" two poachers, well known for their skill in killing game as well as for their luck in dodging the police, are seen departing for one of their hunts accompanied by the leader's son and wife. They soon disappear in the mountains, and the wife and son returning hear a noise in their cottage. The woman enters and finds a burglar at work collecting their valuables together. She seizes a gun and compels the malefactor to leave the house without carrying on his wicked designs. Infuriated by his failure the thief resolves to avenge himself, so hurrying to the little village further on goes to the police court, where he promises to deliver up the two poachers for a sum of 500 dollars. The police accept and our burglar thinks he will have his revenge; but not so, for the hunter's son has followed his footsteps and overheard his conversation with the police and goes to the spot where police and criminal are to meet. The burglar arriving first, the boy creeps up behind his victim, and before another minute has elapsed the youth hurls the unsuspecting man down the ravine into a precipice. The little hero then rushes to where his father is hunting, warns him of his great peril and we leave them hurrying to a place of safety. We now return to the top of the black mountain, where the officers are to meet the betrayer and capture the poachers. They are soon seen arriving, but not finding anyone and it being past the appointed hour, they begin looking for their man, and whilst gazing down the ravine see the prostrate form of a human body; they all rush down the steep sides of the mountain in their anxiety to reach the unfortunate below. They soon recognize their leader, now dead, and believing that he has met with a terrible accident on the black mountain top, quietly take him away, and thus the terrible tragedy is ended—the ravine being the only one knowing the truth of the sad tale.

Pathé Frères: "LITTLE CHIMNEY-SWEEP." A wealthy man, his young wife and a friend are finishing their meal, when the little boy of the house enters, and being asked by his mother to play the violin the little man starts the pretty melody of Jocelyn's "Berceuse." Soon after the husband departs, and the friend quickly rising takes hold of the young woman's hand and declares he is passionately in love with her, but being severely rebuked glides out of the room, a cruel smile of hatred on his face. We follow the coward to a secluded spot, where we see him talking under his breath to two footpads, he then jumps into his motor car and we next see him paying a nocturnal visit to the married couple's house. He breaks in the little boy's room, orders the child to be gagged and placed in the waiting automobile, which he drives recklessly to a dingy cottage, where he deposits the infant. Returning to his friends' mansion he witnesses the terrible grief of the bereaved mother and is avenged for the slight put upon him when he declared his love. Meanwhile the little boy has become a waif of the world, a chimney-sweep, and is terribly ill-treated by his employer, who gives him more blows than food. The poor little fellow and his companion are broken hearted, when they come to a beautiful house. In front of the iron gates an old man is playing the violin for a penny. The little sweep remembers he too can perform on the instrument, takes it from the hands of the beggar and plays the "Berceuse"—his mother's beloved piece. The windows of the castle are opened, a woman is sitting prostrate on a couch, she hears the strains of the fiddle, recognizes the never forgotten melody and rushing out to the gate finds her darling, thin and worn but alive. She takes him to her heart, not forgetting his little companion, and begs for particulars of the kidnapping, when father and friends come in. The little sweep points out to the recoiling man next to his father, and understanding the truth, the head of the house has the coward convicted for life.

The "CATHOLIC CENTENNIAL CELEBRATION" (Méliès) is the only picture taken of the archdiocese of New York. Some of the scenes shown are the celebration of children during the centenary week, grand celebration at the St. Patrick's Cathedral, procession of cardinals and prelates, from Archbishop Farley's residence to the Cathedral; the monster parade on Saturday, May 2nd, showing the St. Francis Xavier cadets, De La Salle Academy cadets, Bohemian Catholic Societies, Classon Point cadets, The Knights of Columbus and detachments from the several parishes of the archdiocese of New York.

Lubin has taken note of the new feminine headgear, and now we have a film, "THE 'MERRY WIDOW' HATS." Two young ladies having an appointment with their best fellows don their latest millinery creation, "The Merry Widow Hats." When the young men arrive and see the new headgear they lose their balance and tumble down the stairs. They go to a dance where the Merry Widow Hats cause more trouble. They are ejected from A Moving Picture place where the Merry Widow Hats obstruct the views, and cause a panic in the street cars. The Merry Widow Hats do not appeal to father who decides to supply hats of his own selection to the great consternation of the two young ladies.

"THE AUTOMATIC LAUNDRY" is a new Lubin offering this week. This film shows the latest and greatest invention of the age. All you have to do is visit the new establishment and

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My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
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Waiting for the Summer Time and You.
Two Dirty Little Hands.
What the Rose Said to Me.
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you come out with your laundry and clothes washed, ironed, and fixed up like new. The proprietor takes off your clothes as by magic and throws them on you in the same way. A tramp who visits the establishment needs not only washing of bis clothes but also a good washing himself, so the proprietor thinks. He therefore tbrows him in the compartment marked "family washing" after which the tramp comes out a perfect dude.

"THE GAMBLER" is the latest film by the Vitagraph Company of America. Outside a pretty cottage a charming young girl is waiting for her sweetheart. He presently appears attired in a miner's suit, with tools, etc., strung to the saddle. He dismounts, bids her farewell, remounts and rides away to seek his fortune. The girl waves good-bye, controls her feelings admirably until her lover is out of sight, then busts into tears and enters the house. The fortune seeker pursues his way over the mountains where we see him pausing occasionally and examining the rock, taking specimens wherever appearances look promising. Pursuing his way be comes upon a miner who has fallen over a cliff and injured himself. Our young man lifts him tenderly and assists him to his cabin, puts him to bed and makes him as comfortable as possible. In conversation the young man tells of his desire to locate a claim. The other draws a rough sketch of a spot he had discovered at the time of the accident, shows samples of the ore and offers to divide the profits if his companion will take up the work. Our hero gets tbe prospecting tools, repairs at once to the spot, and starts to work. Results are very encouraging, and he stakes off his claim after having taken up a considerable quantity of rich ore. Returning to the cabin our hero dumps the ore into the miner's lap, dances around the room excitedly, sits down and writes his sweetheart a letter telling of his good fortune and of his intention of returning home to claim her when a purchaser for the claim is found. While posting this letter our young prospector tells of the rich find of which he is part owner. The miners about listen excitedly, several follow him back up the trail, among the number a prosperous looking capitalist. At the cabin all enter, look at the samples, then start for the claim. Tbe ore is found in great abundance, tested and found to be of exceptional quality. All hands return to the cabin and the capitalist purchases the claim, paying for it in cash and bags of gold. The two partners divide the money, the young man takes his share, bids his generous partner good-bye, and starts for home. Reaching the mining camp the young man enters a gambling saloon; saunters around, watching the different games, ventures a little and wins. He plays for larger stakes and loses constantly until his last penny is gone. Rising from the table he realizes his position. He is penniless again and his fond hopes will not be consummated. He thereupon determines to end his existence, writes a farewell letter to his sweetheart and pins it to a tree. His strange actions have been observed by the gambler who won his stakes and just as he is about to take his life the winner seizes our hero's hand, denounces his cowardly action, returns his money and gold and tells him to return home.

In "NELLIE, THE BEAUTIFUL HOUSEMAID," by the Vitagraph Company of America, three old bachelors, retired sailors, are keeping house; one is frying something in a frying pan; another is sewing buttons on his pantaloons; the remaining one is setting the table. All are dissatisfied and get into an argument over their respective duties. One suddenly has an idea. They put their heads together and send this "ad" to the paper: "WANTED—Pleasant young woman for housekeeper for the elderly gentlemen. Apply by letter only. BACHELOR'S HALL." The next morning they are anxiously awaiting the postman. He finally arrives bringing a bundle of answers to their advertisement. Finally one is selected, in which the applicant gives her age, states that she is a good looking brunette with amiable disposition and a first-class cook and laundress. The name signed is "Nellie White." An answer to this is sent and in due time a response comes announcing Nellie's arrival on the 10.30 train. We see the three men sitting down, each one endeavoring to think of some plan whereby he can meet the brunette without exciting the suspicions of his companions. First Number One sneaks into his room, brushes his hair, puts on a new necktie and fancy vest. Watching his opportunity Number Two goes to his room, dons his silk hat, and with his cane and button hole bouquet, is quite the "giddy boy." Number Three retires to his apartment, trims his beard, puts on a toupee and otherwise adorns himself and is ready to meet the new comer. Each old bachelor tbinks he has fooled the others and one by one they start for the station. The first one arrives, looks down the track, walks up and down, proud of his appearance. Suddenly Number Two looms up and both he and the first arrival are terribly confused, each endeavoring to look and appear innocent. Number Three arrives finally, notices his companions and pretends to be out for a little stroll. The train pulls in and an enormous colored woman, the only passenger to alight, jumps off, carrying a valise marked in large letters "N. W." The old men are rooted to the spot. The lone passenger waddles over them, shows them the letter and introduces herself. They look at each other, join arms and dejectedly start for home, Nellie following. Reaching Bachelor's Hall they enter, the men get into a sarcastic argument over their manner of dress and retire to their respective rooms. Nellie removes her hat, puts on an apron and starts to work; cleans and straightens things up and cooks a fine dinner. The bachelors return in a rather glum frame of mind. They sniff the dinner and their humor immediately changes. They sit down and eat heartily. The new cook has more tban met their expectations. They all stand up and drink a toast to Nellie.

"AN ODD PAIR OF LIMBS," by the Vitagraph Company of America, shows two small boys bent on mischief watching a clerk arranging things in a show case. As he turns and enters the store the kids grab a pair of papier-mache limbs and run away. Equipped for business the trouble makers start out. The first victim is a huckster displaying his goods to a lady. The boys approach the cart with the fake legs, stick them under the canvas cover, then run away. The lady looks up, sees the protruding legs and nearly faints. The dealer is horrified and dashes madly up the street. The boys slip up, secure the limbs, look around and spy a mail box as the next scene of trouble. They stick the legs partly inside, tben hide around the corner. A stout gentleman saunters up with a package, attempts to deposit it, spies the limbs, yells with fright and hurries off. The boys emerge from their hiding place, laugh heartily over their joke, again take the limbs and seek further victims. They spy an automobile; nobody is around, so they place the limbs one under each front wheel. Passers-by soon notice them and hurry to extricate the unfortunate man underneath. A huge beam is used to pry up tbe wheels, one boy crawls under, secures the limbs and with his companion run away, leaving the would-be rescuers dumbfounded. They pause beside a line of sewer pipe, and, with a string, they draw the limbs through the pipe leaving the extreme end outside. Three sporty fellows come along and see the protruding legs. As they approach cautiously the boys at the other end pull the cord and the legs disappear inside. One by one tbe dudes enter the tube on their hands and knees. When all are inside the boys kick away a stone which has held the pipes in place and they roll into the gutter. Further along a maiden lady is enjoying a quiet nap in a hammock. The jokers stealthily enter the yard and place one artificial limb near her feet. People passing by stop and "rubber" at the strange sight. Meantime the clerk in our opening scene appears hunting for his "exhibition legs." He is sbown the one at the hammock, hurries over and grabs it. The old maid is aroused, attempts to rise and in the confusion the clerk grabs her foot instead of the artificial limb, gives a yank and breaks the hammock humping its occupant on the ground. The spinster jumps up, shrieks and finally faints. A policeman is attracted, hurries up and beats the clerk and takes him off to the station house.

"A GOOD BOY" is another new film by the Vitagraph Company of America. A poor old Irishwoman is seen washing clothes at a tub while her husband is asleep at a table. An empty can and half-filled glass tells the story: he is drunk. Their son, a boy of perhaps fourteen, returns from school, his books under his arm. He glances at his father, observes his condition and shakes his fist at him, looks pityingly at his mother, takes her from the tub, and seats her in a chair. He removes the beer can and glass and starts to work at the tub himself. The drunken father awakens, notices that the can and glass are missing and slaps the boy's face. He is about to strike him again when the little lad breaks away, upsets the tub of water over his father, and slips out. In the window of a hat store on a crowded street a sign "Boy Wanted" is displayed. The boy of our first scene appears, applies for the job, and is engaged. He is immediately despatched with a number of hat boxes and directed as to their various addresses. He starts off and at a crowded corner sees a very old woman make several attempts to cross the street. The crowd surges backward and forward, cars innumerable pass, and the old lady is perplexed. Our boy notices her predicament, crosses the street and guides her safely over. On a side street the same little lad notices a baby playing in the roadway. A honk from an approaching automobile causes him to turn and he sees that the machine is heading directly for the little one. He reaches forward, snatches the child up just as the machine dashes past. Still another adventure befalls him. Passing through a park a girl is seated on a bench reading. A flashily dressed masher strolls along, notices her, takes a seat beside her and attempts to flirt. His attentions are repulsed but he still keeps up his annoying tactics until our little champion takes matters in hand and gives the masher a good beating. The day has been one of successful adventures. He returns home, finds his father sobered up and doing the washing while his mother is busy ironing. The boy turns his money over to his mother and both parents gaze at him with pride and our picture closes with a changed condition: a happy family instead of one in which turmoil reigns supreme.

For the benefit of a reader who requests us to publish a specimen film lecture, we shall utilize the latest Kalem production, "KIDNAPPED FOR HATE." Ladies and Gentlemen:—

You are about to see on the screen before you a story of love, hatred and jealousy. The principal actors are Italians of the lower class—quarry men, in love with beautiful, tantalizing Fioretta, daughter of the boarding house keeper. Nonchalant young Angelo wins her love from Giuseppi, and he plans a revenge which makes the story. This scene shows the typical Italian quarrymen's boarding house. One is stringing a guitar and another group is playing an exciting game of "Morra." Notice the peculiar characteristics of the people. The old boarding house keeper, the inevitable baby clinging to her skirts, enters and calls them to supper; all rise and go into the house. Now comes dancing forward the coquettish Fioretta, whom all men are crazy over—and no wonder. See her flirt with them all, but most desperately with sullen Giuseppi. She rouses all his intense nature, fiercely he makes love to her, she tantalizes him beyond endurance. He seizes her in his arms; see how scornfully she throws him off, as Angelo, her accepted lover, steps in. No self-respecting Italian could endure the sneering laugh with which he protects her. Quickly Giuseppi draws his knife: he steals behind the lovers as they walk off. One instant more —but see! Angelo has forestalled him; quick and graceful as a tiger, he seizes the up-raised hand and forces the would be assassin to the ground. Now Angelo turns to the frightened girl and leads her away, while the Sicilian raises his fist and swears vengeance upon them both.

The lovers have continued their walk, and are oblivious to all but each other. But see, the head and shoulders of the Sicilian are creeping over the stone wall; now he steals behind the happy two and raises his ugly looking knife. Once, twice, he plunges it in the back of his hated rival. But Fioretta has caught his wrist and her screams bring men who overpower him.

Seven years later.—There is a rock pile with its convict laborers, in the foremost of which you may recognize Guiseppi, serving time for the stabbing of Angelo. Now comes Angelo and Fioretta leading their little girl. See Fioretta shrink back as she recognizes the convict. Guiseppi, and see tbe look of hate he casts upon the three. Now they pass by and the guard motions him back to work. But rebellion is aroused. He seizes a stone and fells the guard; now he seizes his gun and compels tbe other convicts to break the link of his chain; now through the guard's pockets for keys and the others are freed. Now each makes a desperate dash for liberty. This is the home of Angelo and Fioretta. The old grandmother is pealing potatoes, as the little family returns from the walk. Now he goes off to his work in the quarries, the mother and grandmother go inside and the child is alone. But see, the escaped convict sneaks down and watches his opportunity. Now he steals down and seizes the child, making his escape. But the young mother enters just in time to see him. Her screams bring the grandmother, who falls on her knees in prayer, while the mother runs for the father. Here we have the quarry. A panoramic view shows the men at work. Now we see the dishcartened mother flying across the huge rocks. A few words to the father is sufficient; he throws down his tools and follows. The quarrymen are at work at their dangerous occupation: the blasting charge is laid, they wave the signal flag and run from the scene. Now the arms and body of Giuseppi appear over a hedge, the child is in his arms. He clings to the steep side, and crawls down to the charge; now he is laying the baby over the blast: in a minute the child will be blown into a hundred pieces. But no! the father and mother come with all haste. The father snatches the baby and all crouch back as the explosion takes place, which fortunately leaves them uninjured. But the father has a debt to pay: he grapples with the Sicilian, now occurs a desperate knife fight, the Sicilian is getting the better of it. He is forcing the knife into Angelo's body; but by a swift, dexterous movement the latter gains the advantage. Slowly but surely he forces the dagger into Giuseppi's abdomen, then throws him back on the rocks, where he writhes in a death agony. Angelo clasps his wife and child and they fall to their knees in thanksgiving.

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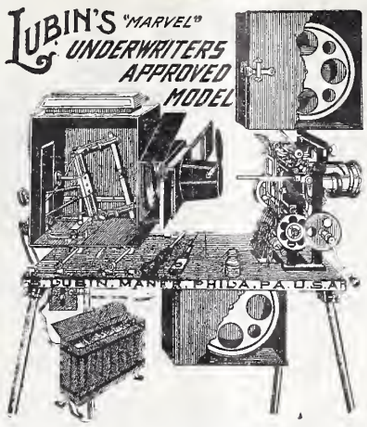

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A young boy comes home, finds his father intoxicated. Is beaten by the parent. Leaves home, secures a position. Has exciting experience in his new work. Takes his wages to his mother. His good example is the means of making his father forsake his evil habits. **Length, 230 Feet.**

TUESDAY, MAY 12th

Nellie, the Beautiful Housemaid

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SATURDAY, MAY 16th

AN ODD PAIR OF LIMBS

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Two mischievous boys steal a pair of artificial legs from a show case. They play all manner of jokes upon innocent victims and are not detected, while the poor clerk from whom the limbs were stolen has all kinds of trouble and is finally arrested.

Length, 220 FEET.

Three old bachelors advertise for a housekeeper. "Nellie White," a ponderous colored woman answers and is engaged by letter. She arrives, is met by her employers, who are dumbfounded at seeing a colored woman instead of a white one. She proves to be a capital cook and is retained.

A Screaming Comic.

Length, 615 FEET.

SATURDAY, MAY 16th

THE GAMBLER

Copyright, 1908, by The Vitagraph Co. of America.

A young man leaves his sweetheart to seek his fortune as a miner. Comes upon and befriends a miner who shares his claim with the fortnne seeker. With his portion of the money the young man starts for home. Stops at a gambling saloon, loses every penny and in despair attempts suicide. The gambler who won the money prevents this and returns the money to our young prospector.

Length, 665 FEET.

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LATEST FEATURE SUBJECTS

THE GENTLEMAN BURGLAR

AN INTERESTING MELODRAMA

Synopsis of Scenes.

THE PROPOSAL.—The gentleman burglar walking with his lady love—They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

TURNING OVER A NEW LEAF.—The thieves' den—The gang drinking and playing cards—The gentleman burglar arrives—Announces his coming wedding—Apprises them of his decision to quit his life of crime—He bids them good-bye and departs.

ENGAGED TO ANOTHER.—Reception hall of the girl's home—A rival lover sues for her hand—She informs him of her engagement to another—He leaves her in sadness.

TWO YEARS LATER.—The gentleman burglar returns with his bride to her father's home—The joyous greeting—The happy family together playing with the baby on the lawn—All return to the house except the husband—A former pal appears—The latter demands money under threat of exposure—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned from the home—He returns to his former haunts, where a quarrel ensues—The light extinguished—Two pistol shots—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A LAPSE OF FIVE YEARS.—The gentleman burglar in prison stripes working in a stone yard with other prisoners—During the return march to the prison at evening, he evades the keeper's watchful eye and escapes—Climbs the prison wall and reaches the water—Secures a boat and gets away without discovery—He returns to the old den—Tells of his escape—Changes his clothes and starts out again with his life of crime.

MARRIED AGAIN.—The former lover has since married the burglar's wife—She believes her first husband dead—Fond memories of him still cling to her as she views his picture—Her husband arrives with the daughter now quite grown—All retire for the night—The gentleman burglar enters the house through a window—His child discovers him—They do not recognize each other—They talk—He realizes who she is—Discovered by his former rival—The shock kills the gentleman burglar—The truth is kept from the wife and she never knows that the man she loved was nothing more than a common thief. **No. 6354 Code, Velgboor Length, 1,000 ft.**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 362

Bridal Couple Dodging the Cameras

AN EXTRAORDINARY COMEDY SUBJECT

Synopsis of Scenes.

HERE COMES THE BRIDE.—Exterior of a fashionable church—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband, the Duke de Nonothing.

THE BRIDAL COUPLE APPEARS.—Horrified at the cameras.

A HURRIED RETREAT.—They plan to evade the cameras—The carriage is ordered to meet them a few blocks away from the church.

THE BRIDE LOSES HER DUKE.—While stealing out the back entrance of the church the bride and groom are discovered by the reporters—They run down the street, followed by the newspaper reporters and camera fiends—The bride leads—The Duke follows and falls into an excavation in the street—The bride misses her Duke but still hurries on, followed by the reporters—The unfortunate Duke climbs out of the hole only to find his bride far in the lead.

THE CHASE.—With her bridal robe all torn and soiled, the poor frightened bride is followed by reporters of every description, including some women society reporters—The Duke de Nonothing comes trailing behind—Down steps—Over fields—Through fences and over the golf links—The Duke endeavors to catch up—The bride is confronted by a high board fence—With no chance to turn back, she climbs over the fence, followed by her pursuers—Through the backyard and into the house, they tear through the janitors' apartments, startling them at their evening meal—Everything pushed aside in the chase—The bride reaches the waiting carriage—The disheveled Duke fights his way through the crowd of reporters—At last reaches his fainting, weeping bride.

TOGETHER AT LAST.—After hard driving they leave the reporters behind and feel secure from the cameras—Suddenly the carriage window drops down, a camera is thrust in, a flash of light and their picture is taken after all.

SNAPSHOTS.—Various views show the ludicrous attitudes in which the morning papers pictured the beautiful American heiress and her husband, the Duke de Nonothing, while leaving the church after the ceremony.

No. 6353 Code, Velezies Length, 785 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 361

THE MERRY WIDOW WALTZ CRAZE

AN EXCELLENT COMEDY—ALL LAUGHS

Synopsis of Scenes.

AT THE THEATRE.—A performance of "The Merry Widow" being given—An elderly lady and her daughter are seated in a box—Mr. Jones enters and seats himself beside the young lady—Becomes enthusiastic over the popular Hungarian waltz—Picks up a chair and waltzes with it—Takes the young lady and dances around—Then the old lady without her consent—He is hustled out by an usher.

HOME OF MR. JONES.—He arrives at an early hour in the morning—Seizes his wife and dances around the bedroom, knocking over furniture and crockery—The next morning at breakfast his little girl invites him to hear her play a new air on the piano—He complies—The "Merry Widow Waltz" again—Seizes the housemaid—Waltzes through the parlor, hall and dining-room—In the kitchen, the butcher's boy plays the tune on a harmonica—Jones seizes the cook and again waltzes—Interrupted by his wife.

ELSEWHERE.—Jones espies a hand-organ in the street—It plays the same air—Seizes a passing lady and waltzes—In a café a phonograph plays the air—In a music hall a piano sends forth the same strains—Jones cannot resist the temptation—Seizes a girl and waltzes—Knocks over tables and chairs—A policeman gets him—Waltzes to the station with the officer and is finally waltzed into jail.

No. 6352 Code, Velettaio Length, 705 feet

SEND FOR DESCRIPTIVE CIRCULAR NO. 359

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No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
No. 6348—A Country Girl's Seminary Life and Experiences.	Code Veleras.	Length 1,000 Feet.
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No. 6345—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
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An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 19. MAY 23, 1908. WHOLE No. 109.

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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Half "	5¾ x 9	42.00
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FAIR CHANCE FOR F. S. A.

It seems as if the time is now ripe for the Executive Board of the Film Service Association to take steps toward helping the members gather in the independent renters' business. It will never be said that the work of the Association is complete until this is done, and there seems to be a decided disposition on the part of a great many exhibitors to sacrifice quality for dollars and cents. Action is needed.

Whether or not it is better to conduct an exhibition with association film has already been decidedly proven by the fact that the very best class of trade is now in the hands of association renters. Exhibitors who only lately made the change as a "trial" are now reaping the benefits and are having the keen satisfaction of being told by their patrons that "the show has improved." This is the condition as it stands, and none will deny it.

Now, why can't the Association go in and compete for the rest of the business? Why should they not be released from the tie that has kept them from it and be allowed to offer an inducement? As the schedule now stands the gap between an independent association service of the same kind is great, yet those who have been using good service find themselves paying the price without any losses. But how about the great number of smaller exhibitors who are forced to take junk films at present in order to have any show at all at the price which they can afford? Cannot something be done? Yes, it can. There are at present hundreds of thousands of feet of film on the shelves of the association renters which their customers will not accept at the schedule price, but which is *positively in sufficiently good condition to go out at a smaller figure.* This is not being used at all because the renters' hands are tied by the minimum price; so that film representing investments of thousands of dollars is lying idly on the shelves, while it is more fit for use than a great majority of the stuff that exhibitors are now forced to accept from independent dealers.

It seems as if this is the time for action. The ideas and sentiments we express here seem to have been prevalent but pent-up with the members straight along, but for some reason none have cared to be the first to come out with a demand. Now let the members get a chance to use this film, and it is a safe bet that they will, in an incredibly short time, gather in all of the business. The film will thereby not only be the means of earning more money for the association men, but its employment will mean the strenghtening of the Association or the unification of the trade.

The only way to do this is to abolish the schedule, it seems. Don't the members think that they ought to be given a chance to "go in and fight like hell"? They most certainly do. There is not an exhibitor in the country who would not prefer an association service if he could get it nearer to the figure that he pays for goods from the other side.

The summer season is now at hand, and it will be the biggest season ever; competition ought to be keen, for there will be a great deal of business to scramble for; furthermore, the summer resort folk will surely come in for the shelved film if they can get it, and they will pay a fair price for it, too. But they won't pay the schedule rate.

To abolish the schedule does not mean a disruption of the Association's ranks by any means. With an opportunity to gather in the small trade and at the same time retaining the monopoly of the eight manufacturers' products, it ought to mean that the Association will be perfected.

Let the schedule be abolished; there is enough material on hand with which to begin a business-getting campaign, and there is not a bit of doubt anywhere as to the outcome.

Give them a chance!

OUR PROGRESS MECHANICALLY.

If our friends in Germany can make good on their promises, another new era for the moving pictures is at hand, and an important one. Dr. A. Eichengrün, an inventor of the country mentioned, claims that after experimenting for seven years he has solved the problem of producing non-inflammable photographic film. This problem has received fully as much attention as experiments to reproduce successfully voice effects with the pictures. Judging from developments the latter has not been as difficult of solution as the fireproofing problem. As to voice reproduction in the true sense, as applied to moving pictures, it cannot be said that the results sought have been attained to the desired stage of perfection, but the progress made materially encourages the hope that at no distant date the goal will be reached. Our German friends are very enthusiastic over the progress their countryman has made towards perfecting his pet scheme, and we hope to see their confidence in his efforts confirmed by practical demonstration. If the claims can be justified the invention will revolutionize the film question in many respects. The inflammability of the moving picture films has been held over the heads of exhibitors by designing people to an almost incredible extent. It has been used to promote unfair competition and make possible indiscriminate extortion. As a graft proposition it has been exceedingly fruitful. All kinds of inventions have been launched and their adoption practically forced by those in authority time and time again under the guise of precaution for the safety of the public. The moving picture projecting machine of to-day looks more like a fire engine than it does its real self. It is so piled up with and surrounded by sheet-iron, springs, chains and other auxiliaries that the identity of the apparatus itself is completely hidden. Guards and safeguards have been multiplied to such an extent, to conform to the various ideas of the different boards in authority, that the operators have difficulty in keeping track of them and preventing one from interfering with the other. Of course no one can sincerely complain that precautions have been taken or say that they have all been forced in bad faith. Many of the regulations have been more than justified and have very warrantably held in check reckless exhibitors and operators, but in too many cases the good work has been pushed to abuse, and anything that will render such action ineffective will be heartily welcomed.

While our German cousins are the first to come forward with the claim that fireproof film has been perfected, they have not enjoyed a monopoly of the experiments. A number of inventors in this country have been working on the problem for several years. Perhaps some of them will now come from under cover with proclamations of success. The difficulty attending the experiments has not been as pronounced in connection with the actual fireproofing as it has been to avoid destroying the usefulness of the film. We know of at least one inventor in this country who some time ago successfully treated cinematograph film. It was placed upon the projecting apparatus and met the fire test to the point of perfection, but the projection of the subject on the film was a dismal failure. There was practically no projection. Dim forms could be seen in spots, but the rest of a two-hundred-foot strip made the reflection on the sheet look like a fall of molasses over the brink of a precipice. The inventors were unable to preserve the photographic qualities in some instances, and in others their treatment of the film caused it to wrinkle, because dry and brittle, and otherwise interfere with its passage through the projecting apparatus. These results have attended so many demonstrations, it will take a very good article to remove the skepticism that prevails in the moving picture world. The German product for which so much is claimed is called "Cellit." The small samples thus far received in this country apparently bear out the claims, but we have yet to see the results of tests from the projection point. No doubt in the near future samples of sufficient length to enable the proper testing will be received, as the inventor announces that the film will be introduced in the trade within a few weeks. There can be no doubt that if the claims made are sustained the invention will be a valuable one, but it will be difficult to put it into general use if it will tend to raise the price of the finished product. On this score the claimants say the film can be produced at the present market price.

LOCAL ORGANIZATION BENEFITS.

The members of the Film Service Association in New York city have set an example that their fellow members in other cities should promptly adopt. They have formed a local organization with a view to better promote their mutual interests. The meetings thus far have been very promising. It may be said they have been more like social than business gatherings, and by reason of this the members have come together on the plane of mutual understanding much easier and effectively than they have in formal conferences. The movement has no bearing upon the general organization. It is entirely local. The members found that frequently contingencies arise when it would be advantageous for them to get together and discuss matters that would not justify the calling of a general meeting. An informal banquet was arranged and a good-natured, heart-to-heart talk followed, resulting in a unanimous decision to form a permanent organization and have frequent meetings in the future. Several important matters on which there have been differences have already been adjusted.

AND NOW COME THE "TALKING PICTURES."

Until a few weeks ago the idea of talking pictures, while employed to quite some extent, were not given full consideration as drawing cards. But it seems as if the moving picture industry is at this time being enforced by the innovation which greatly increases the value of the moving picture film as a source of public amusement. How true it is that the products of our manufacturers have in some instances surprised the mere theatre-goers in their realism to such a degree that the spectator would not have been surprised if suddenly the character on the sheet began to speak. The public has been gradually educated to consider the film not merely as a freak but as a legitimate object of interest and amusement. And as the film rides on its way on a wave of approval and commendation and applause from clerical and educational institutions, it has earned for itself the beautiful appellation of the "poor man's theatre."

The enthusiast, he who attends picture shows regularly, is now acquainted with almost every trick in the film maker's bag—that is, he has learned what developments to expect from certain situations and he knows fully well what an extensive field of activity has been treated of in the film. And also there is a peculiar feeling in the heart of the film enthusiast that he may rest easy and keep on attending shows, for the manufacturers will see to it that the subjects continue to hold his interest. He has gone through various little epochs in the history of the film. He has seen the field broadened from the time when little tricks were contrived to hold the interest of the audience for perhaps a minute—he witnessed the advent of the film with a little story to it (which in order to be interesting had to include at least one murder), and then in a short time he saw launched upon the market great films embodying most ingenious plots and demonstrating tremendous activity among the captains of filmdom in a mechanical way. From the plain black and white photograph the enthusiast saw the various attempts made to introduce a little coloring into the pictures, and with the progress made there is now presented before him what seems like an oil painting from the hand of an old master, suddenly come to life before his very eyes—pictures of strange lands and people, of life's comedies and tragedies, and the wonderful effects in magic.

This is a world in which great things hold our attention only momentarily, however, and the film-loving public is now looking forward to more progress. It should not be interpreted by this that films have lost any of their drawing value—not by any means. The interest of the public has been held admirably by the manufacturers, and the great historical, classical and Biblical productions now being turned out are sweeping the world. So much for this.

There now appears something entirely new to help the film in its upward climb. The various attempts which have been made to mechanically introduce words or music with the production of a film are, in their popularity, (?) proof of their success. The daring idea of having human beings take the place of an inadequate mechanical contrivance seems to hold the attention of the film world to-day. Already there are "film actors" in dozens of theatres throughout the country, where from behind the sheet they imitate the various sounds which the action calls for and they also supply the dialogue to complete the story portrayed. Mr. Len Spencer has coined a good name for this new business, "advanced pictorial vaudeville." The film actor has opened up an entirely new field, and while the work of the lecturer was something of a novelty, the principle of his work was not; the sound-effect man does help things to a remarkable degree, but the pictorial demonstrator behind the screen and unseen has awakened a new interest and injected a new life into the picture show. He is a powerful though unseen factor in the success of the up-to-date picture show, and if he is possessed of the necessary qualifications he becomes an object of interest at once. He must be a character artist and impersonator, a versatile vocalist, and must be able to delineate vocally all of the sounds which are supposed to emanate from the action on the sheet, from the gruff voice of the master of the house who orders the unworthy suitor from under his roof to the yelping of the dog which runs with the crowd on the street. Under the magic spell of this vocal genius the picture on the screen is no longer a picture, for it becomes real life, the character of the play being instilled with that great power given by nature—speech. Thus completed, they are living things of flesh and blood, and it is the work of the pictorial demonstrator that imparts the necessary elements to them.

MR. WILL H. STEVENS.

He must be possessed of quick and ready wit and must be exceptionally well versed in all the branches of dramatic art, for who can tell when he will be called upon to furnish the lines for some Shakespearean or other classical drama? And as he stands behind the sheet watching his characters he is called upon to imitate the most astounding variety of sounds that could ever be imagined, and he must be prepared to meet the situation and impersonate every character imaginable from the squeaking, whining voice of the country yokel to the low, sepulchral, ecclesiastical tones of the minister who is lecturing on the Passion Play, or perhaps some other Biblical subject.

At the present time the material utilized for this purpose is of the most desirable calibre. Some there are already who have made a specialty of booking companies of from two to four people to work certain films on a circuit. For instance, one enterprising manager of a string of fifteen houses is placing fifteen companies of three people each on the road to cover his circuit (each carrying its film with it, of course), so that they will each work their repertoire of two or three films for fifteen weeks. As a rule two men, one of thin and the other of gruff voice, and one woman are sufficient for almost any film of a reasonable number of characters, provided the actors possess the necessary qualifications; he of the thin voice should be able to disguise for at least three different characters, and the same may be said of his mate; the female, of course, should also be able to do a goodly share. A film recently "talked" in a New York house carried ten characters, and the three actors used did really meritorious work with their voices, there being no resemblance whatever in any of the disguises used. At another house two men worked a film of four characters which included female, and the result was a failure, for only in exceptional cases is it possible for a man to faithfully imitate the female voice.

There is no danger of this field being overrun, as there is no room for any but first-class performers; there is no such thing as "just as good," for if the performer does not do his work properly he need not do it at all, for a natural effect must be maintained. The field has already attracted a great number of artists of wide experience, among them being Harry C. Spencer, brother of Len, who is one of the pioneers. Another is Edward S. Lewis, who is now under the management of Len Spencer; his versatility to impersonate makes his work a strong feature, and together with his histrionic knowledge he is able to interest his audiences unfailingly; he has been connected with the stage all his life, having won great success in prominent parts with such stars as Alexander Salvini, Marlande Clark and Sarah Truax.

The first man to take the idea up commercially, however, is Will H. Stevens, who calls the entire combination "Humanovo." He is a man of forty-four who has never known any life but that of the stage, and his dramatic experience extends throughout the gamut of theatrical productions, since he was three years old. He is most enthusiastic about the prospects for the success of the idea and has already scored a tremendous hit with the few companies he has placed. Mr. Stevens writes the lines for the films himself and rehearses the companies personally. He was recently seen at his headquarters in Fourteenth street, and a representative found him hard at work rehearsing a trio with Pathé's "Briton's Promise." He worked long and arduously with the performers and then went downstairs into a theatre to show the visitor the effect. The Vitagraph "Cowboy Elopement" was run off on the sheet and Mr. Stevens,

with two others, worked behind it. Here he showed his keen perception of the requirements of the new art, at the same time exhibiting rare originality. In the course of the action of the film the old Colonel goes to his bottle of gin very often and frequently interrupts tense situations to do so. This is but mildly apparent as the film is run, but Mr. Stevens took advantage of this to work in a fine brand of comedy; each time that the old Colonel lifts the bottle he is supposed to say, "Come and have another drink." The first few times that this is spoken the audience begin to catch on to the humor of the thing and therefore it does not fail to bring a laugh. Mr. Steven's observations on the idea are interesting:

"No, sir, I am not the originator of talking pictures; had I been I can safely say they would not have been abused as they are by some picture houses. I am the producer of the "Humanovo" productions and I am proud of the results. Yes, sir, I am fully convinced that the talking pictures have come to stay indefinitely. Why not? In many ways they are far superior to the general run of popular priced melodramas. I believe I am safe in saying they will become more popular, because, first, the picture so condenses the story that there is no time for low references to woman or mankind, leaving the wrong side of life for imagination, speaking only clean words in English; second, as a whole the productions are perfect in detail, well acted and properly staged. I am very sorry that the interest of the talking picture is abused by some managers who want something for nothing. You cannot talk pictures with less intelligence than you can play a drama; each talker must be a thorough actor (especially a reader), and talk even more naturally than in a regular dramatic production to get good results. American managers are so eager for money that they do not look to the future; the present seems to be their only thought, so the majority started with inexperienced talkers and in a measure put a wet cloth on what will nevertheless be (when they are wiped out) a big paying success. Had it not been for Keith, Proctor, Castle Beck and a few other foresighted real showmen, who invested their money in good actors and high class artists in all lines, where would vaudeville be to-day? Low variety, as it was called twenty-five years ago. I have lived to see many changes in the show world since 1864, when I first saw the light of day and was cradled in the tray of a trunk, when my dear old mother had one, otherwise a champagne basket on the floor, and I see a great future for the talking picture. I claim it the only legitimate and decidedly pleasing performance. As I have said, it takes as competent actors to talk pictures as it does to play parts, and in some cases better. I do firmly believe that when the picture manufacturers play their pictures with lines and publish the manuscripts for that picture, that the height of perfection will be attained.

"Pictures do talk, to be sure, but from the movement of the mouth I have guessed some words that would not hear well to the public. You may say that the Humanovo Producing Co. will, by June 5th, produce a four-act drama that will be the first production taken for talking purpose specially, and will be fully as attractive to be used without talking. Our efforts will be to produce each week a drama or comedy staged and played without consideration for expense. We will soon be prepared to furnish two plays weekly to all houses in our wheel. Yes, sir, we are rapidly forming a wheel of houses that looks as though we will employ some ten or more companies, changing plays and people each week. I write the plays around the pictures we now use, and owing to my acquaintance with the successes for the past thirty-five years I recognize scraps of plays that aid me a great deal in writing. I think the American producers are capable of better work; I see wonderful improvement each week, for I can realize how difficult it must be to get a thoroughly competent stock company of players who know how to use their hands, stop looking at the camera, use expression of the face, which are the talents given by God and not by schools of acting. It seems to me as if our makers do not spend money in detail as do the French producers. I have seen some pictures taken with such cheap economy that diamond necklaces have been stolen from a bedchamber that is more common in playing than a modern wood house with a $1.65 iron bed, and the lady on retiring wearing a 69c. night robe, which makes the $40,000 diamond necklace look like a Woolworth 5c. counter jewel. Nothing like that comes from France; indeed no, I have never seen such economy in the French pictures, but American producers will develop and, like in all other things, eventually they will outclass the French. I like my work and find it more interesting every week, and one thing you may say is that the Humanovo productions will be done by competent actors and every effect required will always be in evidence."

In watching the work of the talking pictures it occurs to one that manufacturers of film now have a new condition to reckon with, and one which should prove decidedly to their advantage. It should be interesting to see them pay attention to the film talker's requirements in turning out their subjects. For instance, the scene in the "Cowboy Elopement" in which the elopers dismount and stop to take a kiss is not at all faulty from the moving picture point of view, but when the talker is considered it will be seen that the characters are too far up the road and away from the audience for their words and kisses to be heard as plainly as they are. The way out of this difficulty would be, it seems, to have the action of the film take place as near to the camera as is possible, so that the volume of voice will not seem out of proportion to the distance which it is supposed to travel. In co-operating with the performers film manufacturers will also find that they can, by receiving the benefit of words, tell more interesting stories with fewer changes of scene; and making long films may also be justified if the manufacturers will keep their characters in conversational poses for a sufficient time to allow of interesting dialogue. At present emotions are portrayed well enough in pantomime, but it is of necessity done quickly and, of course, it looks stagy. Much is to be gained, however, by allowing for wordy explanations of the various passions and emotions depicted. On the whole, it seems as if the co-operation of the manufacturers will do a great deal towards making a theatre of the "Nickelette," "Vaudette" and the various "ettes" by which the low-priced amusement houses have been known. The introduction of clean comedy, dramatic or historical subjects to be "acted" by this new school of Thespians should do a great deal toward establishing cheap amusement as something worthy of the co-operation of the public. Even though much has been said regarding the educational value of the film, there is every reason to believe that when greater effort is bent in this direction moving pictures, aided by the speakers behind the screen, will become a factor in the world's life which economical and educational institutions will have to reckon with.

FILM SHOWS WIN THE PRESS

Usually regarded as a most conservative sheet, the Boston Transcript has gone on record as standing in favor of the moving picture shows, and in an editorial headed "Nickelodeon vs. Saloon," says as follows:

"A South Boston correspondent sends to the Settler a communication in which he points out that the moving picture show is serving as a powerful competitor of the saloon. With the coming of this cheap and yet elevating form of entertainment, he declares, there has been a noticeable decrease in the patronage of that decaying institution, the saloon. The nickelodeon is a strong force for temperance reform. He writes:

"'A noticeable fact about this kind of amusement was that it created no opposition from the Church, the Watch and Ward, or the guardians of morality in general, at least not until it had made a profound impression. Any one wishing to investigate will find on the main street in the poorer section of each city, where the barroom once held sway, the moving picture hall wide open. People who have never seen a play have been educated through this agency. Men whose only form of amusement had been to visit the barroom and smoke a pipe over a glass of beer have begun to realize that there are other forms of entertainment. Women whose only pleasure was to sit on the doorstep and watch the teams go by have been brought in touch with real life. Children are becoming thinkers through its instruction. The peasantry of all countries, throughout these slum settlements, are brought in touch with scenes from their own country. Those whose education is limited, and whose faculties of understanding have never been developed, unconsciously find in the moving pictures that which they have been yearning for, and which, for the time being at least, takes them away from their narrow environment. This form of amusement has made it possible for higher and more elevating education to appear. It has lifted the people out of their ignorance and placed them on a plane sufficiently adaptable to the modern drama. And should the moving picture show pass away, or change to something else, the demand will be in the direction of progress.'

"This is interesting, if true; and if true, it is important. The Settler can see no reason for questioning the theory. It seems altogether reasonable that the rise of this new form of popular amusement must have diminished the saloon habit.

"The cheap amusement problem has recently been studied in all its aspects by a committee of the Women's Municipal League and the People's Institute of New York city. A striking revolution has taken place in this field. The old-fashioned melodrama has been largely crowded out by the cheap vaudeville and the moving picture shows. Of the two latter the nickelodeon is expanding with the greater rapidity. Within a few years the number of moving picture shows in New York has increased from nothing to over six hundred. These shows entertain from three to four hundred thousand people daily and between seventy-five and one hundred thousand children. The nickelodeon is now the core of the cheap amusement problem. Its nearest competitor, the penny arcade, is being driven from the field, having already worn out its public. This is distinctly the day of the nickelodeon.

"The ascendency of the nickelodeon is a matter for congratulation. It is far superior in its educational and constructive influence to the forms of amusement which it is displacing. At first it was undeniably bad—a carnival of vulgarity, violence and vice. But while it has been making good it has also been getting good. The New York committee now gives it a clean bill of health. A visit to more than two hundred nickelodeons failed to detect one indecent or immoral feature of any sort. Its patrons, morever, see something of history and travel, of industry and commerce, of good comedy and real drama.

"The nickelodeon has discovered a

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Dally, the Circus Queen.
A Sensational Melodrama
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new amusement-seeking public, to whom the melodrama, the vaudeville and the arcade made no effective appeal. It has attracted family patronage. This is the secret of its enormous success. It is a neighborhood institution offering to the entire family an evening of the most varied interest. 'Right here,' declares the field investigator of the New York committee, 'is found the most significant aspect of the present amusement situation. All the settlements and churches combined do not reach daily a tithe of the simple and impressionable folk that the nickelodeons reach and vitally impress every day. Here is a new social force, perhaps the beginning of a true theatre of the people, and an instrument whose power can only be realized when social workers begin to use it.

"The vogue of the nickelodeon shows the vast possibilities of educational and constructive work in the field of cheap amusements. Here is a most attractive opening for 'investment philanthropy.' Recognizing this opportunity, the New York committee will probably experiment with model nickelodeons, with the object of forcing up the standard of entertainment through direct competition, determining whether an unprecedentedly high class of performance can be made to pay, and perhaps, in the event of success, of founding a people's theatre."

Another item which should serve as a model of favorable newspaper sentiment is an article by "Peggy Quincy," giving a good idea of how picture shows are gradually interesting all classes of people:

"Have you contracted the moving picture show habit yet? Most of the folks I know have, though for some reason they one and all seem loath to acknowledge the fact. Perhaps it's because it seems a childish pastime and not just the form of amusement one would expect worldly men and women to patronize to any extent. The man or woman who occupies a desk at your elbow may be a regular attendant upon these instructive and wholly entertaining little picture performances of an hour's duration. You will not know it unless by chance you happen to see him or her buying an admission at the window or after groping your way to a seat in the dark find one or the other filling the chair at your side.

"Visiting the little theatres that offer an attractive assortment of pictures has long been a custom of mine, though curiously enough I have not confided my liking for this sort of thing even to my intimate friends. In the past I have paid my admission and slipping into a seat watched whatever the screen had to offer. Yesterday afternoon, quite by accident, I learned that a congenial friend of mine had the same interest in these fascinating views of foreign shores, of mirth provoking happenings and of events in the news which forms the basis of the entertainment, so we made an appointment to attend one.

"While waiting the young lady's arrival I lingered in the entrance and for the brief space of ten minutes was absorbed in watching the manner of men and woman who singly and in groups approached the box office and paid their admittance fee of a dime. All kinds were represented in the steady throng that sought an entrance. The first man who held my attention looked as though he might be a bank official or broker. He had that cast-iron, blank expression that attaches itself to men who constantly handle money or constantly think about it in the day's work. The next were a family party of three—father, mother and a two-year-old child. They were Italians, the wife radiant in a hat of many colors, with varicolored garments endeavoring to outdo the hat. Her face was merry and expectant and his was just as joyful. Evidently they were anticipating a rare treat.

"Then came a woman who looked as though she might be employed in one of the great department stores. She was followed by another group of three, all women, winding up an afternoon's shopping in town with a few moments recreation before returning to their homes to preside over their own supper tables and afterward put the babies to bed.

"Next came two men whom I know by sight and reputation. They are partners in a flourishing business in the downtown section. I caught sight of a doctor next, whose name proclaims him prominent in his realm of endeavor, and then of a man of whom I have bought steaks and chops and other good things for several years. Beside those whom I recognized or had some inkling of their object in life, there were twenty others as interesting and as different in appearance as those I have described.

"I was about to give my friend up and venture in alone when another figure loomed before me which made me feel quite conscious. It was that of a woman friend of mine on one of the papers, a woman who seemed to shrink within herself when she saw me. She felt as I felt, no doubt—like a child caught at the jam-pot. We smilingly exchanged greetings, she murmured something about 'enjoying them so much,' to which I promptly responded 'So do I.' The friend whom I had been expecting pushed me through the door, brandishing the tickets as she did so, and we gave ourselves up to the enjoyment of an entertainment that appeals to all sorts, rich and poor, intelligent and unintelligent, which is instructive and helpful as well as amusing."

Charles Ulrich, the well-known Chicago authority on things theatrical, remarks on the nickelodeon situation as follows:

"The remarkable advance of the moving picture in the affections of the amusement loving public which is evidenced by the change of scores of theatres in all parts of the country heretofore devoted to drama and vaudeville, to moving picture houses, is being watched with solicitude by actors, many of whom regard this form of entertainment as one of danger to their future prospects and therefore to be discountenanced as a dangerous rival.

"The law of the survival of the fittest reigns supreme in the domain of the drama as in all other avocations. It cannot be controlled any more than the hurricane which sweeps the surface, carrying death and desolation in its train. Men cannot harness the lightning, but fortunately they know how to reduce the dangers to themselves from this cause to a minimum. The popular taste for amusement is fickle and asserts itself powerfully at periodical intervals. The appetite for something new is irresistible in man, and when that new thing, whatever it may be, satisfies that craving, all else will be swept aside in the scramble to gratify it. The latest amusement fever to sweep the country like a tidal wave is the moving picture show, and that it is destined to exert a powerful influence upon national amusements must be admitted by careful observers in the amusement field.

"Why is the moving picture popular? There are several reasons therefor. First, it is cheap amusement for the masses. Second, it is wholesome and satisfying even now when the industry is in its infancy. Third, it is educational as well as entertaining. Fourth, it possesses distinct novelty and therefore has a charm which attracts. Fifth, its possibilities for entertainment are boundless.

"Any form of amusement having these insuperable advantages has a future with which all connected with the profession of entertainment must reckon. It is to be regretted that the conversion of vaudeville theatres into moving picture houses inevitably must throw thousands of people out of employment, but all those displaced by the operation of the inexorable law of the public will must adjust themselves to conditions as they find them. If the doors of one avocation are closed to them they must seek other means of livelihood, as did the hundreds of thousands of toilers displaced by machinery in bygone days. Public convenience knows no law other than that of expedience and all coming in contact with it are ruthlessly thrust aside.

"The moving picture will solve the question of cheap and wholesome amusement for the masses and, when it attains to the degree of perfection which is reserved for it, it will prove as popular as it will be indispensable. If it revolutionizes the drama and vaudeville, as it unquestionably will do, there will follow an adjustment of and general compliance with conditions which is likely to prove of advantage to all interested, even though the process of evolution may work hardship in individual instances."

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

NOTES FROM EVERYWHERE

NEW YORK MEMBERS MEET.

There was a meeting of the New York members of the F. S. A. at Mouquin's last week, and everybody came, eager for the discussion. No definite object is given for the function other than a general comparison of notes on how "things are going," and from unofficial reports it seems as if the renters were almost unanimous in their sentiment that the Association is "the best thing that ever happened."

A "VITAGRAPH-ITE" DINED.

On his return from Europe, where he went in the interests of the Vitagraph Co., J. B. French was dined by the "Original Thirteen" at the Hoffbrau during last week, and while it lasted everybody was happy. The thirteen includes the head of each department of the concern. It was generally regretted that "Smiling Charlie" Burton was unable to attend, and his place between Vic Smith and "Big Bill" Hedden was waiting for him. After the dinner all of the thirteen piled into auto cars, and strange enough, the license number of one of them was 2197, which is equal to "License No. 13 x 13 x 13."

ACTOGRAPH CHANGES.

It was announced at the headquarters of the Actograph Co. that William T. Hollister, who formerly had charge of the Troy office of the concern, has severed his connections, and hereafter one of the members of the firm will always be in personal attendance at the upstate branch.

It is also given out that Frank Belcher, formerly manager of Crystal Hall, has been engaged to act as general manager of the Actograph Company's headquarters in New York.

PATHE FIGURES.

No doubt many have often tried to figure out about how enormous the yearly business is of the house of Pathé Frères. Interesting figures just made public and certified by the concern's accountant are astonishing, the business in 1905 having aggregated eight million francs; seventeen millions in 1906, and thirty-five millions in 1907. Besides showing great activity, the enormous increases are also indicative of the progress of the moving picture industry, since the operations of Pathé Frères are about the best barometer of progres one could desig nate.

ELECTRICITY FROM PEAT.

Consul-General Robert J. Wynne, of London, reports that before a committee of the British House of Commons interesting details were given of the scheme for establishing in Ireland a new electric supply generated by peat gas the first of the kind in Great Britain The Dublin and Central Ireland Electric Power Company is seeking powers to supply electricity to portions of counties Dublin, Kildare, Queens, and Kings, and have arranged to purchase 500 acres o

peat bog in the district. Hitherto one of he chief objections to the use of peat or generating power is that it contains o per cent of moisture and is too exensive to dry. The promoters propose o use a process, common in Germany, by which it is advantageous to retain 50 per cent of moisture in peat, thereby obaining by-products, such as sulphate of ammonia, which alone would pay the ost of the peat.

LAEMMLE SPREADS.

The Laemmle Film Exchange now has a branch office at 1121-23 Lumber Exchange, Minneapolis, Minn., and another new one at 461 E. Morrison St., Portland, Oregon.

A VISITOR.

A visitor in town last week, was R. M. Mock, manager of the moving picture department of the Talking Machine of Rochester, N. Y. He spoke in pleased ones of rental situations in his section, saying that he was intensely satisfied with conditions as they are, as far as he procuring of business is concerned; that the rental schedule is the best thing that could have been inaugurated in the business, as he found out that it wasn't necessary to take advantage of the minimum rate for his good class of trade. He agreed that the low rental rates were forced by conditions and in reality the moving picture film of to-day is worthy of a better price and greater financial investment by those who showed them to the public.

ANNIVERSARY OF THE STAR THEATRE.

May 23d will be the anniversary of the location of the Star Theatre in Malone, N. Y. The popular manager, Mr. Hayes, tells us that he is arranging special programme and special attractions to mark the event, further announcement of which will appear later. When the enterprise was launched in this village, now about a year ago, few, if any, believed that it could be made a success, but the patronage which it has and is receiving proves that Malone always meets enterprise more than half way. Mr. Hayes is a good citizen, a thorough business man and richly deserves the success he has met with in Malone.

ALLEN IMPROVES.

The Broadway Theatre of Salem, O., is to be enlarged. Manager Frank Allen closed a contract Friday with the Brooks estate to extend the room to the alley back, making an extension of 50 feet, which will give a space from the operator's booth to the screen of 87 feet. Manager Allen will install 100 opera chairs and when the repairs are completed this will be one of the finest moving picture theatres in Eastern Ohio. Work will begin at once.

Feature Film This Week.
Dally, the Circus Queen.
A Sensational Melodrama
900 Feet.
RELEASED MAY 22nd, '08.
Lecture ready.
KALEM CO.

REVIVES OLD SUIT.

Eberhard Schneider, of the German-American Cinematograph Company, is now making a strong effort to force the Edison Company to take up the old suit in which the former is the defendant, so as to determine definitely the validity of the claim. In a deposition just filed for this purpose, Mr. Schneider says:

"This suit has been pending for more than three years and all of defendant's testimony was completed more than two years ago, as I am informed by counsel and verily believe.

"The Edison film reissued patent, which is the one here in suit, relates, as I understand, to negative films. I am a manufacturer of negative films and I also print positive films for use in motion picture apparatus and these positive films are sold generally to the trade throughout the United States. These positive films are produced in printing machines, which are intermittently in action. The printing machines are the subject of letters patent which I own. This business I have conducted without interruption ever since this suit was brought and for some time previous to its bringing. Until recently the owner of the patent did not, so far as I know, bring any suits against users of positive films, being contented apparently to sue the manufacturer of the negative films, to which I understand the patent relates.

"During the past two months, however, this policy has been changed and a large number of suits have been brought against the theatres wherein the positive films are exhibited. Coupled with the bringing of these suits has been a most extensive advertisement of them in the trade papers and by bulletins sent out generally to the trade. These advertisements have usually emanated from the Edison Manufacturing Company, which, I understand, to be owned in large part or controlled by Thomas A. Edison, the complainant in this suit.

"Some of the advertisements and announcements come from an association of film manufacturers and dealers affiliated with Mr. Edison and his interests and known as the 'Film Service Association.' The bringing of these suits

Latest Productions of All Film Makers.

PATHÉ.

Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.
Blind Woman's Story	688 ft.
Mountaineer's Son	459 ft.
Pretty Dairymaid	688 ft.
Artist's Inheritance	393 ft.
Stolen Sausage	295 ft.
Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.
Pretty Flower Girl	557 ft.
The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.
Haunted Castle	688 ft.
The False Coin	410 ft.
A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.
Clog Making in Brittany	410 ft.
For Kate's Health	426 ft.
Diabolical Pickpocket	459 ft.
Harry, the Country Postman	639 ft.
The Poacher's Wife	295 ft.
A Disastrous Oversight	344 ft.
Under the Livery	393 ft.
Workman's Revenge	623 ft.
A Poor Man's Romance	688 ft.
A French Guard's Bride	590 ft.

EDISON.

Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.
Stage Memories of an Old Theatrical Trunk	635 ft.

LUBIN.

Why He Signed the Pledge	700 ft.
The Near-sighted Professor	310 ft.
A Gallant Knight	585 ft.
The Great Jewel Robbery	820 ft.
The Automatic Laundry	361 ft.
The "Merry Widow" Hats	566 ft.
The Cause of All the Trouble	905 ft.
The Bride's Dream	825 ft.
The Mysterious Phonograph	505 ft.
Stop That Alarm	361 ft.
Bride's Dream	825 ft.
The Fatal Card	1,050 ft.
Willie's Party	450 ft.

VITAGRAPH.

The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime Tragedy	835 ft.
Dancing Legs	480 ft.
Jealousy	840 ft.
Dora, a Rustic Idyll	460 ft.

KALEM CO.

Dally, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.

SELIG POLYSCOPE CO.

Troubles of a New Drug Clerk	470 ft.
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
Man in the Overalls	850 ft.
Mystery of Diamond Necklace	1,000 ft.
Swashbuckler	325 ft.
Friday the 13th	670 ft.
Shamus O'Brien	1,000 ft.
The French Spy	920 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.

MÉLIES.

Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.
A Lover's Hazing	468 ft.
The Catholic Centennial Celebration	950 ft.
In the Barber Shop	180 ft.
A Mistaken Identity	355 ft.
Long Distance Wireless Photography	366 ft.
The Prophetess of Thebes	458 ft

and making of these public announcements tends greatly to injure my trade by frightening the users who are usually people of limited means and tends to force them to cease purchasing their films from me and to buy them from Mr. Edison or those affiliated with him. I desire to call the Court's especial attention to the advertisement of some litigation on the patent here in suit at Chicago against a man named Rolandson, who is, I understand, a user of films running a little theatre and who, after being sued on this patent, consented to its termination in favor of the patentee."

The deponent then quotes and appends various statements which have appeared in trade papers, among others the VIEWS AND FILMS INDEX, alleging that these have been harmful to his business. He has always been desirous, he says, of having the patent adjudicated and a final disposition of the case is all that will satisfy him; otherwise, says Mr. Schneider, he will institute suit for damages.

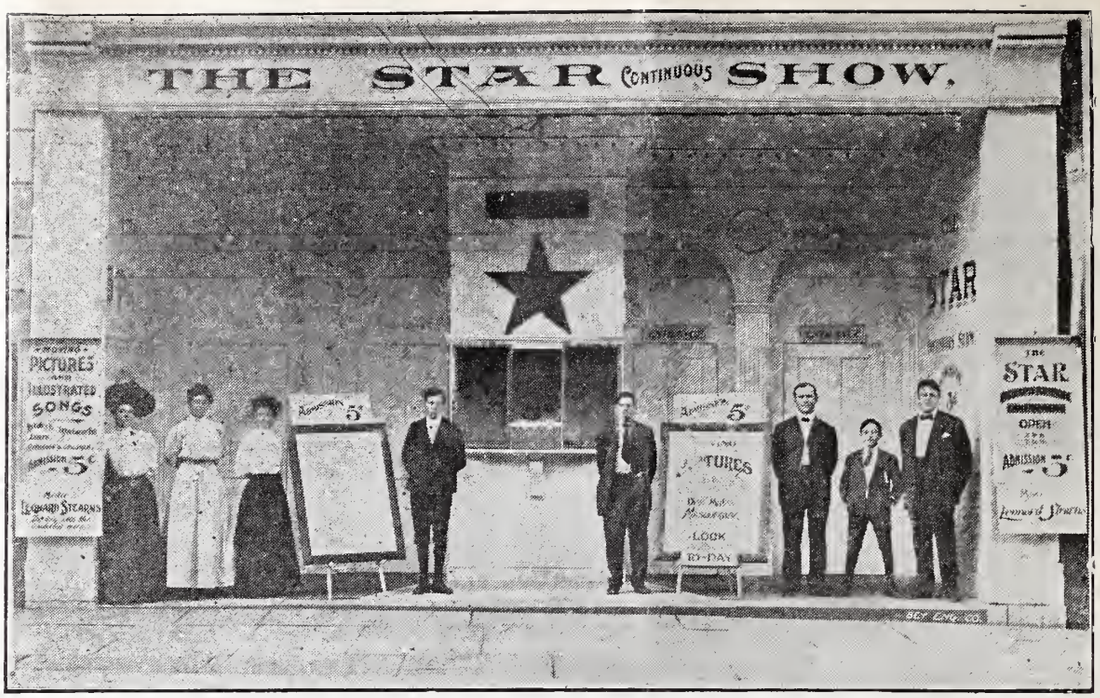
MORE RUMORS.

In some unexplainable manner a report gained circulation among the trade in New York, to the effect that Judge Kohlsaat of Chicago, has decided the case of the Edison Company against Kleine Optical Company in the latter's favor. As a matter of fact, only the order was issued that no more suits of the same kind be instituted until the one now under advisement is passed upon. It is known, however, that the Kleine Optical Company has applied for an injunction restraining Edison Company from bringing a great number of suits under the film patent, but the injunction is not as yet granted, argument being postponed for two weeks.

SUNDAY LAW OPINION.

Although the decision of the Appellate Division of the Supreme Court regarding Sunday exhibitions in moving picture theatres is now a matter of record, it makes no change whatsoever in the situation. The court holds that the matter of closing the theatres rests with the police of a municipality, a court of equity having no jurisdiction over them. It seems from the tenor of the instrument as if moving picture managers and proprietors will now experience extreme difficulty in their endeavors to obtain injunctions restraining the police from interfering with them.

Feature Film This Week.
Dally, the Circus Queen.
A Sensational Melodrama
900 Feet.
RELEASED MAY 22nd, '08.
Lecture ready.
KALEM CO.



The Star continuous vaudeville and moving picture show, No. 11 Main street, Bradford, Pa., long ago proved its popularity with Bradford people and residents of outlying towns, who drop in for rest and amusement whenever they visit town. The cosy little theatre is owned by the Bradford Amusement company and is under the personal management of Thomas B. Breakey.

In the above picture, reading from left to right, are: Mrs. Elizabeth Williams, the excellent pianist; Miss Helen Harris, who presides in the ticket office; Miss Edna Lesh, who is also a ticket seller; Master Blake Gifford, of Buffalo, pianist, who has filled occasional engagements at the Star; Robert Kellarman, the man behind the gun in the moving picture department; Archie Appleton, the excellent baritone; Master Leonard Stearns, the very popular boy soprano, and last, but by no means least, Manager Breakey himself.

LADIES IN CONTROL.

Topeka, Kansas.—The Olympic theatre which has been closed for some time will reopen shortly as a moving picture house under the management of Mrs. Ranne, of Madison, Ind., and Mrs. Shaw, of Chicago. These ladies have leased the theatre of C. H. Martin. They hope to maintain such a house as will be especially attractive to ladies and children on account of the high class of subjects which will be shown in the pictures and the order that will be maintained.

Neither Mrs. Ranne nor Mrs. Shaw lay claim to any experience in the theatrical business, but both are business women and hope to make the Olympic popular by having it strictly first class in every respect. Both ladies like Topeka very much, saying they have been royally treated since they came and are very enthusiastic over their business venture here.

REOPENS WITH PICTURES.

Under the management of George F. Lapierre, manager of the S. W. Myer's Moving Picture company, the Folsom Opera House at Manchester, N. H., is to be opened in a few days as the "Pastime Picture House."

IN RHODE ISLAND.

Pawtucket, R. I.—That moving picture displays form the most notable innovation in the theatrical business in several years is again brought forcibly to the minds of the Pawtucket people by the fact that another theatre for the presentation of this form of amusement is in process of construction.

It was in Keith's Music Hall, Main street, that moving picture entertainments on the present day scale were first introduced in this city. That was about three years ago, and in the interim the amusement lovers of Pawtucket, as well as those of other cities, have given them a popularity practically amounting to a daily demand of new films.

Augmented by varied lines of vaudeville, the moving picture innovation has grown to such popularity that at the present time Pawtucket people nightly flock in large numbers to no less than three theatres devoted to this kind of entertainment. These are Keith's Music Hall, the Star Theatre, North Main street, and the Scenic Temple, Broad street.

Therefore, there is room for another theatre in Pawtucket, it is thought. It is in process of construction in Summer and Exchange streets. That is to say, the entrance—an elaborate one of the accepted style—will open in Exchange street near the railroad station and extend back into the brick building fronting Summer street, near the corner of Exchange. It is to be known as the Theatre Comique and will seat 300 people.

BIBLES AS PASSES.

To get the natives of the Island of Negros, in the central part of the Philippines, to attend religious services, Rev. Charles L. Maxfield, of Seattle, gives moving picture shows throughout his territory, and each native, to gain admission to the show, must present a copy of the Bible or the New Testament.

In a lecture he describes his modus operandi: "To draw crowds we carry a moving picture machine with us. It is an inexpensive affair, but it is a boom to our work. We show biblical and religious pictures exclusively, but the natives are always anxious to attend. To get our Bibles distributed, we make each native who attends show a Bible or a Testament. We sell these for 10 cents in Mexican money, or 5 cents in American money, and in this way we get the Bibles into almost every home."

MICHIGAN CIRCUIT.

Grand Rapids, Mich.—Grand Rapids will entertain practically all the man-

agers met at Lansing and effected a Michigan within the next few days. They are coming here to perfect the organization of the Michigan vaudeville circuit.

Several days ago the vaudeville managers met at Lansing and effected a preliminary organization. At that time E. P. Churchill, manager of the Grand and president of the Davis-Churchill circuit, was made president of the new association. It was left for the meeting to be held here, however, to adopt a definite working plan. This will be done when the managers get together.

The idea of the circuit is to secure co-operation among the managers in booking acts and arranging press work. By booking an act over the entire circuit eleven or twelve weeks can be given it and the theatres can thus get the act at a better rate than if they booked it for only one week. Short jumps can be arranged also, thus cutting down expenses.

Will Secure Short Jumps.

At present an act playing at the Grand may not play another theatre in Michigan. It may jump in here from some town several hundred miles away and jump out again to Peoria, Ill., which is also on the Davis-Churchill circuit. If an act could start out in the state at Benton Harbor and then jump in turn to Grand Rapids, Muskegon, Saginaw, Bay City, Flint, Lansing, Jackson, Adrian, Battle Creek and Kalamazoo it could play eleven solid weeks with comparatively short jumps at the end of each week and correspondingly low railroad fares.

Not all the houses named offer bills of the same grade, but most of them could take the bulk of such bill as is given at the Grand in this city.

It is said that Grand Rapids will be the headquarters of the circuit, although the booking will be done in Chicago as at present.

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Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigaiupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Caiehuff, Chas., 4th & Green sts., Philadelphia, Pa.
Centrai Suppiy Co., 114 N. Edwards St., Kaiamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cieveland Film Renting Exchange, 510 Citizens Bank Building, Cievenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Opticai Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Fiim Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
F. J. Howard, 564 Washington st., Boston, Mass
Imported Film & Supply Co., 708 Union Street, New Orleans, La.
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Opticai Co., 52 State St., Chicago.
Kleine Opticai Co., 662 Sixth Ave., New York.
Kohi, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmie Film Service, 196 Lake St., Chicago, Ill.
407 Fiatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 611 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
Ohio Film Exchange, 16 E. Broad St., Columbus. O.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Caicium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 18 East Genesee St., Buffaio, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Fiim Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Fiim Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Tempie, Chicago, Ill.
Stains, H. F., 2220 Federal St., Camden, N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angoles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenue, New York
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cieveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland O.
Haie & Gifford, 940 New York Life Building, Kansas City, Mo.
Heniy & Piummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Soiomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Trip to Caiifornia Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldon, Williams & Lick, Fort Smith, Ark.

Latest Films of All Makers

In "LEGEND OF A GHOST," by Pathé Frères, a young woman passing through a cemetery at night is suddenly startled by a voice coming from one of the graves. She wishes to rush away, but the ghost appearing compels her to remain. He explains to the terrified girl that she must go to the kingdom of Satan and get a bottle of the Water of Life, which she must bring back to him. The girl consents to do as he desires and starts forth on her expedition after the precious fluid. She summons a lot of soldiers and friends to her aid, and we follow the whole army down into the bowels of the earth. Arriving at the gate of Satan's kingdom, they mount a chariot of fire and, arriving at the devil's palace, give fight to the demons mounting guard over their king, and after having defeated them rush into the palace. Now Satan, seeing his life in peril, disappears in a cloud of smoke and thunder, and is seen again as he dashes through his vast domains gathering together his people, and while they await the conquering chariot another fight ensues. The devil is beaten again and the bottle of life is stolen by the leader of the victorious army, and they are all about to depart when a terrible explosion takes place and the chariot and its occupants are dashed to the ground. All are killed but the brave woman who undertook the expedition, and she goes forth alone, meeting on her way dragons and vampires, who try to stop her progress towards the earth. She defeats them all, however, and arriving at the ghost's grave raps on the marble slab, the ghost appears, drinks the water and is immediately transformed into a beautiful prince. The last scene of this interesting film shows the happy marriage of the once deceased man and the beautiful and courageous bride.

In Patbé's "UNFORTUNATE PICKPOCKET" a handsome young woman entering a jeweler's shop, asks to see some valuable trinkets, but not finding anything to her liking, suggests some articles displayed in the show windows. The obliging clerk goes to comply with her request, and as his back is turned she grabs the most valuable article on the case and secrets it in her satchel. She soon departs without having made a purchase, feeling highly elated with her success in making such a rich haul. She next hastens to the tailor's to buy some garments, and is so enthused in the selection of gay raiment that she fails to notice a sister thief stealing her purse as it lies on the table and escaping unmolested. The second thief, on reaching a secluded spot in a public park, stops to examine the contents of the purse, and while busily engaged a footpad passing by, noticing the purse in the old woman's hands, follows her and succeeds in snatching it away. A policeman who witnesses the scene gives chase and, soon overtaking the thief, drags him to the bar of justice. A complaint is being made by the old woman against the fellow when in walks the young lady who was robbed at the tailor's. Recognizing her victim, the old woman tries to retreat, when the young woman accuses her of theft and she is retained a prisoner. The fair damsel is about to take possession of the satchel once more when the jeweler dashes in and claims the purse and its contents as his. Everything is soon brought to light and the trio of unsuccessful thieves are marched to prison, while the jeweler returns to his store, happy again in the possession of his stolen jewel.

"POVERTY AND PROBITY" is also a Pathé film. A poor workman having found a wallet full of gold takes it to the police station, where the head officer is seen praising him for his honesty. Just at this moment the owner of the purse arrives, and when his lost treasure is put into his hands he wants to reward the laborer by giving him a sum of money, but the man refuses to accept it. He goes back to his work, and having been ordered by the foreman to drill a blasting hole in a deep crevice, he descends in the perilous ravine, and suspended in midair is toiling bravely on when a terrible explosion takes place and he is hurled a hundred feet down into the ravine. He is seriously hurt and is carried to the hospital, where he is hovering between life and death for a long time. During his stay at the hospital the cripple's family have been living on the scanty savings of a year's hard work, and when the laborer returns home a convalescent he finds his beloved ones in abject poverty. He tries to find work but he is too weak, and at last, in despair, steals to save the little ones at home. He is, however, detected by a policeman and brought before the judge. He is going to be convicted for theft when the lawyer to whom some time ago he returned the valuable wallet takes up his case, proves that he has been pushed by cruel necessity to commit a crim and, being acquitted, takes him to his mansion and gives him work.

Pathé Frères: "BLIND WOMAN'S STORY." A painter passing by a blind woman on the street led by her faithful dog, finds the picture so pathetic that he takes the poor cripple to his studio, where she poses for him as a beggar woman. When the painting is completed he sends her to her home after having given her a few dimes for her trouble. The old woman, on reaching her hovel, is met by her son, who brutally illtreats her, for he is brutality and vice personified. To pay for drink the wretch does not hesitate to take the poor blind woman's painfully earned money, and not finding sufficient to satisfy his wants, sells her faithful guide, the poodle dog, to a fellow in crime. They are both seen enjoying in their wicked way the poor mother's pennies, and the dog, feeling himself free once more returns to his old mistress. They both go forth in the streets again, when the old woman, losing her hold on her pet dog, goes in the wrong direction and falls down a steep cliff. The dog, intelligent and devoted, remembering the kind treatment received at the painter's house, goes for help and is soon returning to the place of the accident with the young artist and a gang of sturdy, kindhearted men. The poor cripple is hauled out of her terrible position and the young artist and his pretty wife, appalled by such misery, take the old woman and her faithful dog to their home, and the last picture shows the young couple and the once poor beggar woman now enjoying happiness.

Another new Pathé film is entitled: "ALL FOR A BIRD." A great number of so-called humane people nowadays are continually looking for some sort of animal, reptile or bird, to deprive it of its natural freedom and cage it up a prisoner for life, simply to look at it and give it that time-worn name of pet. Mr. and Mrs. Knowlittle are passing a bird store when the latter becomes seized with a desire to possess a pair of the little prisoners. They thereupon enter the shop and are not long in making their choice, giving the tradeswoman orders to have the birds delivered at their home immediately. The woman having no one to send, starts off herself with the pigeons, and on arriving at the house is met by a stupid servant, who admits her, and in his wild curiosity to see what the cage contains, opens the door and allows the birds to escape. We next see the eventful chase to recapture the poor creatures. They fly into the parlor, closely followed by the reckless pair bearing brooms, when one is fortunate enough to get away. The remaining bird alights on a mantle, and in their endeavor to get at it they smash and destroy everything in the room. The chase is continued into an adjoining bedroom, then to the dining-room, leaving everything in its wake a complete wreck. Finally the unfortunate bird lands in a pan of water in the kitchen and is drowned, and so ends the chase. The heads of the house arrive home with the happy expectation that the birds are there before them, but to their amazement and sorrow learn of their fate. They are overcome when they see the condition of their once beautiful home and lose no time in meeting out the just punishment to the wreckless servant and the unfortunate tradeswoman by dragging them among the ruins and kicking them down stairs and out into the street.

"FASHIONABLE HAT," by Pathé Frères. Hats are a very important problem with ladies, and the task of choosing suitable headgear weighs so heavily on their minds that frequently all sense of proportion is lost. So thinks Mr. Wealthy, for he has just had a heated discussion with his wife regarding what hat she should wear that night to the theatre. Before leaving for the play she tries on all her various "chapeaux," but not finding one big enough drags her resisting husband to the nearest milliner. There the difficult customer upsets the whole shop in an endeavor to find the dreamed-of hat. But not being successful in her hunt, she is just about to leave almost in tears—so great is her disappointment—when, behold, she finds her ideal in a huge mass of lace and feathers sewed together and bearing the pretentious name, "Parisian Creation." She buys it immediately, but it is so enormous that she is forced to take it off to pass through the shop door. Hailing a cab, again the headgear must be removed and placed on top of the coupé, for inside it will not enter. Arriving at the theatre the appearance of a hat of such proportions adorning a female head causes the audience to break out into wild laughter, and two gentlemen seated just behind this masterpiece of the millinery art, finding that they can see no further than the forest of feathers and artificial plants looming up before them, and that their view of the pretty maids on the stage is completely cut off, call a police officer and the poor mortified woman is marched out of the theatre, followed by her furious husband. Reaching home, the poor henpecked husband calls all the servants to his assistance and, after numerous discussions, the mistress of the establishment is persuaded to change her "Merry Widow" headpiece for a neat, trim little bonnet. One can almost hear the sigh of relief heaved by the poor unfortunate husband when he sees his wife yielding to reason.

Patbé Frères' "END OF A DREAM" shows a young woman who has married an elderly man entertaining a number of dashing young officers, who shower her with attention on account of her beauty and soon succeed in turning the giddy young damsel's head. She ends by falling in love with the handsomest and most fearless of them all, who, on leaving the house, is seen to slip a note into her hand. In this letter her admirer begs her to meet him the next day, and she decides to comply with his request. We next see the young people as they meet and fondly embrace. All at once, however, the girl draws away with a frightened expression on her face, for the man has asked her to elope with him to a foreign country. She is firm in her refusal, as her love for her young son is still strong enough to make her shudder at the thought of giving him up. But her suitor will not listen to reason and, seizing his sweetheart, carries her hastily to a waiting carriage in which they drive madly off. Some time now elapses and they seem happy enough, until the gambling passion makes its appearance and casts a shadow on the threshold of their home. The young officer squanders his entire fortune at the gaming table in a vain endeavor to court Dame Fortune, and the now penniless and heartbroken woman often finds herself going back in spirit to the home and child she has so foolishly forsaken. The sweet recollections of past happiness soon overpowers her and forces her to return to her former home. She therefore forsakes her lover and starts out for her husband's dwelling, which she reaches at dusk. Her child is brought to her by a faithful old servant, but just at that moment the ill-used husband enters and, recognizing in their visitor the woman who has wrecked his life, loses no time in driving her from his door. The miserable creature roams aimlessly through the streets, until reaching a garden she stops to rest. Her attention is soon attracted by the sound of voices a few feet away, and on recognizing one to be that of her lover, rises to meet him; but draws back discouraged and disappointed as she finds him paying devoted attention to a strange woman as they sit together on the bench. The now hapless being, driven to despair, hurries away, and we next see her as she seeks to end her miserable existence by casting herself over a precipice.

"A GOOD MEDICINE" is another Pathé film. A poor woodcutter's wife being very ill, a doctor is called in, who, after examining the patient, prescribes a medicine which will soothe and put new life into the weakened body of the sufferer. The husband starts off on horseback for the next village and arriving at the chemist's soon has the prescription in his pocket. As he is returning home, however, he is arrested by a gang of thieves who drag him to their den, and finding the bottle in his saddle bags think it must be whiskey or rum, so after a fight between the men, the contents of the bottle is equally divided between the robbers and they greedily swallow the contents of their glasses. The beverage is however no whiskey but a very strong medicine, which taken in small doses revives the system, but when taken in great quantities works like an electric battery in the body and compels the victim to jump and roll about as if possessed by the evil one. This is what happens to the thieves, who start jumping and dancing like lunatics until exhausted, when they all drop into a heavy sleep. The captive takes advantage of this opportunity to escape and starts to ride home. On his way back he remembers that his medicine bottle is empty, so stopping at a brook he fills the flask with pure water and, reaching home, gives the ailing woman a spoonful of the inoffensive liquid. The patient, thinking that it is medicine, recovers at once, much to the astonishment of the husband, and his joy and happiness are only marred by the entrance of the doctor, asking for $20 fee for his prescription. Water is rather expensive in that country, don't you think so?

Pathé Frères': "IMPERIAL CANAL." For the benefit of those who are not fortunate enough to travel and enjoy the beauties and customs of different countries, a film of this kind is an innovation, for it takes us on a boat down the beautiful Imperial canal of China. If we were there in reality it could not be much more enjoyable than this picture, which affords us with a wonderful view of the famous wall of China as it stands to-day in a stage of decay, a monument to a famous fanatical nation. We next see a log-float with miles and miles of timber coming down stream, also we see an original lock. It is a device where the Chinese lower or raise a boat in streams that are not on the one level. They fasten ropes at the stern and draw the boats out of the water and let them slide gently down the opposite side into the other pool. We are now on our way again down the stream, passing through a beautiful mountainous country with as much satisfaction as though we were actually there.

A new Selig film is "TROUBLES OF A NEW DRUG CLERK." First of all is shown a "would be" Jack-of-all-trades, who, after meeting with several mishaps and rejections of his services, discovers a placard which reads: "Wanted—Soda Fountain Man." He applies for the job and is put to work. It is soon shown that he knows little or nothing about the dexterity of "soda jerking," though fortunately (for him) the first victims of his dispensation do not submit themselves to the dangerous hodgepodges of his cook-house recipes until his employer has gone out to mingle in the fresh air. Business soon picks up. The "would be" makes an enthusiastic stab at properly proportioning the thirst quenchers and, at least, manages to take in a few nickels, which he "rings up," going south with a V. or an X. at each operation. Several "of the sick list" enter and the eager dispenser—now thoroughly alert from the "easy money"—quickly occupies the position of prescription clerk and dopes them up in any way convenient—what they won't take, he pours on them. A little of this, of course, soon goes a long way. In fact, far enough to bring the infuriated victims (of lemon effervescences, etc.) back to the store. Several agonized sufferers are also enraged at the imposter. He perceives it is high time to seek a refuge, and accordingly makes a dash to the street. A chase follows and the fellow is finally landed in jail.

Another Selig film of the week is built around the legend on a sign, reading "SUMMER BOARDERS TAKEN IN." Hiram is first discovered reviving an old sign, getting ready for the victims; for his exciting advertisements in the city papers always bring him a harvest of hopeful humanity. He leaves for the station and his wife hustles the hired help around to get everything ready for the onslaught. A portly lady, from the city, soon arrives with a bunch of juvenile peace-disturbers, a grown daughter, and a love-sick dude who has temporarily

suspended his services, at hopping the ribbon counter, to anticipate the joy of a few weeks in the thickets. By mutual consent, a tramp has changed wardrobe and position of honor with a scarecrow in a nearby corn-field. A German professor rides up the dusty road on a bicycle, stops for a rest in the shade of a telephone pole, and hangs his coat and hat on a nearby fence. Mr. Tramp, or the supposed scarecrow, is invigorated at this instance and makes another profitable exchange. Through the rest of the comedy the professor is only a few paces pursuant to the hobo, until the Knight of the Road, finding nothing else left loose about the premises, carts the professor away in a convenient wheelbarrow. Things are made so lively for the newcomers that a very few minutes suffice to show the city matron that any old life but a country life is good enough for her; and, although she has paid a fortnight's board in advanee, for herself and what she brought with her, she willingly gathers her family and makes an informal drift toward the depot.

The latest Essanay production is a "kid story" film, entitled AN ANIMATED DOLL." A boy named Pickles who dearly loves his little sister, finds five dollars ($5.00). His good fortune brings to him the remembrance of his little sister's dearest wish "to possess a big doll." He knows of an inventor close by who is working on a wonderful automatic image. He offers to the inventor his small fortune (five dollars); he is refused but not discouraged, and he awaits an opportunity and steals the doll, leaving the five dollars in payment. The little fellow carries the immense package on his back to his home and awakens the surprised sister. The wonderful doll is unpacked and the crank is applied, whereupon the automaton executes some beautiful danees, but is interrupted by the owner who comes and claims his property. He danees with the doll, then carries it from the room to the packing case from which it had been taken by the children. The little girl pleads with the owner to exchange the automatie doll for her tiny doll. She is refused and the owner removes his machine from the house. The little girl robbed of the beautiful doll clings to her old one and cries herself to sleep.

The latest film of the Vitagraph Company of Ameriea is entitled: "THE ORPHAN;" or "A MOUNTAIN ROMANCE." A story of sweet pathos dating back to the tronblesome days of the Sixties; with the refreshing vigor of the mountains in the rapidly changing scenes. The story opens at a little mountain school house. The teacher comes out with books and papers under his arm, sits on the beneh reading, when a poorly dressed cbild comes up and nervously and excitedly imparts some news. The master, a young man of reserved manner, listens, puts his books and papers aside and is led away by the girl. Down the mountain side the strange couple wend their way until they reach a cabin—her home. A grizzled old man of unkempt and dissolute appearance, half crazed from liquor, reels in and falls upon the floor. The child assists him to his feet. He staggers and falls again, this time in the throes of death. The school master bends over him, the dying man points to his child and bids the teacher care for her. The daughter clings to the inanimate figure refusing to be eonsoled. The master finally leads her away and they start in the direetion of the village. To a pleasant cottage the master takes his new charge. She has been reared in the mountains, is wild and ungovernable, and rebels against her protector. A knock at the door is answered by a good-natured mother, followed by her family: two small boys and two girls. The master explains his mission and the child is welcomed by all except one girl, who looks at the new comer with disdain.

The next scene takes us to the grave of the mountain girl's father: a plain pine board headstone. The orphan brings a wreath of wild flowers, places it on the lone grave and kneels beside it alone with her grief. The school master comes upon her thus and sits beside her. From one topic to another they pass until finally this wild flower confesses her love for the school master, fondly embracing him. He gently disengages the girl and they proceed homeward. Another scene at the school house with children of all types romping about; the orphan and her girl enemy among them. The last named is evidently the village belle and by flirting with the school teacher she incurs the everlasting enmity of the orphan. She sees her protector and rival walk away together evidently on very friendly terms, and at the sight, she determines to run away. Leaving a note to her benefactor telling of her intention of joining a theatrical show, the petulant girl makes her way to the opera house where she asks for an appointment. The manager, a rough uneouth man of the world, is attracted by her childish simplicity and she is immediately engaged. Meanwhile the master returns, finds the note, resolves to rescue the girl from her foolish determination and makes for the theatre. Members of the company and idlers stand around as the teacher appears on the scene. Angry words lead to a fight, the manager pulls his gun, which the school master wrenches from his grasp and beats him down. He takes his charge and goes away. At the school again a mob from the village appears and threatens the master. The orphan steals up to his side, falls at his feet and bows her head. He takes her up in his arms, they bid farewell to the old schoolhouse forever and go away.

"BILL, THE BILL-POSTER AND PETE, THE PAPER-HANGER" is another new film by the Vitagraph Company of America. Bill, the Bill-Poster is just finishing hanging a 20-sheet of the "American Vitagraph." His friend Pete, The Paper-Hanger, comes along, converses with his friend and the two men, each with their paper bag and pail of paste, start for a nearby saloon. They enter, have five or six drinks together and come out in a rather unsteady condition. After bidding each other an affectionate farewell they go off in opposite directions. The paper hanger's boy goes with the bill poster and vice-versa. We follow the paper-hanger to the house where he is engaged to do some work. He ascends the steps and with much difficulty gets up stairs. A table is prepared for him and he goes to work pasting three-sheets, one-sheets, etc., on the walls. He finishes the room; has it covered with paper of melodramatic and beauty shows. The servant enters and is horrified at the sight. The paper-hanger endeavors to hug her and, almost frightened to death she escapes. The master of the house and his wife return and find their door covered with lithographs and date sheets. The servant rushes out and tells the story. They all enter, the man wild with rage; his wife on the verge of fainting. The workman is just helping himself to a drink from a bottle on the sideboard whereupon the boss kicks him down the stoop, throws the show paper after him and dumps the pail of paste on his head. The bill-poster during this time has been just as busy as his companion. We find him mounted on a step ladder trying to paste wall paper on a fence where theatrical paper should be displayed. He gets all tangled up—a crowd gathers to watch his efforts. The manager of the theatre and one of his assistants happen along and remonstrate with Bill. He pastes a strip of paper on his employer's back and is promptly kicked into the street. He scrambles to his feet and walks off. Down the street he meets the paper-hanger, both embrace each other. They spy a policeman leaning against a lamppost dozing and paste a date reading "Friday, The 13th" on his back. The cop wakes up clubs both men unmercifully and drags them off.

In "HE GOT SOAP IN HIS EYES," by the Vitagraph Company of America, an Irishman, in washing his face, gets soap in his eyes, grabs for a towel, and in doing so, knocks over the stove, table, and creates havoc in general. Completely blinded he rushes out of doors, collides with the nursemaid and baby carriage, unsetting the vehicle and almost scaring the girl to death. He grabs the baby, starts to dry his eyes with it, discovers his mistake, starts off again and falls headlong down a well. He escapes from this predicament, starts on his way again, runs up a porch, falls over a rocking chair on which an old woman is seated. Regaining his feet and almost frantic with the series of mishaps, the unfortunate Irishman starts off and almost immediately runs into a photographer. The artist gains his feet and beats the unlucky man unmercifully. He manages to escape, dashes into a house and in the hallway collides with a portly butler carrying a tray of dishes. The crockery is smashed into a thousand pieces and the waiter walks all over

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Golden Grain Is Waving, Mary Dear.
Won't Somebody Be My Mamma?

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June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.
When Autum Tints the Green Leaves Gold.
Gypsy Ann.

HENRY B. INGRAM.

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Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

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slide list is to be as follows:
Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.
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Give Me An American Girl.
Like I Had No Sense.
My Love Grows Deeper For You Day by Day.
That Welcome On The Mat Ain't Meant For Me.
Dat's All I Got To Say.
Sweetheart Days.
We Cannot Do Without You, Annie.
Love Me As You Did Before.
Waiting for the Summer Time and You.
Two Dirty Little Hands.
What the Rose Said to Me.
In the Valley Where My Sweetheart Waits for Me.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.
When the Blue Birds Nest Again, Sweet Nellie Gray.
A Little Suit of Blue.
Blue Eyes (Good-bye.)

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.
Man Who Fights The Fire.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.
Roses Bring Dreams of You.
Hoo-Hoo, Ain't You Coming Out Tonight?

the disturber. He gets up. walks into the dining room, and, as the soap has by this time partially worked out of his eyes, he can dimly discern the objects around the room. He grabs th table cloth and starts wiping his eyes, pulls the dishes off the table, smashing them into bits and upsetting the people sitting around. They jump up, grab the intruder and throw him out of the window. He lands in the yard below where a workman is busy sprinkling the lawn. The gardener takes the hose and sprinkles the unlucky individual until the soap is OUT of his eyes. One irresistible scream of merriment from start to finish.

The Vitagraph Company of America also shows "A LOVER'S RUSE." The plot of our story is laid about the year 1800. Outside her home a young girl is talking earnestly with her sweetheart. Their love making is brought to a sudden close by the unexpected and unwelcome appearance of the girl's father, a miserly old character, who orders his daughter indoors and her lover to go about his business. The couple reluctantly part, the girl entering the house followed by her irritable old father. The lover lingers about and as the girl drops in a chair downhearted and despondent, a tap on the window pane arouses her. She opens the window, her lover enters and tries to persuade her to elope with him. This she refuses to do. While talking a noise outside warns them that the old man is near at hand. Both start, look about for some avenue of escape, or a safe hiding place. The girl spies the old-fashioned clock, pushes her lover inside then unfastens the door and lets her father in. She is immediately ordered up stairs to bed and, with a frightened glance at the time piece, she obeys. The old man, after examining the doors and window and finding everything secure, follows. In her room the girl listens, is satisfied that her father is in his own apartment, goes down stairs and releases her lover from the clock. She implores him to leave the house at once. He starts to do so but is paralized with fright as the old man, candle in hand, and carrying a sword, appears upon the scene. He attacks the persistent lover, the girl falls on her knees and pleads with him. The father roughly pushes her aside, orders her to her room and drives the young man away. Left alone the old man listens, anxiously crosses to the fire-place, takes out his strong box and counts his money in miserly fashion. Outside the young lover lingers, throws pebbles at his sweetheart's window. When she appears a plan is concocted to secure the father's consent to their union. The much abused wooer goes to a tavern where three of his companions are seated at a table smoking. Drinks are ordered and their services enlisted to successfully carry out the scheme. With his confederates the young lover returns to the house and signals his lady love to open the window. She does so, a ladder is placed against the building and the lover and his friends enter the house. The miserly old father is still in the kitchen counting his gold when he is startled by a shriek. He jumps to his feet as his daughter rushes into the room followed by three masked ruffians. The father attempts to gather his money but two of the robbers seize him and force him to his knees while the third threatens his life. At this critical moment the lover rushes down the stairs, engages in a desperate fight with the masked men and quickly routs them. He embraces the girl protectingly, while the father, finding his money safe and his life spared, joins their hands and blesses them.

Selig's new film is "THE SHADOW OF THE LAW." A circus is showing in New York City. Among the ring performers there is a skillful bareback rider; a man named Frank La Rue. La Rue boards on a side street near the circus grounds and is seen to come out of the house at an early hour of the morning, when many people are on their way to the city. A murder has just been committed in front of his stopping place. He hastens to assist the woman, whom he supposes has fallen, and is horrified to find she has been murdered. The perpetrator of the crime has fled from the scene, to await just the opportunity that now presents itself; that of transferring the guilt to anoher. He quickly finds an officer, points to La Rue, who is now releasing his hold upon the woman whom he thought to assist. He and the officer rush to the scene. Others are, by now, attracted. La Rue is arrested. Circumstances lead to his conviction, and he, an innocent man, is sentenced to life imprisonment in Sing Sing. While laboring in the prison yard La Rue recognizes an old friend, a former acrobat with whom he had performed. A plan of escape is quickly arranged and enacted. An exciting scene among the alert convicts and prison guards follows. No one else escapes however. La Rue is now performing with another circus, under the assumed name of Derring. While playing in a small town in Nebraska, he is recognized by the country sheriff, who has descriptions and offers of reward for him. The sheriff attempts to arrest him, but the innocent man, with a vivid memory of his former imprisonment still casting a shadow of dread upon his existence, frenziedly dares to escape again. He succeeds; but straightway the sheriff and a deputy mount upon horses and pursue him. A prosperous farmer and his daughter, in town to see the circus, witness the exciting scene, the attempted arrest, the escape, and great commotion which followed. The next morning newspapers give a bold account of the affair, and details of the charge against La Rue; headed:

EXCITING SCENE AT THE CIRCUS.

Last Night Our Sheriff Recognized in Derring, the Bareback Rider, a Man Who Is Wanted in New York State for Murder.

Reward placards, which cover the town and county, make a strong impression on the girl's mind, for the clever feats of the rider had appealed to her simple nature with more than a flickering admiration. His skill upon the horse had held her spellbound, and his final daring, in defiance of the officers, aroused her to the highest admiration for his bravery. Her only thought was, that, surely this man, who possessed so much of grace and bravery combined, could not also possess the brutal instinct of cowardly murder. We see her and her father returning to their country home. The father has made use of his visit to the town by purchasing a new suit which he leaves on the bench on the porch. He has left the horse and buggy standing in the lot as he will have occasion to ride later. The sheriff and his deputy arrive at the farm house and accept the farmer's hospitable offer to refresh themselves. The horses are put up, and, after the officers and farmer enter the house, the hunted man appears at the door; unknowingly to anyone but the girl. She almost screams with astonishment, but her unceasing admiration for him, and willingness to assist him, controls her presence of mind, and, instead, she quickly tells him his pursuers are within the house. Hopelessly the refugee draws his revolver, willing to die by his own hand rather than return to prison to suffer the death of his freedom. She eagerly restrains him, in a manner that conveys her heart-felt interest in his welfare. He perceives the unaffected sincerity of this fair country lass and submits to her earnest bidding. Though she knows she subjects herself to the law and to dishonor, by sheltering this man, she assists him to hide in the corn-crib and herself sits upon the porch steps; just as her father and the officers come out to feed the horses. Her father enters the barn, returns with a two-peck measure and starts for the corn-crib. The terrified daughter, alert to the neeessity of prompt diplomacy, offers to get the corn, and, indicating the well, tells her father to get *water* for the horses. He assents, and, had the men suspected her purpose, they could easily have been convinced from the relieved uneasiness of her vigilance.

The horses are fed and the men immediately return to the house, for "a long time between refreshments" does not appeal to either of them. The girl is quick to open the door of the corn-crib. La Rue tells her, her goodness is to an unworthy and useless cause. He reveals that he is still in his ring costume—tights and spangles—making escape quite impossible. She thinks of her father's new suit which is still on the porch and hurridly gets same. The refugee discards his mackintosh and substitutes the street clothes. Escape is their only solution and they venture it; take the horse and buggy in a mad dash to the nearhy railway station. The clatter of horse hoofs on the pike alarms the officers. They detect their host's daughter fleeing with La Rue. To deter this escape, they have no time to lose. They run for their horses, mount, set spurs to the steeds, and follow the couple at a breakneck speed. The runaways are overtaken and captured; for, in fear of the girl heing shot, La Rue does not antagonize his pursuers but jumps from the buggy and throws up his hands. The girl, as well, feels the stress of the law, for both she and the man of her coverture are arrested. Next we see them brought before the county judge, before whom La Rue is to go through the formality of being sent baek to New York. He beseeches an acquittal for the girl, for her share in his effort to escape. La Rue repeatedly asserts his innocence, but to deaf ears. Then a telegram arrives from the governor of New York State, worded: "A dying convict has confessed to the crime for wich La Rue, alias Derring, is charged. Release him." With a true western love for justice, the couple are made the hero and heroine of the hour. The judge proposes three cheers for the bravest, smartest girl in Platte county which the assembled officers and citizens give with an honest will. The scene closes with La Rue telling the crowd how the little woman saved his life by preventing him from killing himself, and how she assisted him in his last effort to escape. And we know that happiness has now opened its path for our hero, and surely the trials that were necessary to bring about this meeting between he and his protector, who so graciously befriended him in *The Shadow of the Law,* will not soon be forgotten.

Lubin's new offering is: "THE CIRCUS BOY,' in which a farmer's son, attracted by the beautiful sights of a circus, decides to leave home and become a great rider. The Circus Manager who takes a liking to the boy makes out of him a great artist. When the circus comes to town, the father decides to see what his boy is doing. He visits the circus and is the proudest man on earth when he sees his boy as the cleverest rider in the ring.

A new Méliès film shows "JUSTINIAN'S HUMAN TORCHES." In a beautiful room of his palace, the Emperor Justinian is dining with several guests. As the meal progresses some dancers provide entertainment; and, then, in order to satisfy his brutal instincts he orders some Christians to be brought in. These latter are bound in bundles of fagots and fastened to large wooden crosses in the courtyard. The inflammable material around the bodies is kindled, and to the delight of the members of the dinner party, the unfortunate christians are consumed.

Méliès has taken advantage of a great diamond case now engaging the courts of Paris to produce "A FAKE DIAMOND SWINDLER." In his laboratory full of chemical and electrical apparatus a man who claims to have invented a way of manufacturing diamonds, is besieged by many people whom he has cheated out of their money through his alleged process. Finally the president of the diamond mines in South Africa enters, sees a diamond manufactured, and receives it as a present in the form of a scarf-pin. The gendarmes then enter, drag the impostor to court; but in the midst of exciting and ludicrous legal proceding the latter knocks the officials over and escapes through the window. There is a hot pursuit in which many obstacles are encountered and overturned, one of which is a park bench with a couple sitting on it engaged in a lively conversation. The prisoner is at last caught, and we take leave of him making faces, from behind the bars, at his guards.

Kalem's offering is the story of "DOLLY, THE CIRCUS QUEEN." She is the poor little victim of a band of cruel gypsies and is first seen in camp with them where she is cuffed and kicked around by all. The child apparently has been suffering for some time, now she has made up her mind to escape. She runs from the tent for water, stumbling and crying. As soon as she is out of the tent she throws the bucket down angrily and runs off. The gypsies soon become alarmed at her long absence and go to the well where they see the bucket deserted; swearing vengeance on her they start out on the trail. Dolly is now on the road; she has escaped them thus far, but she hears the sound of approaching footsteps and dodges into a hedge. Her persecutors pass her, and she steals out again, running away as fast as her little legs can carry her. Staggering and fainting, she happens to come to the pad-room of a circus, where performers are limbering up for their acts—the strong men, contortionists, clowns, etc. As a little figure staggers in the performers gather around tenderly, and after hearing her little story take her straightway into their affections.

Now is seen the practice hour in the ring. All are going through their stunts. Now comes Dolly, a slim figure in trapeze tights under the special protectorship of a kind-hearted clown and takes her first lesson in trapeze work, and the clown kindly showers his encouragement on her. The next scene shows Dolly at the circus ten years later. Dolly is making up. This is the ring master who enters. His eyes are greedy as he watches her. Just one kiss. He deserves the slap she administers. He raises his whip in anger, but his arm is caught and he himself falls sprawling on the ground. Muttering imprecations on the girl and her defender the clown, he goes, and she gives the clown her hand in thanks. He loves her so much, and has ever since she staggered into the pad-room, ten years before; so he hegins to tell her. But she sadly shakes her head, and he knows it is hopeless. She is a trifle sad, too, as she seats herself after his exit. This handsome, laughing rough rider is her sweetheart. She is on he guard as he steals behind her; but sees who it is, and slyly throws herself in his arms Through that opening at the back the ring master and ballet queen see them. She, too, love the handsome rough rider and the ring master arouses her jealousy until she is his willing tool The clown sees his sweetheart's exit, and realizes the meaning of it all, as he bows his head to the inevitable. Now re-enter the ring master and ballet queen. At his direction, she drug the water, while he is tampering with Dolly's trapeze ropes. He is going to make a clean job of it. If she does not fall from the trapeze from the effects of the powder, the weakened rope will do the work. The attendant comes for the trapeze; the ring master is almost caught at his dastardly work. See the attendant gives him a sharp look as he takes the trapeze from his hand, and gives a suspicious pull at the ropes. But they appear all right. The ring master is not discovered. Dolly enters, and drinks the drugged water; then throws aside her dressing gown. It is time for her act. But the drug is too powerful. The villains have made a mistake She staggers; recovers; goes a few steps; then sinks. Attendants crowd around her. The ring master is livid with rage. He will not be foiled. He orders the clown to take her place

Up in the dome of the tent the clown is helped to the dizzy height, the audience below is applauding his antics when suddenly the rope breaks and a mass of flesh is hurled to the ground, thirty feet below. Tenderly, they bring him back to the dressing tent, dying. All of his friends are there to bid him farewell, and as Dolly cries bitterly, an attendant rushes in who saw the ring master tamper with the ropes; he accuses the villain, and he is seized. The clown is dying and he calls the rough rider to him and places together his hand in Dolly's. He sinks back, and with a last look into the face that has been his inspiration for ten years he dies.

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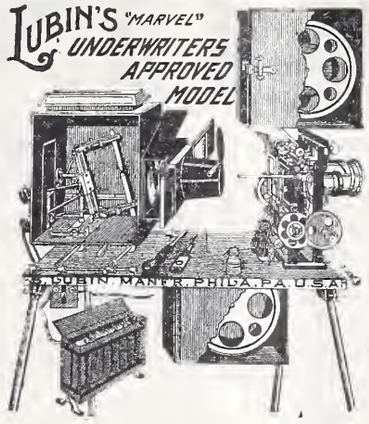

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LATEST FEATURE SUBJECTS

CURIOUS MR. CURIO

Synopsis of Scenes.

MR. CURIO GETS CURIOUS.—Professor Knowledge is disturbed from his morning meditation by the arrival of his old and dear friend, Mr. Curio—Mr. Curio at once becomes curious regarding the various collection of strange and odd implements of war and peace which adorn the walls of the room—Mr. Curio discovers an ancient pair of handcuffs—Nothing will do but he must try them on—The professor satisfies his curiosity by locking them on his hands behind his back—While laughing over the idea, the maid announces a messenger at the door and the professor goes to ascertain what the message is—A boy hands him a note which seems to greatly agitate and surprise him—The professor picks up his hat and starts down the street forgetful of his friend whom he has left handcuffed.

FROM CURIOUS TO FURIOUS.—Mr. Curio takes the matter pleasantly for a while, but as time passes and the professor does not return, he becomes furious—Knocks over things and calls for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search of a locksmith—Hurrying down the street, Mr. Curio meets two lady acquaintances who extend their hands in greeting—Both surprised and shocked that Mr. Curio does not respond—Meets a friend and shows him his hands locked behind his back—His friend thinks it a huge joke and releaving Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The latter kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing by sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While fleeing from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT.—At last, he sees a blacksmith's shop and induces the blacksmith to file off the handcuffs—The smithy while at work doubts Mr. Curio's story—Calls the police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman and they both start in pursuit of Mr. Curio—The latter meets an old maid in the park—He explains his predicament to her—His condition is her opportunity and she makes violent love to him—Releasing himself, he starts down the street followed by the old maid with the policeman and smithy in close pursuit—Mr. Curio comes to a tool box and with the help of a workman tumbles into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the way to the police station they are met by Professor Knowledge, who explains the situation—Releases Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends again.

No. 6355 Code, Velgdrevel Length, 680 feet SHIPMENT, MAY 20th, 1908,

SEND FOR ILLUSTRATED SUPPLEMENT No. 363

THE GENTLEMAN BURGLAR

AN INTERESTING MELODRAMA

Synopsis of Scenes.

THE PROPOSAL.—The gentleman burglar walking with his lady love—They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

TURNING OVER A NEW LEAF.—The thieves' den—The gang drinking and playing cards—The gentleman burglar arrives—Announces his coming wedding—Apprises them of his decision to quit his life of crime—He bids them good-bye and departs.

ENGAGED TO ANOTHER.—Reception hall of the girl's home—A rival lover sues for her hand—She informs him of her engagement to another—He leaves her in sadness.

TWO YEARS LATER.—The gentleman burglar returns with his bride to her father's home—The joyous greeting—The happy family together playing with the baby on the lawn—All return to the house except the husband—A former pal appears—The latter demands money under threat of exposure—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned from the home—He returns to his former haunts, where a quarrel ensues—The light extinguished—Two pistol shots—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A LAPSE OF FIVE YEARS.—The gentleman burglar in prison stripes working in a stone yard with other prisoners—During the return march to the prison at evening, he evades the keeper's watchful eye and escapes—Climbs the prison wall and reaches the water—Secures a boat and gets away without discovery—He returns to the old den—Tells of his escape—Changes his clothes and starts out again with his life of crime.

MARRIED AGAIN.—The former lover has since married the burglar's wife—She believes her first husband dead—Fond memories of him still cling to her as she views his picture—Her husband arrives with the daughter now quite grown—All retire for the night—The gentleman burglar enters the house through a window—His child discovers him—They do not recognize each other—They talk—He realizes who she is—Discovered by his former rival—The shock kills the gentleman burglar—The truth is kept from the wife and she never knows that the man she loved was nothing more than a common thief. **No. 6354 Code, Velgboor Length, 1,000 ft.**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 362

BRIDAL COUPLE DODGING THE CAMERAS

AN EXTRAORDINARY COMEDY SUBJECT

Synopsis of Scenes.

HERE COMES THE BRIDE.—Exterior of a fashionable church—Reporters arrive with cameras to take pictures of the beautiful American heiress and her titled husband, the Duke de Nonothing.

THE BRIDAL COUPLE APPEARS.—Horrified at the cameras.

A HURRIED RETREAT.—They plan to evade the cameras—The carriage is ordered to meet them a few blocks away from the church.

THE BRIDE LOSES HER DUKE.—While stealing out the back entrance of the church the bride and groom are discovered by the reporters—They run down the street, followed by the newspaper reporters and camera fiends—The bride leads—The Duke follows and falls into an excavation in the street—The bride misses her Duke but still hurries on, followed by the reporters—The unfortunate Duke climbs out of the hole only to find his bride far in the lead.

THE CHASE.—With her bridal robe all torn and soiled, the poor frightened bride is followed by reporters of every description, including some women society reporters—The Duke de Nonothing comes trailing behind—Down steps—Over fields—Through fences and over the golf links—The Duke endeavors to catch up—The bride is confronted by a high board fence—With no chance to turn back, she climbs over the fence, followed by her pursuers—Through the backyard and into the house, they tear through the janitors' apartments, startling them at their evening meal—Everything pushed aside in the chase—The bride reaches the waiting carriage—The disheveled Duke fights his way through the crowd of reporters—At last reaches his fainting, weeping bride.

TOGETHER AT LAST.—After hard driving they leave the reporters behind and feel secure from the cameras—Suddenly the carriage window drops down, a camera is thrust in, a flash of light and their picture is taken after all.

SNAPSHOTS.—Various views show the ludicrous attitudes in which the morning papers pictured the beautiful American heiress and her husband, the Duke de Nonothing, while leaving the church after the ceremony.

No. 6353 Code, Velezies Length, 785 ft.

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 361

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No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No. 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
No. 6348—A Country Girl's Seminary Life and Experiences.	Code Veleras.	Length 1,000 Feet.
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No. 6346—Animated Snowballs.	Code Velenosa.	Length 795 Feet.
No. 6345—Nellie, the Pretty Typewriter.	Code Velenho.	Length 590 Feet.
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TUESDAY, MAY 19th

BILL THE BILLPOSTER *and* PETE THE PAPERHANGER

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Bill the billposter and his friend Pete the paperhanger meet on the way to work. Have several social drinks—part in no condition for work. Through mistake they change outfits. Bill plasters wallpaper on theatrical display boards while the paperhanger decorates a house inside and outside with lithographs of Melodramas and burlesque shows. Both get severe beatings and are finally taken in tow by a cop.

Length, 485 FEET.

A LOVER'S RUSE or THE MISER'S DAUGHTER

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36 East 23d Street, New York

MAY 30, 1908
WHOLE NUMBER 110.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 20. MAY 30, 1908. WHOLE No. 110.

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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NOW IS THE TIME.

What! A departure from the schedule? Open competition? Renters who have been looking toward something on this order with a feeling that it will never come sat up suddenly and rubbed their eyes. Yes, somebody *had* been bold enough to take the snorting bull by the horns; we are in the field for relief for the association members from that part of their agreement which keeps them from competing for a tremendous amount of business which can be theirs *without underbidding any independent renter.* We do not insist that the only relief is in a *total abolition* of the schedule and any plan that will just bout toe the mark will meet our hearty endorsement. We stand unalterably in favor of any plan by which the association men will be allowed to reduce the price on some goods, to such a degree that it will bring them the needed business. *The Association must be complete* in its operations, and it will never be complete while there is still a foe to be taken into camp; *and this can be done* by the association renters without their *underbidding* their competitors, because all exhibitors are satisfied to pay more for the association service than for a similar independent service.

To effect an arrangement that will bring about the relief we advocate does not mean disruption nor even any extensive conflict in the Association's ranks. There certainly must be some way to do it beside total abolition or even a modification of the schedule. The only suggestion now at hand in this direction seems to be a pool office plan. Under its operation there will be no competition among the association men. It can be operated by a pool formed among the association men throughout any city or state, all having such an interest in its profit, of course, as they may agree. Into this bureau they are to contribute film thirty days old or more, and the office is to accept only opposition business; it must refuse to serve an exhibitor who desires to change from an association service. Let this office take trade at competing figures, and it will thus be seen that there will be no competition in the ranks of the F. S. A. We think that those who may cry that this would be only a loophole for unscrupulous renters, and that film less than thirty days old would find its way into the bureau, are off the track; if the renters were pledged to uphold a schedule, which there is a good chance of violating with impunity, they certainly can be entrusted with the transfer of film on this plan, for there is greater probability of detection; but then, why figure on their misbehavior?

The working out of the details of such a plan is a small matter, and if nothing more practicable is suggested for the association we favor this plan. It allows association renters to pull together, and it bids fair to help them gather in the business which is not only being controlled by independents who rent independents' films, but also by subrenters, who furnish the goods of the Edison licensees at very low figures. These must be dealt with decisively.

Why not call a convention? This is the time for it. There are many questions to be discussed, and no doubt there will be many suggestions forthcoming on the proposition now at issue.

The Association is the best thing that ever happened, BUT it must be complete in its operation. That must be brought about at some time, and that time might just as well be now. The issue must be forced. We stand staunchly for *the perfection of the Association;* we consider that had the independents shown any noteworthy strength they would have been reckoned with in all due consideration. But they are in such condition now that they cannot be weighed as a force. They must be gathered in, to let the healthy element, which the great majority of renters constitute, prevail.

Call a meeting of the Association—now is the time, and it is dollars to doughnuts that real work will be done; *the organization must be perfected;* this pulling and scrambling first here and then there is not business; men must take matters into their own hands as far as is in their power, and here is a case where they can do *everything.*

GOOD METHODS.

The members of the Film Service Association in New York city are certainly enjoying themselves. Within the past two weeks they have had three meetings and a banquet has been held with each. There is a saying that the best way to reach a man's heart is by giving his appetite good attention, and it looks as if the Association men are putting it to a test. All the meetings have been in the nature of informal conferences. It is said that they have been productive of excellent results.

Eat, drink and be merry, gentlemen.

FOOLISH BIGOTRY.

Men who preach and teach doctrines that tend to improve and elevate their fellowmen are at all times entitled to the greatest respect. Those who distort these doctrines, either by misconstruction or exaggerated interpretation, are at least subject to suspicion. Some men, in a religious fervor that is uncalled for, sometimes indulge in criticisms and discussions that are insults to an intelligent mind. This spirit has developed in Raleigh, N. C. Some of the clergy of that place denounced moving pictures of the "Passion Play" on the ground that it is sacrilegious to give a representation of the agonies of the Savior at such exhibitions. Such profane uses of sacred things, they contend, will undermine and destroy popular reverence.

It is difficult to see how any one who has qualified for the ministry can be controlled by such narrowness of mental conception. Were such a theory as that above expounded well founded the art galleries of the world would be stripped of their most valued pieces and the churches would in like manner lose their most impressive decorations. The most renowned clergymen of the day are persistently bringing before the minds of the people the importance of remembering the sufferings of the Savior. They constantly appeal for deep thought upon the subject and time and time again admonish all who can do so to study the masterpieces that have been made to bring before the eyes what words frequently fail to carry to the brain. If there was anything in the subject of the "Passion Play" that tended to excite expressions of derision or mirth the case would be quite different, but where the presentation is absolutely instructive in a purely religious sense the sentiment expressed by these critics is deserving of the severest censure. The most charitable view that can be taken of the matter is that the Raleigh clergymen took up the subject as a topical one and overreached themselves.

FILM SPECIALIZING.

A correspondent suggests that the moving picture manufacturers are missing a golden opportunity in not producing subjects bearing upon the medical and surgical profession. His idea is by no means a new one. Such pictures have been made in this country and abroad, but not with the success that would warrant a manufacturer to make them for stock subjects. They cannot be used for general exhibition purposes and their usefulness lies only in connection with lectures of a professional character. Dr. Cecil McCoy, of Brooklyn, N. Y., had special subjects taken several years ago and used them in connection with a lecture that became quite popular in the profession. For a while it appeared that the making of such subjects would become extensive, but the cost deterred it. The medical profession wanted the subjects, but thought they should be carried in stock for rental. Aside from the pecuniary point of view, the subjects suggested are not easy to obtain. The consent of the patients themselves must be secured as well as of those in authority at the institutions, and it is obvious that such consents are not freely given.

A correspondent asks why some of the film manufacturers do not make pictures of some of the great industries of the country, showing the operations inside and outside the plants. Considerable work has been done in this connection so far as the exteriors of such places are concerned. Interior work has been very limited, owing to a lack of sufficient illumination. Some great subjects could be made if this difficulty could be overcome at reasonable cost. Artificial illumination is almost invariably required, and the cost is so great that item alone would hardly be covered by a large sale of the pictures. Recently the owners of a prominent industry sought to have moving pictures made at their own expense for the purpose of displaying them as an advertising scheme. When confronted by the illuminating problem they paid an expert to go over the ground and make an estimate. The project was dropped when it was found the cost of installing a temporary plant would run close to three thousand dollars.

A MORAL ISSUE.

The saloon element has suddenly loomed up as an important factor in opposition to moving picture shows. This has been brought out by recent newspaper articles in Boston and one of the Pennsylvania towns. Such an issue will surely result beneficially to the pictures. If a man prefers to pass his five cents into the box office of a picture show rather than over a saloon bar he has a perfect right to do so, and any attempt to deprive him of that privilege will cause resentment, whether or not he is a temperance advocate. In several places attempts are being made to raise the licenses for the show to the figures at which regular theatrical places are taxed in the hope that the managers will close the shows.

PATHÉ BACKS "LE FILM D'ART."

The Parisian correspondent of the New York Tribune is responsible for the assertion that the head of the house of Pathé is backing the projected Theatre du Cinématographe. Under date of May 5th, he writes:

"Very early one morning the writer, taking a walk in the Bois de Boulogne to breathe in the fresh aromas of the spring, saw what at first sight seemed to be a uniquely dramatic spectacle. An elegantly dressed damsel, accompanied by a handsome poodle, was seated on a bench under a chestnut tree in fresh leaf, reading a letter. A smart Parisian approached on horseback, followed by a groom. The woman did not perceive him until he was close by, and then she uttered a scream. He quickly alighted from his horse, which he gave to the keeping of the groom, and, springing toward the young woman he endeavored to snatch from her the letter she was reading. There was a momentary struggle; then the dog, cleverly catching the letter which was thrown to him by the young woman, dashed off with it, plunged into the 'lac inférieur,' which was just opposite the spot where this animated scene occurred, swam across and disappeared in the thickest part of the wood.

"The man followed him, splashing and wading and half swimming in the shallow water of the lake, but by the time he, too, was out of sight he had not caught up with the dog. The woman, who at first seemed to be overcome by excitement, gave a few brief instructions to the stolid looking groom, who led away the horse, and then she resumed her walk through the Bois with a look of quiet contentment on her face. Evidently the man on horseback who had been so ungallant as to try to snatch a letter from her hands must have been her husband, and his jealous movement could only be explained on the assumption that he suspected the letter to be from a lover. The admirably trained poodle had been equal to the occasion, and was no doubt dashing back to the lover's apartment with the compromising document in its mouth. In the meanwhile a man with a cinematograph apparatus had been registering every detail of this scene, the actors in which were, in point of fact, two of the best known artists of the Comédie-Française.

"Here was only one incident in a complete play to be reproduced by the cinematograph; but it was evidence of the multiplicity of dramatic effects which the cinematograph is expected to place at the disposition of the projected Théâtre du Cinématographe. For it is contended by the promoters of this new theatre that they will be able to represent drama in much greater detail than has been hitherto possible on the ordinary stage. Less therefore will be left to the imagination of the spectators. A man who is thrown, for argument's sake, out of the window: Instead of the curtain falling upon his disappearance over the balcony of the apartment the public will be able to watch his flight to earth and his collapse upon the ground. The cinematograph will centuple the potential of the modern drama in the matter of realism.

"The promoters of the Théâtre du Cinématographe are the Brothers Laffitte, and among their most enthusiastic backers are Mr. Pathé, who practically has the monopoly of cinematographic reproductions in France, and Mr. Le Bargy, the eminent comedian, who is not only financially interested in the venture but will bring to its aid his unique experience and authority as stage manager of the Comédie-Française. Messrs. Laffitte are actually engaged in forming a joint stock company with a capital of $100,000, under the name of "Le Film d'Art" ("The Artistic Film"), the object of which is the creation of a theatre where entire plays, both old and new, will be represented by cinematograph.

"The main novelty of the scheme is in the fact that the performances will not be restricted, as has hitherto been the case, to pantomime. Though they will not be heard by the spectators, the artists will speak their roles. They will be mute, although represented on the cinematographic curtain as reciting or declaiming verse or prose. No attempt will be made to call in the services of the phonograph, but the Brothers Laffitte, Mr. Le Bargy and the most eminent French dramatists of to-day are convinced that by means of the cinematograph, if the details of the scene are sufficiently elaborated, not only the play of the actors can be represented, but the illusion of the voice can be in a certain measure given so that the spectator will be able to comprehend the entire text without any real difficulty.

"A phonographic accompaniment to a cinematographic performance of, say, "La Dame aux Camélias," by Sarah Bernhardt, would have little or no value outside of France, while the public all over the world will be able to understand the action of the piece interpreted by the gestures and the facial play of the great actress, who, though unheard, will be speaking her role all the time. However, to make these mute performances perfectly comprehensible, the promoters of the Cinematograph Theatre have recognized the importance of considerably multiplying the scenes. Such an incident, for instance, as that which the writer witnessed dramatically represented in the Bois de Boulogne must have been an addition to the original scenario of the play as acted at an ordinary theatre. In the written play it would have been simply related in the text.

"In cases of very well known plays, such as 'La Dame aux Camélias,' or 'La Tosca,' of Victorien Sardou, it is expected that fewer transformations will be necessary. But in the 'Dame aux Camélias' certain changes will nevertheless be introduced. Armand, for instance, will be seen making the acquaintance of the pale heroine, Marguerite Gautier, in the Bois de Boulogne, and the dramatic action will be taken from its commencement as in the original novel. At the Cinematographe Theatre the entire action of each play will be visualized so that the public will never lose sight of the various personages of the drama.

"In this way a completely new form of dramatic art will have to be created. The old plays will be modified, while the new pieces will be specially written for the Film d'Art in accordance with its principles. The most eminent dramatic authors in France are now busily engaged in determining exactly what the new formula shall be. The problem has not been settled yet, but as soon as it is the Cinematograph Theatre will be opened, and plays by Victorien Sardou, Anatole France, Jules Lemaître, Henri Lavedan, Edmond Rostand, Paul Hervieu, Jules Claretie, Alfred Capus, Jean Richepin, Catulle Mendès, Georges Courteline, de Fleurs and Caillevet, Edmond Haraucourt, Lenôtre, d'Esparbès, Paul Gavault, Kistemaekers, Brieux, Funck-Brentano and others will be produced which will have been written by their authors exclusively for the Cinematograph Theatre.

"The first films which will be staged and published by the Brothers Laffitte will be those of 'La Tosca,' by Victorien Sardou, 'La Dame aux Camélias,' by Alexandre Dumas the younger; 'Blanchette,' by Brieux, and an unpublished dramatic poem of seven hundred lines by Edmond Rostand, entitled 'Le Bois Sacré.' Among the artists whose services have been obtained for the Film d'Art are Mmes. Sarah Bernhardt, Bartet, Réjane, Jeanne Granier, Jane Hading, Lavallière, Sorel and Lecomte, Messrs. Coquelin ainé, Mounet-Sully, Le Bargy, Leloir, de Féraudy, Paul Mounet, Albert Lambert fils, Gémier, Jean Coquelin, de Max, Brasseur, Max Dearly, Galipaux, Duquesne, Sévérin and others. With all these authors and artists the Brothers Laffitte have already drawn up firm contracts, and the leading idea of the Cinematograph Theatre has certainly met with an enthusiastic reception in both literary and dramatic circles.'

"The Brothers Laffitte's further ambition is to become the world's largest publishers of cinematographic scenarios. Hitherto they have been chiefly known as leaders in the advertisement trade. They do not hesitate to declare that their cinematographic representations of the masterpieces of French dramatic literature will soon be as indispensable to all universities as the standard editions of classics by such firms as Hachette and Calman-Lévy.

"In the meantime all that is wanting to make the Cinematograph Theatre as faithful a delineator of the human drama as the ordinary theatre is the application of color to the scenes. Until the inventor comes forward with a satisfactory means of producing cinematographic representations in color only one tint will in general be employed for the cinematographic scenarios, namely bistre, th delicate brown of old engravings, bu when poetry is being performed, as i the case of Mr. Edmond Rostand' 'Bois Sacré,' a pale blue tint will b substituted.

"It is at the Salle Charras that th rehearsals, as it were, of the Cinema tograph Theatre are now being car ried on with feverish activity. Her authors and artists meet every after noon and discuss the condition needed for this new form of dramati art. It is here that the first perform ances will be given, after which on of the larger boulevard theatres wil become the home of the new enter prise if it proves as successful a Messrs. Laffitte expect."

NOTES.

AUSTRALIAN DEMAND.

There has been a great demand i Australia for the fleet pictures mad by the Kalem Co. No less than eigh prints have been sent to that territory

AVERY IN LONDON.

John G. Avery, who is known t many moving picture people in thi country, has taken over the premise at 48 Ruppert street, London, W., an has organized a new company calle the Kineto, Limited. The object o the company will be to sell camera projectors, arc lamps, cinematograp accessories as well as film subjects.

THEATRE FILM SERVICE CO.

The Theatre Film Service Company of Chicago, Ill., has established a dis tributing office in the Southern Trus Building at Little Rock, Ark.

OPERATOR HURT.

Pete Ladd, operator of the moving picture machine at the Bijou Theatre at San Diego, Cal., lost the tip end of the forefinger of his right hand which was nipped off by a cog whee of the machinery which he was in the act of adjusting when the accident happened. Although the injury was a painful one Ladd bound it up to stop the flow of blood and continued his work until the end of the perform ance, when he sought a surgeon, who took the necessary precaution to pre vent blood poisoning.

FAMILY THEATRE LEASED.

The Mecca Amusement Company of Reading, Pa., has closed a dea with N. Appell, lessee of the Family Theatre, formerly the Grand Opera House, for the reopening of that play house. The theatre will open Mon day evening and in the future an en tertainment consisting of vaudeville life-motion pictures and illustrated songs will be rendered every after noon and evening.

PRINCESS OPENS.

Princess Theatre, the newest ven ture in the amusement line at Aurora Ill., will be opened at 32 North Broadway, with a fine moving picture show and good music. The Princess

which is to be conducted by John Lackner and Edward Brick, will be made attractive with electrical effects and handsome decorations and will be well ventilated and provided with plenty of exits, making it perfectly safe. It will be a five-cent theatre, the third of its kind in the city, and only moral pictures will be exhibited. The proprietors feel that they are entering a good field, being the only place north of Main street.

NEW HELENA SHOW.

Dreamland is the name of the new show house almost completed at No. 13 North Main, Helena, Montana. It is the desire of the management of Dreamland to conduct a nice, quiet, attractive place, where one and all can spend a pleasant hour, and to this end they will from time to time have some additional attraction to occupy the short intermission made necessary in the changing of films. This month they will have as a special feature a quartette which will entertain the patrons during all intermissions with all the late songs, which in itself is worth more than the price of admission. All requirements of the Board of Insurance Underwriters and city officials have been more than complied with, making Dreamland as safe as any theatre in the State.

SUCCESSFUL OPENING.

With over 500 in attendance the Scenic, Westbrook's (Maine) new moving picture and vaudeville house, opened this week, and on the first day presented the bill four times and sold about 1,500 tickets. The initial performances were a success even beyond the expectations of the management, demonstrating the belief that moving pictures constitute the most popular attraction that the amusement loving public of Westbrook has ever patronized. It is not in the least an exaggeration to say that the capacity of the house was taxed to its utmost at the first performance of both afternoon and evening, and that in the bill the management of the new house has struck the responsive chord with the Paper City seekers of entertainment was manifested by the applause that greeted every act on the programme.

THE SAVOY.

The Savoy Theatre, New Bedford, Mass., is one of the oldest and in fact the first moving picture house to be established in this city and almost the first in the State, and has never closed its doors from the 18th day of May, 1905, to date, and is still doing the banner business of any house of its size in the State. Manager Barry regrets to announce the death of his partner, Will H. Shine, who was the instigator of this becoming "a world of motion." Mr. Shine was very popular in the moving picture world and had made it a life study, and his many friends mourn his loss. John W. Barry, who for many years has been identified with various stock companies and was the lessee of the house and the senior partner with Mr. Shine, has returned from New Orleans and taken over the management and is meeting with great success. It is announced by all as one of the best and cosiest picture houses in the country. Two acts of vaudeville each week with a change of films twice a week constitute the programme. The house is situated in the heart of the city and standing room is at a premium at every performance.

SINGERS GRIEVED.

The illustrated song singers in Milwaukee (Wisconsin) nickelodeons and moving picture shows threaten to strike unless their hours be decreased or their pay increased. The strain on their voices occasioned by singing from ten to fourteen songs a day will unfit them for further singing in two seasons. There are about 35 of these singers in Milwaukee. Some receive $20 a week, some from $15 to $18. The hours are from 11 A. M. to 11 P. M. A year or two ago they were paid about $25 a week and sang on an average four songs a day. Furthermore, women are driving the men out of the business. Women will play the piano while not singing and work for less money. What does a first-class barker get a week?

POINTS OUT FAULT.

In its editorial columns an El Reno daily comments on the nickelodeon situation as follows:

"This is something which has come to us in its present riotous and extremely popular form within the past two years. There is much about the moving picture show which were far better eliminated, but if one can forget the flickering lights, the execrable music and the somewhat nondescript crowd, he may now and then chance upon a clever run of scenes.

"The pictures appeal chiefly to children. It is something like a circus. Grown-ups feel that an excuse is essential for their presence, and the child furnishes a ready apology.

"These small patrons are most appreciative and constant in their admiration of the moving picture show, and to them is due unquestionably a large measure of its phenomenal success.

"For this and other reasons, it seems but natural and right that the interest and pleasure of the little ones should be carefully considered in the selection and development of the pictures shown. Many of the scenes enacted before the young patrons of the moving picture show are not only wholly unsuited to children, but are positively revolting, and even horrifying. Parents who are at all careful shrink, and very properly, from exposing their children to terrifying sights and situations. For fear of this many remain away altogether. What we need in the moving picture show world is a class of scenes more particularly adapted to children. Let the pictures be such as will entertain, amuse and possibly instruct.

"A show which would handle this class of pictures would seem to have a clear field to a substantial success. A clean, fresh line of pictures chosen with special reference to the pleasure and fun of the little ones would easily make a great hit. Parents and children alike would frequent such shows. By judicious advertising an enterprising firm could promptly take the lead. The picture show is a craze with children just now. A splendid Saturday matinee and evening performance designed especially for children would bring a perfect storm of success.

"This matter is one worth considering if only from a business standpoint. Thus it is a field practically uninvaded. With time the present crudities of the picture show will of course be done away with. More effective electrical power will result in smoother work. The mind of the observer will no longer be distracted by the too evident play of machinery, but will be free to see and enjoy."

REPLACING SALOONS.

The vacating of many store buildings in the business districts of Richmond, Va., by saloon keepers unable to get renewals of their licenses this year has opened opportunities for which half a hundred or more enterprising men have been eagerly watching for months. These are the investors with small capital who contemplate entering the amusement purveying field and establishing motion picture theatres.

All of the better class of saloons in Broad street that closed their doors will be transformed into places of amusement where variety shows and picture exhibitions are to be presented.

"As Mayor McCarthy would view it," remarked a philosophical gentleman, "the 'barkeeps' are to be followed by the 'buzzards,' as the mayor called the showmen. So the situation, reasoning from the mayor's point of view, is not improved."

Several of the larger places occupied by saloon men were leased to motion picture theatre men before May 1, and the work of remodeling the buildings is already under way.

Charles D. Hutzler's place, No. 608 East Broad, is to be converted into a cheap variety theatre, with motion pictures.

Frank Ferandini's, "The Klondyke," will be devoted to the same business.

Another motion picture show will open at Gillio's bar, No. 914 East Broad street, and still another is to bid for patronage at Onesty's, No. 112 West Broad.

UNIONISM AN ISSUE.

At a meeting of the local American Federation of Musicians in Erie, Pa., the question of the employment of non-union musicians at some of the local picture show and vaudeville houses was discussed at length and measures were taken with a view of inducing these managers to patronize only such musicians as carry local cards.

It was brought to the notice of the members that wherein certain houses were employing as many as three local musicians at least four theatres used non-union pianists at salaries far beneath the authorized local scale. A committee was appointed to visit to use their efforts in introducing members of the A. F. of M. at the regulation scale.

It was also decided to have cards printed and presented to houses fathe latter places and were instructed voring union men which are to be placed in prominent places on the front and inside their respective theatres.

LAUDS GOOD FILM.

The Savannah (Ga.) Press comments editorially on the public taste and requirements in film shows as follows:

"Some time ago The Press pointed out that moving pictures could be made the vehicle of education. This suggestion was made in the face of some expressed objections on the part of the ladies of the Kindergarten Association that many of the moving pictures were unfit for children to see and that the "atmosphere" of the little theatres was not entirely beneficial.

"Since then at least one of the moving picture places in Savannah has introduced something educative in its display. It has put on a Shakespearean play in picture form, where the characters move through the scenes and illustrate one of the dramas. It has appealed so strongly to the people that some of the teachers are taking their pupils down to look at it. Now, this strikes us as a good idea. These object lessons can be made instructive as well as entertaining. The appeal to children through pictures is the employment of a well-known principle. If the pictures are good and represent something wholesome the effect must be distinctively beneficial.

"So long as the moving pictures are here and continue to draw a crowd, The Press pointed out it would be a splendid thing to invite them into the educational field where children could learn something as well as enjoy something at the same time. This species of entertainment in fact cannot be ignored. It can be made distinctly edifying, however, and the moving picture men show a disposition to cater to the best sentiment and best opinion of the community."

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PICTURES IN VARIOUS ROLES.

WIFEY IN BAD.

ROCHESTER, N. Y.—"There is at least one man in Rochester who will be delighted if the moving picture theatres are closed Sundays. He would be still more jubilant if they were to be closed altogether, for one of them has just about broken up his happy home."

This statement was made by an attorney with offices in the Powers Building, who is not wholly unknown in the criminal courts. Asked for an explanation of what listened like a good story, he said:

"This is a peculiar case. The man in question is not opposed to the picture shows on the grounds of morality. He is not a member of the Ministerial Association—far from it. Indeed, as the case shows, he is somewhat of a 'sport.' But he is dead against the moving pictures. Now for the reason.

"Some time ago his wife attended one of the performances in a Main Street East theatre. One of the views shown was of life in a New York City café. It represented a scene in a big grill room with the after theatre crowd enjoying life to the full. It was announced that the picture was taken from the life; that is, it was not posed for.

"It was a pretty picture, and the man's wife was enjoying it all right, until the door swung open and into the café walked the husband accompanied by an unmistakably pretty blonde, to whom he was paying attentions that were far from pleasing to the one woman in the audience who from that time on was the most interested spectator. She was sure she was not mistaken. As the man walked across the floor to the door of one of the small rooms adjoining the main café, she noted with care his general appearance and got a line on the clothes he wore.

"To make doubly sure, she remained in the theatre and viewed the picture twice more. Then she went home and waited. Her husband's trips to New York 'on business' were now an exploded theory to her. When he came home there was undoubtedly a scene. Later she came to me and wanted to know if she could get a divorce on the evidence. I know the husband by sight and I went with her to the theatre, but the bill had been changed and the telltale picture was gone. I tried to find out where it had been sent, but Mr. Wise Man had been there ahead of me, and I was told that the film was burned up in a recent accident.

"This is probably untrue, and if the picture film can be traced there is a chance that a judge and jury may be treated to a moving picture exhibition which will cost them nothing. If that film is shown in court, it will be one of the oddest cases I have ever handled."

SCREEN PRINCIPLE.

At the annual exhibition of the Société de Physique, which was held in Paris, an apparatus was displayed which is claimed to be the first step toward solving the problem of seeing at a distance, just as the telephone solved the problem of hearing at a distance. The inventor's name is Armengaud. He has taken as a basis for his work the telephotography apparatus already in existence and has applied to it the system of the cinematograph.

The Armengaud apparatus is not complete. It merely prepares luminous vibrations for transmission by electricity and subsequent revelation on a screen in a receiving apparatus.

WIDOW BONNET AGAIN.

GRAND RAPIDS, Mich.—"Ladies, please remove your 'Merry Widows' and give those in the rear a chance to see."

This request has made its appearance at one of the Canal street moving picture theatres. It is thrown upon the screen preliminary to the opening of each performance. Immediately following it a picture is shown depicting a woman's head adorned with one of these all-embracing creations, while half a dozen discontented men grouped behind it are madly endeavoring to secure a view of something that is going on ahead.

Sign and picture arouse considerable amusement, but is was not noticed that many of the wearers of the "widows" acted on the suggestion.

NOBLE TWENTY.

The following comes from the New Brunswick (N. J.) News of recent date:

"Twenty people braved the storm last night and went to the Opera House to witness the moving picture show. Manager Miller hadn't expected anybody, but he had his staff at the playhouse in case an audience should turn up.

"When the twenty arrived he told them that they deserved to see a show for their bravery, and he started the dramascope going.

"But the Public Service Corporation was having its usual trouble with the high winds and couldn't get the electric light working more than ten minutes at a time.

"The pictures were shown on the installment plan.

"'Providence and the Public Service permitting,' said Manager Miller, stepping out on the stage, 'we will finish this performance if it takes to midnight. It's a horrid night out and I guess you are as comfortable in here as you would be out in the rain.'

"He persevered and the audience was greatly pleased with the results."

GREAT STORY.

NORWALK, Conn.—A moving picture company, who gave an entertainment in the Salisbury town hall, Monday and Tuesday evenings of this week, provided a practical demonstration of the fact that the automobile can be made to "earn its salt." They travel from place to place in a large touring car, consequently it matters little to them whether railroad trains are on time. And they furnish their own light and power for the entertainments. In arranging for the Salisbury show they backed the auto up to the building, and from a dynamo fastened to the front seat extended light and power wires into the town hall auditorium. Then about twenty lights of sixteen candle power each were suspended at various points, current for their operation being supplied by the dynamo which was operated by the automobile engine. The company is the Farwell-Gravell Moving Picture company, and the Salisbury people say they gave the best show ever seen in Salisbury, inasmuch as the electric current provides clear pictures.

This is the first instance of operating moving picture machinery by auto in Connecticut. The idea originated in the brain of Superintendent Farwell, of the American Tube and Stamping company, of Bridgeport, a brother of one of the owners of the moving picture machinery. The idea is being tried out in smaller villages, and if it proves successful (which it has thus far) it will be put into use in larger places.

SHOW AFFECTS COP.

PITTSBURG, Pa.—With a roar that would have done credit to a Bersaker, J. H. Burkhard, a policeman, drew his revolver at a moving picture exhibition here to-night and literally riddled the canvas in which a series of moving pictures called "The Cowboy and the School Marm" were being portrayed.

The hall was crowded with women and children and panic was narrowly averted. The pictures were so realistic, the melodrama so thrilling it is said, that the audience had frequently broken into applause, an unusual thing at a moving picture show.

The scene of the action is the wildest West. The heroine, a beautiful and estimable woman, is shown riding in a stage coach toward the small town in which she received an appointment as teacher. The stage coach is suddenly attacked by bandits. There is a terrible fight, bullets fly rapidly, but when the smoke of battle clears the robbers are found to be victorious. The school teacher falls into their hands. They drag her off, and, as the pictures proceed, they are seen throwing dice to see who shall possess her. She is helpless, wringing her hands in anticipation of her fate. Suddenly a gang of cowboys come to the rescue.

By this time the gallant policeman's blood was boiling, and the pent up fury within him burst loose. He sprang to his feet, drew a revolver from his pocket, and bang, bang, bang blazed away at the girl's oppressors. Children shrieked, women fainted and men paled. A fellow policeman quieted the officer and placed him under arrest.

COMMERCIAL DEVELOPER.

OMAHA, Neb.—A "trade excursion" will be made by a number of Omaha business men, and they plan to do a great deal with moving pictures.

Scenes of Omaha life about the factories, wholesale houses, retail stores and streets will be shown. Among the towns where the moving picture shows will be given are Curtis, Neb.; Fort Morgan, Colo.; Casper, Wyo., and Crawford, Neb.

The whole Ak-Sar-Ben parade of will be reproduced at the various to and no greater novelty has ever been troduced by the Commercial club t the moving pictures of Omaha life.

Besides all this the club is arran for a moving picture camera to acc pany the train and will make films of trip, including the shearing of shee Wyoming and the visit of the ex sionists to the great irrigation canals

POLICE FOOLED.

New York, May 18.—Laughter the harsh, mocking variety gre Police Captain McNally as he wal up the steps leading into Police He quarters yesterday morning. spring smile on McNally's face fa instantly and a heavy scowl took place, for the gallant captain of Elizabeth street station knew full what the laughter was about, and clinched his fist subconsciously as recollection of that diabolical hoa the night before darkened his b like a thundercloud.

For be it known that a monstr cruel joke was played on the cap last Saturday evening that invol the turning out of twenty hardy serves from the Elizabeth street tion. They made a wild rush t hall in Pearl street, only to find th selves confronted with a peaceable semblage of Federal employees qu ly watching a prize fight—in mov pictures on a big white screen. T is how a village cut-up worked little game:

At about 8 o'clock Saturday ni it was whispered over the teleph to Police Headquarters that a fi was taking place at No. 475 P street. The voice quickly rang and left the police to do the r Hurry calls were sent, with the re that Captain McNally and twenty his bravest men made a forced ma and bold attack on the hall. At door they were met by a calm i vidual with a large badge, who manded what they meant by intruc thus noisily on a harmless gather of letter-carriers and postal clerks joying a moving picture show. H the tale must cease, for what Capt McNally and the gallant twenty m tered about the sender of that t phone message is entrely unfit for public to know.

SHOWS CHARITY.

Moving pictures showing the ope tion of most of the Jewish charita institutions in Philadelphia, Pa., be a feature of the annual meeting the Federation of Jewish Chari next Sunday evening in the Merc tile Hall, North Broad street.

The pictures will include lifel views of the activities of the Jew Hospital, Jewish Foster Home, Uni Hebrew Charities, Hebrew Educat Society, Hebrew Sunday School ciety, Orphans' Guardians, Jew Maternity Hospital, Immigration ciety, Young Women's Union, tional Farm School, National Hos tal for Consumptives and the Allia Israélite Universelle.

OPERATORS, ATTENTION!

There has always been a demand for ne kind of an institution in the trade which operators may look for in- mation concerning technical difficul- s which confront them from time to e. In order to aid this important nch of the industry, the VIEWS ID FILMS INDEX invites operators l mechanics to submit their problems this office for solution. We shall en- vor in every way to conduct this partment to the advantage of appli- its for information, and no matter w intricate or puzzling may the prop- tion be, fire them in, brothers, fire m in! And if there are any ques- ns that our technical force can not swer fully, we shall publish them and everybody try.

A REPLY.

ews and Films Index,
New York City.

ntlemen:—

As Mr. Ray spoke so kindly of me in ir issue of May 9th I will do my best help him a little. To fully answer first question would take too much ie and space.

The loss of light through his con- nsers—if his condensers are clean—is all. If he is not getting enough light, should look to his lamp, carbons and ostat. The setting of the condensers the Powers, Edison and Lubin ma- nes of recent date, and no doubt with ier machines which I am less ac- ainted with, is as nearly correct as reful experiment can get them and I uld advise leaving them alone and ving more attention to the light. You ll generally get the best light and get e "ghost" out by pulling your lamp use away back, or at least within an h of as far back as it will go. The lison Company at last put a longer ank on their stereopticon bracket and u can now focus the stereopticon ob- tive without pushing the lamp house rward again and without re-adjust- nt of the lamp to get a clear field. If u are using a Powers machine and ve the alternating current, try "stag- ring" your carbons; that is, set the wer carbon pointing forward at the me angle the upper one is, only be sure at it is exactly the same angle and sure that the carbons are exactly the me length from the arms to the arc they will burn even. In regard to a ick film jumping, holding the film by edges at the loop with the thumb and nger of the left hand and pulling back ry gently will steady it a little; but examine your aperture plate and see if the grooves aren't worn rather deep. If they are, send for a new plate and you will see a great improvement. Also don't forget to take up any lost motion in the star wheel by setting up the ec- centric bushings at the bearings, exactly the same on both sides.

C. E. LINDALL.

THE WHITE SQUAW

An Indian Sensation
(KALEM'S)
Headliner for
FRIDAY, MAY 29th
As good as THE RED MAN'S WAY'

THE "REFLECTORSCOPE."

In reply to the request for a de- tailed account of the "Reflectorscope," "T. S." sends us the following descrip- tion of an apparatus by that name which was used by W. J. Taylor, in Lewiston, Maine:

"Inside the machine there are two carbons burning at an angle of 90 degrees. This light is by a current of electricity equal to 3,000 candle power. For this purpose he has had a special wire placed in his church and another one in his house. This light goes through an aperture and projects a picture on a powerful con- denser. The picture is first placed on a small door and then swung inward into place where the light can strike it.

"On the other side is a very fine imported German lens which in turn projects the picture on a twelve-foot screen 30 or 35 feet distant. So per- fectly is this done that every color in the original picture is reproduced. The apparatus has few limitations, for no matter what the object may be the operator need only hold the same in the beam of light or attach it to one of the hinged doors and close same, when it will instantly appear on the screen in its true form and color, magnified from four hundred to eight hundred diameters, according to the range of projection. For instance, the hand when held in the beam of light is enlarged ten to twelve feet on the screen, clear and distinct as the natural hand and exactly the color of human flesh. The finger nails, the seaminess of the cuticle, the wrinkled flesh about the joints, all are pictured vividly. Moreover, the enlargement does not appear flat, but, on the con- trary, is well rounded, showing the remarkable quality of the projection lens.

"The rays of light being parallel, contain little heat, consequently deli- cate specimens may be exhibited with- out injury.

"So nicely is this adjusted that even book designs may be instantly pro- jected without injury to book or bind- ing. If many pages are to be shown and the demonstrator desires to pass quickly from one object to another, the book may be held against the illu- minated aperture of the instrument and the leaves rapidly turned.

"When it is desired to show one pic- ture or design for an extended period the book may be clamped to a book- holder.

"Attached to the reflectorscope models are two hinged doors or pic- ture holders, each provided at the top and bottom with metal grooves, into which mounted photographs, designs or objects may be inserted, and while one is being exhibited another may be placed in the second door, which

Latest Productions of All Film Makers.

PATHÉ.

Fire! Fire!	541 ft.
An Occasional Porter	328 ft.
Lucky Accident	492 ft.
Athletic Woman	754 ft.
Burglar's New Trick	426 ft.
Anti-Hair Powder	495 ft.
Hide and Seek	180 ft.
Story of a Foundling	426 ft.
In a Submarine	524 ft.
A Complicated Duel	328 ft.
Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.
Blind Woman's Story	688 ft.
Mountaineer's Son	459 ft.
Pretty Dairymaid	688 ft.
Artist's Inheritance	393 ft.
Stolen Sausage	295 ft.
Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.
Pretty Flower Girl	557 ft.
The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.
Haunted Castle	688 ft.
The False Coin	410 ft.
A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.

EDISON.

The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolma'm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.

LUBIN.

The Nearsighted Professor	310 ft.
The Greed for Gold	900 ft.
The Miner's Daughter	915 ft.
The Gallant Knight	585 ft.
Why He Signed the Pledge	700 ft.
The Near-sighted Professor	310 ft.
A Gallant Knight	585 ft.
The Great Jewel Robbery	820 ft.
The Automatic Laundry	361 ft.
The "Merry Widow" Hats	566 ft.
The Cause of All the Trouble	905 ft.
The Bride's Dream	825 ft.
The Mysterious Phonograph	505 ft.

VITAGRAPH.

A Husband's Revenge	465 ft.
The Salt Did It	465 ft.
A Fool and His Money Are Soon Parted	845 ft.
The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime	

KALEM CO.

Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.

SELIG POLYSCOPE CO.

Not Yet, But Soon	
In the Nick of Time	
Troubles of a New Drug Clerk	470 ft.
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
Man in the Overalls	850 ft.
Mystery of Diamond Necklace	1,000 ft.
Swashbuckler	325 ft.
Friday the 13th	670 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.

MÉLIES.

Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.
A Lover's Hazing	468 ft.
The Catholic Centennial Celebration	950 ft.
In the Barber Shop	180 ft.
A Mistaken Identity	355 ft.
The Prophetess of Thebes	458 ft

is open and ready to receive it, thus the change may be made on the screen as rapidly as with a stereopticon.

"The beauty of this machine is the variety of pictures that may be shown. All sorts of materials down to the last cartoon in the Journal can be projected absolutely perfect on the screen. For a family gathering the photograph album always gives delight. In using the glass slides the machine is reversed and the lens points toward the screen in the old style, but when opaque pictures are used the lens points in directly the opposite direction. Of course there are two lenses, according to the style of pictures to be used. With the glass slides the lens points to the screen and the changes are made in a manner to resemble dissolving views. The carrier is fitted with two grooves and a sliding holder of brass. The first slide is inserted in the forward groove and is pushed into the exact optical centre by the brass holder, which, when withdrawn, leaves the slide in focus. A second slide then inserted passes in front of the first one, and as the holder is withdrawn it releases the first slide, withdraws it from the lantern and leaves the second one in exact focus.

"Not only these views but microscopic objects can also be used. With the machine go pictures and slides for this purpose, as well as a combination with the complete optical bench equipment for use in departments of geology and mineralogy for the projection of rock sections and oriented specimens, as well as for the demonstration of polarized light in parallel and convergent rays.

"The enlargement on the screen of colored prints appears like beautifully colored lantern slides and objects are projected with such startling reality that it is difficult to believe they are not real objects greatly enlarged. The rear end of the apparatus is fitted with two hinged doors with suitable diaphragms and receptacles for receiving books, mounted photographs and lithographs, from a few inches to eleven inches square, such material being placed in a vertical position and therefore in optical alignment with the surface of the screen, thus there is absolutely no refraction, minute detail being clearly visible on the screen."

THE OPERATOR'S DUTY.

In an interesting talk to our Chicago contemporary. William H. Havill, president of the newly organized operators' union in the Windy City, discourses intelligently on the operator and his work:

"When exhibitors of motion pictures employ an inadequate and cheap moving picture outfit, they only enter into a competition with a host of other exhibitors, who also have inefficient machines and films. There are so many of these on the market, and there is nothing to distinguish one from the other, which lessens the exhibitor's chances of success enormously.

"When an exhibitor employs a good machine, high grade films and a first class, competent operator, he places himself above the competition of the cheaper class. He will attract audiences that will leave his theatre well pleased and return many times. The manager with a poor outfit has to overcome prejudice and many times meets with no consideration, while the former has won from the beginning, because of the known solid merit of the instrument, films and competent operators, which are most essential.

"Other methods of attracting attention will occur to men of originality; they are many and varied. The endorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit and is valuable at all times. An attractive programme should always be issued so that this popular projection of animated photography may live on for an indefinite period.

"It seems to be the rule rather than the exception that the moment a business man attains success he grows independent. There is no such thing as independence within the full meaning of the word. Every creature in the world is dependent more or less.

"The man who takes delight in his so-called independence and forces it to the front, soon receives knocks.

"The constant tapping and knocking hurts any one. Boosts beat knocks. The man who has a reputation for being independent never gets boosts.

"Some business men forget the obligations they are under. They forget the help that was extended to them in times gone by. They furnish up a fine mahogany office, with an outer room, and outside of this another room with an information desk. They cultivate coldness and independence. They make it difficult for their friends to see them. They put a lot of red tape around their business, and by these acts they get out of touch with the pulse of the business. They look at things through colored glasses. Their judgment gets warped.

"In proportion as a man cultivates independence and autocratic ideas, just so in proportion is he nearing the brink over which many have fallen to destruction. When an independent man has a fall his enemies glory and loud are the shouts that arise from them, and if we listen closely we will hear the multitude say: 'Serves him right.'

"The success of any moving picture theatre depends upon the hearty cooperation of all employees.

"We have often heard that a corporation has no soul; a corporation probably has no soul, but most of us forget that the officers of the corporation have souls and hearts, and in proportion as the individual at the head of a corporation or private enterprise treats his employees, just so he will be repaid.

"We are paid back what we pay out. If we are harsh and mean to others, ever suspicious, ever looking for evil motives, those who work for us will be suspicious of us and look for evil motives behind our every act.

"The employer who shows consideration cultivates respect and sets a good example, will find it pays from a monetary standpoint as well as in the satisfaction he has in knowing that he is doing the right thing.

"If the employees of an institution spend their time in wrangling and quarreling it means a divided house, and the house will certainly suffer.

"Set a good example to your employees, take them into your confidence, recognize their ability, advance the worthy ones, and you will find everyone, from the office boy to the highest officer, pulling on the rope in the same direction, and you will get full measure of ability from every one who works for you.

"It is impossible to suddenly get a perfect working force. A good organization such as ours, which is known as stated above, comes through the process of evolution and emulation of every incompetent man, who shall misrepresent himself as being a competent moving picture operator.

"It is a mistaken idea that hard work kills men. Hard work never killed a man. It is the improper care of one's self when he is not working that does the damage. The more a man does with his brain the less hi hands will have to do; the bette man's reasoning and common sens are the more successful he will be. I requires hard work these days to kee up with the pace in the moving pic ture line.

"You cannot make success unles you work hard. Hard work will b much easier if you keep the wor 'WORRY' out of it. No story of suc cess has ever been truly written tha did not depict hard work in ever line.

"Success comes to the moving pic ture operator by inches, not by leap or bounds. Success in the pushin forward and faithfulness on each day' grind to the benefit of the manager and the general public.

"And it is the desire and aim of thi organization to at all times give t the managers as well as the publi faithful service, which in time will be come fully recognized and be spoke of by the multitudes as a long fel want—that of having such an organi zation, which is working faithfully hand in-hand with the managers and patrons as well as the film renters and manufacturers, who, we are more than convinced, by their expressions, ar heartily in accord with us."

BEHIND THE CAMERA.

FILMS "STUDIED" AGAIN.

The moving picture industry is the most extensive, and perhaps the most interesting, that has sprung up in the amusement world in several decades.

Perchance the pictures have depicted the joys of living in a "haunted house," with its furniture jumping about and disappearing at will, and ghosts poking their heads in at every window. Then the surprise and the mystery are increased.

There are three distinct kinds of moving pictures. First come those of scenes from real life, such as military reviews, horse races, parades, automobile, railway and steamship tours, stag hunts, cross-country trips and the like.

The second kind are those taken from "natural scenes" arranged by the photographer to suit his fancy. These include fake robberies, persons running through the streets in pursuit of dogs and miscreants, bargain-day episodes, and so on.

The third class are the "mystery pictures," showing figures doing all sorts of marvelous things, and even animals and inanimate objects accomplishing feats accredited only to healthy-minded humans.

The "real life" pictures assume first importance in the field and are by far the most interesting and instructive.

Many "real life" pictures are easy to get when the proper "concessions" are once obtained. The concession part is often very difficult. For instance, if a photographer wished to reproduce scenes in a review or sham battle before the German emperor he would first have to get permission of the military authorities to set up his camera on the field. This done, the work would be comparatively easy.

When the imperial army left for Port Arthur only 10 outsiders were allowed to go along. Nine of these were war correspondents and the 10th was a moving picture expert. The picture man considered the expedition the greatest "beat" of his career, and improved the opportunity by snapping bursting shells and exploding mines every time they got within range of his camera.

Then again there are pictures in which the concession problem does not figure that are exceedingly difficult to obtain. Suppose there is to be a tiger hunt in the jungles and the photographer traveling through India jumps at the chance to get some good pictures of the affair. The risks that he runs can be imagined. He must get views of the natives going ahead to rout out the peaceful tiger and of the elephant riders following at a distance. When Mr. Tiger is aroused from his morning nap—sweet after a midnight meal on an Indian baby—the picture man has to be somewhere about to catch the look of surprise on his brown and yellow face.

Then when Mr. Tiger sees that there is really something doing and emerges from his lair to devour a native or two, the photographer must not fail to be on hand to snap the first encounter. Of course, the tiger may begin operations on him in mistake for a native, but a little risk like this cannot be considered. When the hunters on elephants begin firing their rifles at the now infuriated tiger, the man with the moving picture camera must take pains to note, through his lens, the effect of the shots on the

tawny game. If he escapes with skin and camera whole, he is able to take dandy pictures of the triumphant return with the tiger's head to the village.

Photographers are assigned by the home office to take pictures in all parts of the world, just as a newspaper man is assigned by his editor to report all sorts of events. The assignment may mean a run around the block or a trip to Borneo. If an event of great importance is to take place, the photographer must get a complete account of it, not on a note pad, as the reporter, but on his filmroll. Obstacles of all sorts must be overcome and a good "running picture story" procured at all risks.

The excellence of the second class of pictures—those arranged by the photographer and his assistants—depends largely upon the originality of the man who decides upon the subjects to be "worked out." If he thinks that a bargain-day incident can be made interesting, he gets his assistants together and outlines a plan. A man skilled at the business will impersonate the miserable husband in the case and a vaudeville actress temporarily out of an engagement will play the role of the wife. Having secured permission of the city authorities to have a bit of sham disorder in the streets, the head man sends out photographers and "actors." The woman goes to a bargain counter, accompanied by helpless hubby. She plunges into the scrambling throng and in a few minutes her dress is reduced to ribbons.

Meanwhile the photographer closest to the scene of action has been grinding off his reel of films as if his life depended upon the result. Somewhat dismantled, the bargain hunter is dragged forth from the mob and the husband is loaded up with bundles. The petty accidents in the street incident to the homecoming and the final arrival at the haven of rest are al snapped by the man with the reel-film camera.

Men and women by the dozen are employed to represent mobs, shoppers, astonished pedestrians, pursuers of dogs that steal sausages, and so on ad infinitum. By the skillful manipulation of large aggregations of "trained fighters," it is possible to reproduce the Spanish-American war on Long Island.

Mention of battle carnage calls to mind the awful results of several moving picture men being given concessions by the British government to take pictures in South Africa during the Boer war. They got the pictures all right, with plenty of firing, marching, charges and other incidents, but when they returned to London and began to exhibit their frightful error was apparent. In some of the pictures eight or ten fierce looking Boers were shown chasing half a hundred soldiers of the crown all over the lot. The English authorities lost no time in putting the ban on these enterprising depicters of battle scenes.

In the "mystery pictures" scenery is used to a great extent. Men and women of the vaudeville stage are employed to impersonate the characters shown. "The Haunted Bedroom" may be selected as a subject, with the characters a man, his wife and a ghost. The scenery is set up to represent a bedroom. The man comes in and a picture is taken of him removing his coat. His wife enters and he embraces her. Of a sudden the woman in his arms turns to a bundle of clothing. This effect is obtained by snapping the man kissing his wife; then snapping him again holding some clothing, and making the second picture follow the first instantaneously in the moving views. A ghost enters. This particular ghost does not pay out any money, being an actor done up in a sheet and carrying a skull. The furniture flies about as on wings—when taking the pictures the chairs and tables are manipulated by wires. The characters run up the side of the walls. This effect is gotten by an adjustment on the camera that enables the photographer to take pictures at all sorts of angles when the objects themselves are in normal postures. In many pictures the negatives are produced positively, giving grotesque results such as broken vases becoming whole again.

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Latest Films of All Makers

"FIRE! FIRE!" is the title of one of Pathé Frères' latest films. A young girl is seen lying in bed as her loving parents kiss her and retire for the night. She picks up a book to read a few lines before going to sleep, but being very tired it is not long before she is in the Land of Nod. As she turns in her sleep she raises one of her arms, thus upsetting an oil lamp that is on a stand close to the bed. In an instant the bed is enveloped in flames and it looks as though the girl can never escape with her life. She is trying heroically to extinguish the fire, but it is spreading so rapidly that she is compelled to retreat and grope her way to the window and call for help. Her cries arouse the other occupants of the house and in a few moments all are in a wild state of excitement, but the girl is soon rescued by leaping into a blanket. The crowd is seen starting to the fire station to get the apparatus. On arriving they have a time arousing the old attendant who has the key of the station. They finally succeed in routing him out, however, but something goes wrong and the key won't fit the lock. By this time the mob is impatient and axes are secured to break down the door. So much time is wasted that the building is a total wreck when they get back with the apparatus. However, the fire brigade is doing its best to fight the flames, but more water is wasted through the bursting of the hose than is used on the fire. At last the city fire department is called on, and now a splendid sight greets the spectator's eyes, as the magnificent animals, three abreast, dash out of the wide-open doors of the engine house and race madly down the street. An excellent view is here given of the modern method of fighting fire, and before long the brave laddies have the raging fire completely under control.

In "A COMPLICATED DUEL," by Pathé Frères, a man is seen walking down the street holding up an umbrella to protect himself from a heavy downpour. Under such conditions people are not apt to be in a very pleasant frame of mind. It being the case with our friend in question, he strongly resents being jolted by another man going in the opposite direction, thereby infuriating the stranger, who has accidentally knocked up against him, to such an extent that he (the stranger) strikes him over the head with his umbrella. They have a very heated argument and finally decide to settle the quarrel by fighting a duel. We see them go to a nearby café and explain the situation to a few patrons, who agree to act as their seconds. The party then retire to a lonely spot in the woods and prepare to settle the question of honor. They take their places, and when the duel starts it proves to be a terrible fiasco, for they are both cowards and do not know the first rules of fencing. Their handling of the swords is the source of great amusement and they continually try to keep away from one another, only to be urged on by their seconds. Finally the seconds place them at the proper distance from each other and then glue their feet to the ground, but this proves a failure, for they lie down and work themselves free. The seconds then procure a plank and nail their shoes to it, but they make a few points and slip their feet out of the shoes. Next they put props up behind them to hold them in place, but to no avail, for they tumble backwards over the props. Finally the seconds are impatient and suggest revolvers, which are procured. They free each other, ready for the last struggle. When the signal is given they fire and, to the astonishment of all, both men are standing. Their bullets go wild and kill a rabbit and a chicken. They give up the fight and return to the café and have a feast on the spoils, and end the trouble with a champagne fight.

"ANTI-HAIR POWDER," by Pathé Frères, shows a young woman troubled with a rich growth of hair on her face reading a paper, when her attention is attracted by the following advertisement: "People troubled with superfluous hair can remove same in a few minutes by using Dr. Quack's Anti-Hair Powder." Delighted at her discovery, the lady goes to the doctor mentioned in the advertisement and purchases from him a box of the wonderful powder. So anxious is she, however, to try the remedy that she sits down on a bench and rubs half of the preparation on her face, with the result that the hair soon disappears. Delighted, she is about to apply it to the other side when, to her consternation, she finds the package has vanished. A little girl, having noticed the proceedings and feeling sure she could have a good time with the miraculous powder, has stolen the box. Having bought an atomizer the youth sprinkles a policeman, who becomes bold on one side of his head; arriving at her house she goes into the kitchen and, finding the cook busy plucking a fowl, she sprinkles it and the chicken becomes featherless. Charmed with her new sport, the child goes out in the street again, and after having disfigured a whole lot of various victims reaches her father's sitting-room, pursued by them. The father, furious at the doings of his daughter, grabs the sprinkler from her hands, losing, in so doing, half of his beard. He then throws the terrible hair destroyer into the street and gives the child a severe thrashing.

Another Pathé Frères' film is entitled: "IN A SUBMARINE." A submarine coming into port is seen gliding smoothly on the water and the little rowboat who is to bring back the captain of the vessel to his post is seen leaving for shore. As it scrapes on the shingles we see the dashing young officer bidding his love adieu, and then seating himself on the frail craft is soon once more on duty at the wheel. Away they go, and reaching the wide sea the ship gives a lurch and disappears under the water. The submarine trip is progressing most successfully when all at once a terrible commotion takes place in the little steel craft. It is evident a terrible accident has occurred; the machines soon stop their throbbing and down goes the ship to the bottom of the sea. The poor sailors inside are seen gasping for breath, and the desperate efforts of divers sent to the rescue of the submerged men being of no avail, the sailors lay down to die in their steely prison. As the death agony creeps over the prostrate forms and as their souls are about to depart for a better world, each sees the ones nearest his heart at home. One of the sailors beholds his sweetheart thinking of him as she stands in front of her cottage door, the engineer sees his beloved wife and child reading one of his letters and, taking down his picture from the wall, they fondly kiss it; to the captain appears his bride arrayed in wedding clothes and looking at her dying lover with longing eyes. The last scene of this highly tragic film shows the grave erected to all the brave soldiers and sailors who perished in this terrible accident for their country's sake.

"AN OCCASIONAL PORTER" is also by Pathé Frères. A young woman is seen in this film laughing at a youth who, having fallen desperately in love with her at first sight, is ardently pressing his suit. Hearing footsteps in the passage, the young woman explains to her suitor that her husband is returning and, terrified at the news, the timid Romeo jumps out of the window. He rushes down the street and, seeing a messenger sitting on his stand at the corner, bribes the man to lend him his outfit; this accomplished he takes the boy's place and keeps watch over the residence of his Juliette. The husband returning, informs his wife in high glee that he has been appointed salesman for one of the largest crockery stores in the town, and before long is on his way to his new office, much to the satisfaction of the enamored messenger keeping watch. Passing by his unknown rival, our husband suddenly remembers that he needs a sturdy youth to carry his samples, so stopping before our disguised friend, bids him follow. Arriving at the factory the samples are loaded on the disguised boy's back and they march off bound for business. On the way they meet with all sorts of misfortunes, thanks to the carrier who, through clumsiness or inexperience in the art of carrying parcels, falls many times, and the samples naturally suffer from all these different shocks. Disgusted, the salesman at last decides to take a bus to ride home with what remains of the valuable collection of china, but the unfortunate messenger slips again and he and his load of merchandise are dragged by the retreating bus until his precious burden is now reduced to splinters. Terrified, our lover rushes away, leaving his boss on the car, and reaching his sweetheart's home is trying to climb through the window when the husband suddenly returning chases the youth away, much to the amusement of the young wife.

Pathé Frères': "AT HIDE AND SEEK." At a child's party it is a very difficult matter for the elders to entertain the mischievous youngsters and still keep them within the bounds of propriety. In most cases it would be a wise and safe idea to give such parties in an open field, thereby letting the young rascals have freedom to cut their capers; and not in the confines of a house, where they are liable to do much damage to the furnishings as they play their games. In this picture we see the older people leave the little ones and retire to another part of the house. As soon as they are alone they start the game of hide and seek. Scattering in all directions, they hide behind and under every available piece of furniture in the place. Then comes the interesting act of finding them, and in the performance they trip up a servant bearing a tray of food, knock over a table, smashing all the dishes on it, and finally hide under a billiard table and break up an interesting game as well as the furnishings in the room. When the parents return they are horrified to find the apartment looking as if a cyclone had struck it.

"ATHLETIC WOMAN," by Pathé Frères. Mrs. Neverrest is a very energetic woman and is passionately fond of sports of every description, and being blessed with a large fortune indulges freely in all her different sporting proclivities. Arising at 7 A. M., she partakes of a light breakfast and summoning her valet bids him to get the Sandow apparatus ready for her daily muscle training. She strenuously exercises for an hour, then starts with her attendant on a climbing trip. She goes to the top of a high mountain with great ease and there awaits her panting servant, who not being a thorough sportsman like his mistress suffers severely from all this exertion. Returning from her mountain climb, our lady jumps on her saddle horse as a rest and takes a brisk hour's ride in the park. This over she must now refresh herself, so goes for a dip in the sea and there outdoes the fastest swimming fish in his course through the water. Returning home thoroughly invigorated, she feels that the violent exercise has aroused her appetite, and we see our female athlete eating a hearty meal with as much energy as she has walked, ridden or swam. After lunch there must be no rest, so away she goes for a long walk, with her unfortunate valet hanging after. The promenade finished, the bicycle is pressed into service and, lastly, after driving a dog-cart, then an auto, the indefatigable woman returns to her dwelling, dresses for dinner and has still energy enough left to receive her various admirers and enjoy their society.

In another Pathé Frères' film entitled "BURGLARS' NEW TRICK," it is proven that burglary is quite an art nowadays, and to be a successful housebreaker one has to have a fertile imagination and be able to devise new tricks, otherwise, with patent locks, burglar alarms and electric currents the profession would soon be a glory of the past. The two young criminals represented in this film are well aware of the necessity of ingenuity and soon prove that they are up to their task. They buy an old sarcophagus in an antique shop. One of the partners in crime dresses up as a mummy and lies down in the old coffin while his pal writes to a wealthy professor that he will be happy to present him with a well preserved Egyptian mummy for his museum. Shortly after the precious gift is taken away by the grateful scholar, and thus Mr. Burglar gains admission to the enemy's camp in an honorable way. The elated old man opens his precious box to admire its contents, but his pleasure is short-lived, for jumping out of his prison like a Jack-in-the-box our burglar grabs the old fellow, pushes him into the Egyptian resting place and, having locked it securely starts ransacking the whole house. He soon has his booty collected and loses no time in making his escape. Shortly afterwards the servants find their master prostrate in the casket. The clever trick is discovered, but too late, for the valuables of the household have disappeared, as well as the thieves.

In "LUCKY ACCIDENT," by Pathé Frères, a horse attached to a stylish carriage is seen dashing down the main thoroughfare at breakneck speed and the occupants are just about to be hurled against the curbstone when a youth, at the risk of serious injury to himself, jumps bravely to the maddened horse's head and thus prevents a terrible accident. The rescued party, an old gentleman and his daughter, an unusually beautiful girl, lift the unconscious form into the carriage and drive him to his home, where they leave their address and depart. The next day the invalid, feeling somewhat better, receives the gentleman whose life he saved, but on being offered money by the latter promptly refuses to accept it. The old man therefore not wishing to insist, takes his leave. In a few minutes a bunch of flowers arrives, the gift of the grateful young girl, and accompanying them is a note asking him to call. The youth is not long in reaching the girl's home, and when they are left alone he tells her of his love. The father entering at that moment, the young man begs him for permission to marry the girl, but the infuriated parent refuses to listen to such a request and orders the young wooer out of the house. The girl, heartbroken at her father's refusal, decides to die, so after picking some poisonous flowers she writes to her lover bidding him good-bye, then covers herself with the sweet smelling but deadly plants and is soon unconscious. Her lover, on receiving the news, rushes back to her home, climbs in through the window and arrives just in time to snatch the maid from the jaws of death. The father coming on the scene just then, and attracted by the confusion, soon realizes the true state of affairs, and the last scene shows the young people as they are being blessed by the repentant father.

"STORY OF A FOUNDLING," another new Pathé film. A young half-starved looking woman carrying a babe in her arms is seen trudging along, stopping now and then to beg for a place to shelter herself and child. Her appeals are in vain however, and, desperate with hunger and suffering, she lays the little tot on the doorstep of a poor looking hut and departs, leaving the child to its fate. The owner of the cottage, as he makes his rounds for the night, discovers the little human bundle and carries it in to his wife. The kindhearted woman welcomes the poor little outcast and, placing it in the crib with her own child, decides to give it a mother's care. The next scene shows the two children grown, and one can see what a dutiful daughter the adopted girl endeavors to be and how anxious she seems to please her benefactors. The foster father, however, does not bear much love for the foundling and we see him now as he returns home one evening hungry and out of temper. Not finding his meal prepared, he is just about to strike his daughter, but before he can carry out his design his son steps between them and defies the infuriated man, thus defending the girl from the blow about to descend on her. Time goes on and again we see the brother and sister, now no longer children, but she a beautiful woman and he a fine looking man. They have learned to love each other in all these years and everything seems bright to them until one day a black cloud darkens their pathway, for the father wishes his son to marry a rich neighbor's daughter, and when the young man refuses to comply with his wishes and makes known to his parent his reason for refusing to obey the enraged and disappointed man drives them both from the house. As they are about to leave the broken-hearted mother clings to them in a fond farewell, and the father happening to witness this parting realizes all at once that he has been too harsh and decides to pardon the young lovers and let them enjoy their happiness. We next see the now happy family as they are gathered around the merry winter fireside, and all seems joy and gladness in the home once more.

The Essanay Company's production this week treats of the "YOUNGER BROTHERS' FEUD." It is because the Younger family dare to declare themselves Southern sympathizers that the Jayhawkers determine to exterminate the entire family. They await their opportunity and kidnap James Younger from the arms of his mother in the family's old Missouri home and ride away with their captive. Cole and Bob Younger appear on the scene just in time and rescue their brother. The Jayhawkers turn and ride away, but as they gallop along the road they meet old Colonel Younger and they shoot him. A federal officer is now seen tacking up a proclamation, and among those who read it is Anne Fickles. It is after this that she makes her wonderful ride through the country arousing the populace; with a black flag as a standard she organizes the Black Band, which is then headed by the Younger Brothers and which commits many daring deeds of outlawry. The climax of the film is the reproduction of the famous Northfield bank robbery and the ensuing chase and capture of the two brothers, including their last stand in the deep woods.

Another Méliès production is "UP-TO-DATE CLOTHES CLEANING." A gentleman, in a fine new white suit, takes a seat upon a freshly painted park bench. After perusing a paper for a while, he discovers to his great dismay, hat his clothes are striped with long bars of paint stains. The painter returns only to be upbraided for his carelessness in not marking the seat with a sign. But the painter quickly suggests a remedy which is immediately acted upon. So the latter, with his brush, draws stripes all over the soiled clothes at right angles, thus making a checkered pattern to the ultimate delight of the offended visitor.

A group of clever comedians furnish the locomotion in Méliès' new film, entitled, "CURIOSITY PUNISHED." This shows two adjoining rooms, in one of which two musicians are practising and in the other an irritable old man is suffering from inability to sleep. The landlord stops the music. The old man, in order to find out what is actually going on next door, bores a hole through the wall. The musicians discover it and secretely determine to put up a joke on the aged Paul-pry. They go through a mock murder. As one falls to the floor, feigning death, the sight proves so terrifying to the curious lodger that he jumps against the wall with full force and lands in the next room. He then rushes for the police after alarming everybody else in the house. The crowd rushes in and finds the room empty, it returns and captures the murderer as he sneaks through a trap door. They take the hamper with the supposed corpse to the police station, and when the body is removed the fellow gets up and laughs at the audience.

"THE WHITE SQUAW" is the Kalem film this week. The story pictures the prosperous but fearsome times of the Wyoming settlers, whose only worry was the raids by the Blackfeet Indians. One of the settlers named Spirael has just finished his mid-day meal, and after petting his daughter Mina, incidentally exhibiting a scar on her forehead, goes about his wood chopping. Mother goes into the house and Mina is left alone. Lurking redskins have been waiting for this opportunity; first fastening the door to delay the mother in giving the alarm, one of them creeps up behind her, seizes her in a second, places her on his horse and the band dashes away. Finally mother breaks the door lock, rushes out and fires a volley of shot at the retreating Indians, while the brave father mounts his mustang and goes in pursuit. At a furious speed go pursued and pursuers, one of the braves holding little Mina firmly on the pommel of the saddle. The father is gaining in the chase, and the Indians becoming alarmed try a ruse; leaving the horses to gallop through the brush alone, the reds with the child take another course on foot. The father is completely deceived, follows the wrong trail and loses his child. The Indians are now seen as they return to their camp where the entire tribe assembles; Mina wins the red raiders and they decide not to burn her at the stake but to adopt her, and she is at once clothed in an Indian blanket. Then the tribe celebrates the capture with dance and pow-pow. The next scene shows the white squaw ten years later, a beautiful grown figure and handsome of face, except for the scar on her forehead. She is the pet of the tribe, entering into all their sports. The chief instructs her in shooting, and she is shown popping potatoes from the fingers of a brave, thoroughly accustomed to her home. But on one day the Indians go out on the warpath, Mina and the squaws remaining in camp excitedly awaiting their return. Soon they hear the sound of horses' hoofs and the band is back with more plunder. The bucks make their horses fast and the captive is tied to the stake. But suddenly the white captive catches sight of Mina, and the scar on her forehead tells him at once that he has found his sister, and she is quick to recognize him also. Escape is determined upon, but the chief and the braves return and after holding a council decide to burn him. The fagots are piled high, and while preparations are going on Mina is frantic. Suddenly a thought strikes her. She gives a false alarm of approaching enemies and the Indians at once flee from the spot, abandoning their intended victim. The girl releases her brother and before the Indians have returned they have covered some distance, both riding on one horse. The savages pursue when they discover the trick, and the fugitives wait in ambush for the leading savage to come along. As he comes riding by he is lassoed and beaten insensible by the young man. His pony is taken and the couple make good their escape with two horses. The last scene shows the arrival of brother and sister at their old home, where their aged parents affectionately greet them.

" THE GALLANT KNIGHT" does the work in a new Lubin film of that name, in which a wealthy widow determines to unburden herself of a million for charitable purposes. The fact leaks out through the papers and she is besieged by a myriad of people who wish to assist her in this laudable vocation. Among the callers is a certain Russian Baron, a man of gigantic stature, who presses his suit with such vigor that the widow cannot resist his attentions. Also a diminutive Italian Count is a most energetic suitor. The Count is surprised in his love making by the Baron who feels that he has a prior claim, and throws him out of the house. The Count, vowing vengeance, repairs to his house, where he dons the armor of his illustrious ancestors and sallies forth. He conquers and is received as a hero by the confiding widow.

While taking his breakfast "THE NEARSIGHTED PROFESSOR" (Lubin) pushes his spectacles over his forehead. When putting on his hat to go out, he misses his glasses, and being very nearsighted, upsets everything in the room. Being late for college he rushes out of the house. Not being able to see, he falls over everybody and everything. At last, while he wipes the perspiration from his brow, battered up from his many accidents, he finds the spectacles upon his forehead. Now he can see and is happy once more.

"A FOOL AND HIS MONEY ARE SOON PARTED," or "THE PRODIGAL SON UP TO DATE" is one of the latest films by the Vitagraph Company of America. Our picture opens with a view of an old farm, the father and eldest son plowing in the field. The younger boy, who does not fancy this kind of work, is sitting beneath a tree carefully scanning an illustrated city paper. The father finds him here, scolds him for his indifference and indolence and bids him help his brother in the field as he is too ill to work. The old man continues on his way homeward; the younger son watches the old man, then resumes his reading. The following scene shows the simple parlor of the farmhouse. It is after the funeral of the old farmer. The widow and two boys with several relatives are seated about. With the exception of the younger son all are deeply affected. The will is read and by its provision the indolent son is left $5,000.00 in cash. With this amount of money at his disposal the farmer boy imagines himself rich and determines to leave the old homestead and see the world. His mother and brother remonstrate with him but he refuses to listen to their arguments and after bidding them adieu the young man departs. In due time he reaches the city, gazes in amazement at the tall buildings and other strange sights. A sharper spies him, sizes him up as a prospective "good thing" and makes himself very agreeable. Suggests that he purchase a more fashionable suit of clothes and leads him to a haberdashery where the farmer boy is quickly transformed into somewhat of a dude. Finding that the young countryman is well supplied with cash the shark proceeds to show him around and incidentally gets a whack at the purse. They enter a broker's office where the rube is introduced, and shown the workings of the stock market. He invests some money and through the machinations of the fakirs is winner by several hundreds of dollars. The countryman with his new friend leave and we next find them in a concert hall. Two girls are doing a turn and after finishing come down among the audience. They are introduced to the

young farmer and he buys champagne for the crowd and at once becomes very popular. Elated over the success of his first visit to the broker's, the unsuspecting young man again seeks the scene of his good fortune. His friend accompanies him and after investing every penny he finds that luck is against him. The crooks manipulate things so as to make the loss appear genuine; in reality the young farmer has been cleverly robbed. He begs for the return of his money, for which he is ridiculed. He grows abusive and is forcibly ejected. He returns to the concert hall, looking miserable and forlorn. The girls crowd around him, but when they find him broke they drop him instantly. He tries in vain to borrow and is put out of the place. He finally lands in a cheap lodging house and goes to sleep with a lot of rough, filthy fellows around him. Before he wakes the next morning one of his room mates steals his clothes and leaves him nothing but the discarded hayseed outfit. Our country boy when he discovers the theft is heartbroken, and, sick at heart over the loss of his money and thoroughly convinced that the city is no place for him, he begins his journey back home. We find him nearly exhausted at the roadside begging of the few persons who pass. He gets no help and after a while resumes his weary tramp. Back to the farmhouse parlor the old mother is seated near a window sewing. The elder son enters with another farmer with whom he has just completed a deal. After paying over the money for the same the neighbor departs. The son is making some memorandum in his books; the mother looks up suddenly and sees the younger son coming home. He is in rags, the picture of despair, and as the fond parent runs out to greet him he falls on his knees and begs for pardon. Mother and brother assist him to his feet, take him inside and welcome him back to the old fireside.

Another new film by the Vitagraph Company of America is entitled: "THE SALT DID IT," or "IF YOU WANT TO CATCH A BIRD PUT SALT ON ITS TAIL. In this very pretty picture the old saying embodied in our title is very nicely carried out. In the window of a cozy little cottage, with her feet dangling from the window, sits a young girl holding a bird-cage in one hand and with the other feeding her pet with lettuce leaves. She leans forwards, points her fingers as though talking to the bird, reaches toward the table for more leaves, and in so doing, pushes the bird cage out of the window. It falls on the ground, the removable base comes off and the bird is free. The child climbs down, picks up the cage, looks disconsolately at the pieces then enters the house. The mother is at the sewing machine busy as the little girl comes in. The broken cage and the child's tears tell the story. The parent becomes angry, reprimands the child, pushes her into a chair and resumes her work. The little girl cries for a time when an idea comes into her. She looks about cautiously after her mother, fastens the cage together, takes her hat and leaves the room. We follow to the kitchen where the usual assortment of cooking utensils, spices, etc., are to be found. On the shelf is a box marked "salt" which the girl takes down, takes out a lump or two and puts them in her pocket. She sprinkles a little in the cage puts the box back in place and hurries nervously out. She proceeds on her way until she comes to a wood. Here we find her with torn dress and face covered with tears still carrying the cage and looking around for the lost bird. She fails, and totally exhausted, sits wearily down on a log and falls asleep. In the woods and not far distant we find a hobo strolling leisurely down a pathway. He sits down, unwraps a package, takes out bread, etc., and eats. This finished he lights a pipe and sits meditating. The chirp of a bird rouses him. He listens, locates the sound as emanating from a nearby shrubbery, removes his hat and sneaks up to where the sound issues, drops on his knees and catches—a little bird. He strokes it, puts it in his pocket and walks on. He soon comes upon the little child sleeping peacefully with the bird-cage to one side. He ponders awhile then seeing the salt inside explanation comes to him. He takes the bird from his pocket and puts it into the cage, then slips behind a clump of bushes. After a little while the girl stirs and wakes. Finding the bird in the cage she jumps up joyfully, firmly convinced of the truth of the old adage. At this moment the mother is seen hurrying forward calling and looking about for her child. The girl answers and is seen dancing gleefully holding the bird-cage for mamma's inspection. Mother and child start for home while the tramp watching them from behind the tree lets the little child believe that "The Salt Dit It."

"A HUSBAND'S REVENGE," or "THE POISONED PILLS," is also by the Vitagraph Company of America. A young wife and her little daughter are seated in a drawing-room. A friend of the family, a smooth-tongue, cunning scoundrel, enters and after the little child goes out makes love to the mother. She is at once surprised and indignant and denounces him as a rogue. The daughter returns, and unperceived, sees and hears all. She turns about, runs through the hallway, intercepting the father, to whom she innocently tells what has happened. Together they return to the drawing-room where the false friend is still endeavoring to make love to the wife. The husband, unobserved, listens in the doorway. His wife presently leaves the room indignantly and runs into her husband in the doorway. He draws her silently into the hall where she tells of the insult. He starts to go into the room, stops and thinks of a better revenge. The wife falls in with the scheme and they enter the room. The wronged husband greets the scoundrel pleasantly and as he rises to take his departure insists that he remain to dinner. The two men, apparently the closest of friends, start for the dining-room. The meal is finished, and the butler enters with wine and cigars. The husband orders it brought to the library where the men are seen drinking and smoking. The wife enters with her little daughter, who kisses papa "good-night," crosses the room toward the betrayer to bid him good-night when the father interposes and will not let him touch her. The guest looks surprised and as the host gazes steadily at him drops his eyelids and shifts uncomfortably in the chair. The mother and child are about to leave the room when the husband stops them, orders the maid to take charge of the child and his wife to remain in the room. As the woman takes a chair her husband locks the doors and from a box on the mantlepiece takes out a revolver. He orders the rogue to draw up to the table and with his gun ready for quick action accuses him; tells what he has seen and heard, the wife corroborating the same. The denounced man drops weakly back in his chair and the husband is tempted to shoot but hesitates and takes two pills from a box, one of which, he says, is deadly poison, the other harmless, and commands his victim to select and eat one. The man is paralyzed with fear, begs and pleads with the couple before him without avail. He swallows one of the pills, feels the first symptoms of poison, clutches his heart and falls on the floor writhing in agony. The husband laughs at him scornfully, kicks him, lifts him up and roughly flings him into a chair, then advances and denounces him as a despicable coward, tells him that the pill was not poison and finally orders him out of the house. The miserable cur starts to go, but before he can escape the husband takes down a riding whip and deals out an unmerciful thrashing.

Following is a synopsis of Selig's "NOT YET BUT SOON." Scene in a crowded street-car. A young woman enters. A heart-smasher offers her his seat—she is good looking; then he poses as a hero. Presently she starts to get off. He smothers the atmosphere with scrapes and bows and offers to carry her suitcase. She declines. A difference between them. Everyone interested. We next see them alight from the car. He insists. She sees no alternative. He accompanies her to her home. As he lingers, in much gusto at the gate, the young woman's husband comes out of the house. Immediately Mr. Gallant is roughly handled. But Nero thinks of a way to get even. He goes to an employment agency and hires a victim, a young woman of fair appearance. He tells her she is to work at his enemy's house; himself, however, posing as the owner of the house. Her heart is light. Then the foxy smasher, sends a boy with a note into the house, telling his enemy to come out and meet a dear friend. Mr. Gallant then ushers the young woman, of his employ, to the front steps and tells her to wait a second; while he, himself, hides behind a high fence. His enemy comes out to see who sent the note. He finds no one except the girl, and angrily demands an explanation. She almost faints. He has to support her. Gallant sends the boy in to tell the man's wife—the woman he admired. She comes forth and finds "her's only" holding and apparently caressing another. Big trouble is the consequence: The wife repays the husband for the same offense for which she was mistaken much to the entire satisfaction of our Nero.

Selig produces this week a dramatic subject, "IN THE NICK OF TIME," in which Bessie Barton, a young girl of the Kentucky Mountains, is loved and courted by Robert Clayton, a wealthy young man from the blue-grass district. Jack Martin, a mountaineer, is also in love with Bessie, and resents Clayton's attention to the girl. The girl lives alone in a cabin situated on a high crag in the mountains, and for her protection there is a small drawbridge suspended from a sturdy oak, in front of her door, which, when raised, makes her home inaccessible. Here, the orphan girl grows into magnificent womanhood. Clayton is proud of his sweetheart and decides to introduce to her his blue-grass friends. He prevails upon a number to accompany him to the girl's lonely home and publicly invite her to a Mayday party which he is going to give on the lawn in front of his beautiful country home. Martin, the jealous mountaineer, determines to kill his rival. As Clayton and his friends are leaving, he appears, with murder in his heart; but, in his blind rage, he fails to notice that Bessie is watching him in her anxiety and hope for the safe departure of her sweetheart and his friends. The villain raises his rifle, to bring his rival to earth, but the girl springs against him and diverts the aim; then severely upbraids him, disowns his acquaintance, and bids him leave her. On her way to the party, Martin halts the girl and trys to prevent her going. She lashes her horse and leaves him muttering bitter curses. When Bessie arrives at the party, Clayton introduces her to his aristocratic friends. The ladies laugh at her rustic apparel and decline to recognize her. The scene closes with Clayton's assertion that an insult to the lady is an insult to him; for she is to be his wife, which he reveals by comforting the abused girl. We next see a gang of laborers carrying dynamite from a shed to a near-by cut, preparatory to blasting the way for a new railroad. With jealous rage still smouldering in his heart, Martin comes upon the scene, steals one of the bombs and departs with the intention of destroying his rival's property. We see Bessie return to her mountain home — to again find her unwelcomed mountain lover waiting to make a last appeal. She tells him she does not, and never could, love him. He threatens to make her do so. She flees across the drawbridge and raises it barely in time to prevent his pursuit. He sees his successful rival approaching and prepares to kill him. Clayton arrives and climbs the rock steps toward his sweetheart's cabin. Martin approaches and covers him with his gun; ordering him to throw up his hands and say his prayers. Young Clayton, though facing sure death, tells Martin he is a coward to shoot an unarmed man. Martin's better nature gets the upper hand of his jealousy; he lays aside his gun and knife, declaring they are now equal. It is two hundred feet to the rocks below, and may the best man win. After a fierce struggle his superior strength gives him the advantage and Clayton is knocked down, falling insensible at his rival's feet. Martin calls to mind the dynamite bomb he has stolen and decides it will be better to destroy the man himself, than his property. He lights the fuse and lays the dynamite stick by his enemy. But the girl might rescue him or be hurled to death with him. His rifle! the rope! it is an easy matter with his deadly aim to remove that possibility. The bridge falls, the bomb is fusing, and Martin quickly departs, satisfied that the dynamite will remove all trace of the crime he intends to commit. The report of his rifle brings Bessie to the door; she takes in the situation at a glance, starts to let down the bridge to go to her lover's assistance—it is gone; but the rope is there. Must she see him die? No! the rope! to grasp it! swing across to the ledge, run to the helpless man, and throw the hissing stick of dynamite into the ravine far below. Just in the nick of time this rescue is accomplished by the brave girl, and, with her sweetheart's unconscious head pillowed in her arms, and as a great smoke rises from the chasm below, we leave them to that future that is always kind to brave and true hearts.

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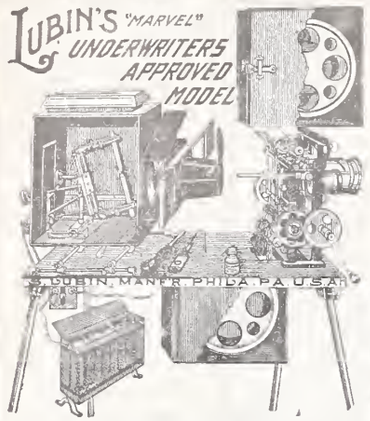

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A HUSBAND'S REVENGE

OR

The Poisoned Pills

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A gentleman returns home and finds a supposed friend endeavoring to make love to his wife. Though at first tempted to kill the scoundrel, the husband plans to torture his visitor. He forces the cur to eat a pill supposed to be poison. The victim writhes in imagined agony until the truth is told; is then horsewhipped and thrown out.

Length, 465 FEET.

THE SALT DID IT

OR

If you want to catch a bird put salt on it's tail

Copyright, 1908, by The Vitagraph Co. of America.

A little girl drops a bird cage and her pet escapes. She recalls having been told how to catch a bird, gets some salt and starts out. Falls asleep. A Hobo catches her bird and comes across the sleeping child and empty cage. Guesses the rest. Puts bird in cage. Child awakes finding her pet restored firmly believes the old adage.

Length, 465 FEET.

SATURDAY, MAY 30th

THE FOOL AND HIS MONEY ARE SOON PARTED

OR

The Prodigal Son Up-to-Date

Copyright, 1908, by The Vitagraph Co. of America.

A young farmer's son, lazy and indifferent, is left $5,000 in cash. Determines to see the big city. Goes there and is promptly taken in tow by a sharper who quickly beggars him. Money and friends are soon gone and he returns to the old homestead and is welcomed by kind-hearted mother.

Length, 845 Feet

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LATEST FEATURE SUBJECTS

THE PAINTER'S REVENGE

AN EXCITING COMEDY SUBJECT

Synopsis of Scenes.

PAINTING THE SIGN.—Two painters at work on fence sign—The assistant goes for refreshments for the luneh—He proves to be too slow for the boss painter who scolds him for his laziness and refuses to give him any beer—The assistant decides to be revenged—When his boss is not looking, he mixes some paint with the beer—The painter takes a long drink and soon feels the effects—He discovers the trick and boots the assistant—In his agony he finally falls asleep.

THE PAINTER'S DREAM.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—It is a girl reclining on a crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A STUDY IN BLACK AND WHITE.—A baby in its carriage—Assistant paints it black—Boss paints it white again—A park bench is painted black—A gentleman in white duck suit sits on it—His clothes are spoiled but the boss painter tries to paint out the black stripes—A charming girl asleep on a bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in the bliss of a "Soul kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up goes the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again—The erescent moon tips them off and they deseend with a bump—The painter awakes to diseover that after all it is only a painter's lazy dream.

No. 6356 Code, Velghout Length, 745 ft.

SEND FOR SUPPLEMENT NO. 364

CURIOUS MR. CURIO

Synopsis of Scenes.

MR. CURIO GETS CURIOUS.—Professor Knowledge is disturbed from his morning meditation by the arrival of his old and dear friend, Mr. Curio—Mr. Curio at once becomes curious regarding the various collection of strange and odd implements of war and peace which adorn the walls of the room—Mr. Curio discovers an ancient pair of handcuffs—Nothing will do but he must try them on—The professor satisfies his curiosity by locking them on his hands behind his back—While laughing over the idea, the maid announces a messenger at the door and the professor goes to ascertain what the message is—A boy hands him a note which seems to greatly agitate and surprise him—The professor picks up his hat and starts down the street forgetful of his friend whom he has left handcuffed.

FROM CURIOUS TO FURIOUS.—Mr. Curio takes the matter pleasantly for a while, but as time passes and the professor does not return, he becomes furious—Knocks over things and calls for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search of a locksmith—Hurrying down the street, Mr. Curio meets two lady acquaintances who extend their hands in greeting—Both surprised and shocked that Mr. Curio does not respond—Meets a friend and shows him his hands locked behind his back—His friend thinks it a huge joke and releaving Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The latter kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing by sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While fleeing from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT.—At last, he secs a blacksmith's shop and induces the blacksmith to file off the handcuffs—The smithy while at work doubts Mr. Curio's story—Calls the police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman and they both start in pursuit of Mr. Curio—The latter meets an old maid in the park—He explains his predicament to her—His condition is her opportunity and she makes violent love to him—Releasing himself, he starts down the street followed by the old maid with the policeman and smithy in close pursuit—Mr. Curio comes to a tool box and with the help of a workman tumbles into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the way to the police station they are met by Professor Knowledge, who explains the situation—Releases Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends again.

No. 6355 Code, Velgdrevel Length, 680 feet SHIPMENT, MAY 20th, 1908,

SEND FOR ILLUSTRATED SUPPLEMENT No. 363

THE GENTLEMAN BURGLAR

AN INTERESTING MELODRAMA

Synopsis of Scenes.

THE PROPOSAL.—The gentleman burglar walking with his lady love—They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

TURNING OVER A NEW LEAF.—The thieves' den—The gang drinking and playing cards—The gentleman burglar arrives—Announces his coming wedding—Apprises them of his decision to quit his life of crime—He bids them good-bye and departs.

ENGAGED TO ANOTHER.—Reception hall of the girl's home—A rival lover sues for her hand—She informs him of her engagement to another—He leaves her in sadness.

TWO YEARS LATER.—The gentleman burglar returns with his bride to her father's home—The joyous greeting—The happy family together playing with the baby on the lawn—All return to the house except the husband—A former pal appears—The latter demands money under threat of exposure—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned from the home—He returns to his former haunts, where a quarrel ensues—The light extinguished—Two pistol shots—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A LAPSE OF FIVE YEARS.—The gentleman burglar in prison stripes working in a stone yard with other prisoners—During the return march to the prison at evening, he evades the keeper's watchful eye and escapes—Climbs the prison wall and reaches the water—Secures a boat and gets away without discovery—He returns to the old den—Tells of his escape—Changes his clothes and starts out again with his life of crime.

MARRIED AGAIN.—The former lover has since married the burglar's wife—She believes her first husband dead—Fond memories of him still cling to her as she views his picture—Her husband arrives with the daughter now quite grown—All retire for the night—The gentleman burglar enters the house through a window—His child discovers him—They do not recognize each other—They talk—He realizes who she is—Discovered by his former rival—The shock kills the gentleman burglar—The truth is kept from the wife and she never knows that the man she loved was nothing more than a common thief. **No. 6354 Code, Velgboor Length, 1,000 ft.**

SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR NO. 362

OTHER LATE FEATURE FILMS

No. 6353—Bridal Couple Dodging the Cameras.	Code Velezies.	Length 785 Feet.
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No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No. 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
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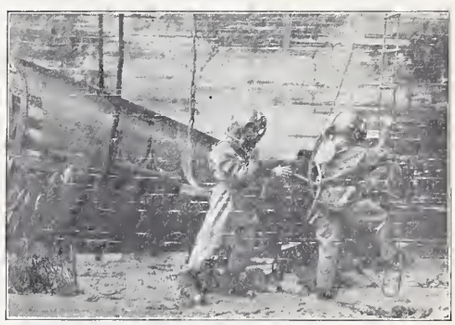

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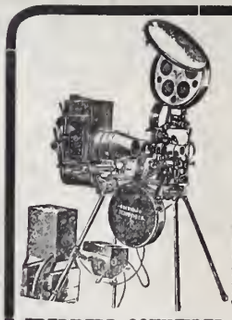

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An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 20. MAY 30, 1908. WHOLE No. 110.

Published by

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NOW IS THE TIME.

What! A departure from the schedule? Open competition? Renters who have been looking toward something on this order with a feeling that it will never come sat up suddenly and rubbed their eyes.

Yes, somebody *had* been bold enough to take the snorting bull by the horns; we are in the field for a relief for the association members from that part of their agreement which keeps them from competing for a tremendous amount of business which can be theirs *without underbidding any independent renter.* We do not insist that the only relief is in a *total abolition* of the schedule and any plan that will just about toe the mark will meet our hearty endorsement. We stand unalterably in favor of any plan by which the association men will be allowed to reduce the price on some goods, to such a degree that it will bring them the needed business. *The Association must be complete* in its operations, and it will never be complete while there is still a foe to be taken into camp; *and this can be done* by the association renters without their *underbidding* their competitors, because all exhibitors are satisfied to pay more for the association service than for a similar independent service.

To effect an arrangement that will bring about the relief we advocate does not mean disruption nor even any extensive conflict in the Association's ranks. There certainly must be some way to do it beside a total abolition or even a modification of the schedule. The only suggestion now at hand in this direction seems to be a pool office plan. Under its operation there will be no competition among the association men. It can be operated by a pool formed among the association men throughout any city or State, all having such an interest in its profit, of course, as they may agree. Into this bureau they are to contribute film thirty days old or more, and the office is to accept only opposition business; it must refuse to serve an exhibitor who desires to change from an association service. Let this office take trade at competing figures, and it will thus be seen that there will be no competition in the ranks of the F. S. A. We think that those who may cry that this would be only a loophole for unscrupulous renters, and that film less than thirty days old would find its way into the bureau, are off the track; if the renters were pledged to uphold a schedule, which there is a good chance of violating with impunity, they certainly can be entrusted with the transfer of film on this plan, for there is greater probability of detection; but then, why figure on their misbehavior?

The working out of the details of such a plan is a small matter, and if nothing more practicable is suggested for the association we favor this plan. It allows association renters to pull together, and it bids fair to help them gather in the business which is not only being controlled by independents who rent independents' films, but also by subrenters, who furnish the goods of the Edison licensees at very low figures. These must be dealt with decisively.

Why not call a convention? This is the time for it. There are many questions to be discussed, and no doubt there will be many suggestions forthcoming on the proposition now at issue.

The Association is the best thing that ever happened, BUT it must be complete in its operation. That must be brought about at some time, and that time might just as well be now. The issue must be forced. We stand staunchly for *the perfection of the Association;* we consider that had the independents shown any noteworthy strength they would have been reckoned with in all due consideration. But they are in such condition now that they cannot be weighed as a force. They must be gathered in, to let the healthy element, which the great majority of renters constitute, prevail.

Call a meeting of the Association—now is the time, and it is dollars to doughnuts that real work will be done; *the organization must be perfected;* this pulling and scrambling first here and then there is not business; men must take matters into their own hands as far as is in their power, and here is a case where they can do *everything.*

GOOD METHODS.

The members of the Film Service Association in New York city are certainly enjoying themselves. Within the past two weeks they have had three meetings and a banquet has been held with each. There is a saying that the best way to reach a man's heart is by giving his appetite good attention, and it looks as if the Association men are putting it to a test. All the meetings have been in the nature of informal conferences. It is said that they have been productive of excellent results.

Eat, drink and be merry, gentlemen.

FOOLISH BIGOTRY.

Men who preach and teach doctrines that tend to improve and elevate their fellowmen are at all times entitled to the greatest respect. Those who distort these doctrines, either by misconstruction or exaggerated interpretation, are at least subject to suspicion. Some men, in a religious fervor that is uncalled for, sometimes indulge in criticisms and discussions that are insults to an intelligent mind. This spirit has developed in Raleigh, N. C. Some of the clergy of that place denounced moving pictures of the "Passion Play" on the ground that it is sacrilegious to give a representation of the agonies of the Savior at such exhibitions. Such profane uses of sacred things, they contend, will undermine and destroy popular reverence.

It is difficult to see how any one who has qualified for the ministry can be controlled by such narrowness of mental conception. Were such a theory as that above expounded well founded the art galleries of the world would be stripped of their most valued pieces and the churches would in like manner lose their most impressive decorations. The most renowned clergymen of the day are persistently bringing before the minds of the people the importance of remembering the sufferings of the Savior. They constantly appeal for deep thought upon the subject and time and time again admonish all who can do so to study the masterpieces that have been made to bring before the eyes what words frequently fail to carry to the brain. If there was anything in the subject of the "Passion Play" that tended to excite expressions of derision or mirth the case would be quite different, but where the presentation is absolutely instructive in a purely religious sense the sentiment expressed by these critics is deserving of the severest censure. The most charitable view that can be taken of the matter is that the Raleigh clergymen took up the subject as a topical one and overreached themselves.

FILM SPECIALIZING.

A correspondent suggests that the moving picture manufacturers are missing a golden opportunity in not producing subjects bearing upon the medical and surgical profession. His idea is by no means a new one. Such pictures have been made in this country and abroad, but not with the success that would warrant a manufacturer to make them for stock subjects. They cannot be used for general exhibition purposes and their usefulness lies only in connection with lectures of a professional character. Dr. Cecil McCoy, of Brooklyn, N. Y., had special subjects taken several years ago and used them in connection with a lecture that became quite popular in the profession. For a while it appeared that the making of such subjects would become extensive, but the cost deterred it. The medical profession wanted the subjects, but thought they should be carried in stock for rental. Aside from the pecuniary point of view, the subjects suggested are not easy to obtain. The consent of the patients themselves must be secured as well as of those in authority at the institutions, and it is obvious that such consents are not freely given.

A correspondent asks why some of the film manufacturers do not make pictures of some of the great industries of the country, showing the operations inside and outside the plants. Considerable work has been done in this connection so far as the exteriors of such places are concerned. Interior work has been very limited, owing to a lack of sufficient illumination. Some great subjects could be made if this difficulty could be overcome at reasonable cost. Artificial illumination is almost invariably required, and the cost is so great that item alone would hardly be covered by a large sale of the pictures. Recently the owners of a prominent industry sought to have moving pictures made at their own expense for the purpose of displaying them as an advertising scheme. When confronted by the illuminating problem they paid an expert to go over the ground and make an estimate. The project was dropped when it was found the cost of installing a temporary plant would run close to three thousand dollars.

A MORAL ISSUE.

The saloon element has suddenly loomed up as an important factor in opposition to moving picture shows. This has been brought out by recent newspaper articles in Boston and one of the Pennsylvania towns. Such an issue will surely result beneficially to the pictures. If a man prefers to pass his five cents into the box office of a picture show rather than over a saloon bar he has a perfect right to do so, and any attempt to deprive him of that privilege will cause resentment, whether or not he is a temperance advocate. In several places attempts are being made to raise the licenses for the show to the figures at which regular theatrical places are taxed in the hope that the managers will close the shows.

PATHÉ BACKS "LE FILM D'ART."

The Parisian correspondent of the New York Tribune is responsible for the assertion that the head of the house of Pathé is backing the projected Theatre du Cinématographe. Under date of May 5th, he writes:

"Very early one morning the writer, taking a walk in the Bois de Boulogne to breathe in the fresh aromas of the spring, saw what at first sight seemed to be a uniquely dramatic spectacle. An elegantly dressed damsel, accompanied by a handsome poodle, was seated on a bench under a chestnut tree in fresh leaf, reading a letter. A smart Parisian approached on horseback, followed by a groom. The woman did not perceive him until he was close by, and then she uttered a scream. He quickly alighted from his horse, which he gave to the keeping of the groom, and, springing toward the young woman he endeavored to snatch from her the letter she was reading. There was a momentary struggle; then the dog, cleverly catching the letter which was thrown to him by the young woman, dashed off with it, plunged into the 'lac inférieur,' which was just opposite the spot where this animated scene occurred, swam across and disappeared in the thickest part of the wood.

"The man followed him, splashing and wading and half swimming in the shallow water of the lake, but by the time he, too, was out of sight he had not caught up with the dog. The woman, who at first seemed to be overcome by excitement, gave a few brief instructions to the stolid looking groom, who led away the horse, and then she resumed her walk through the Bois with a look of quiet contentment on her face. Evidently the man on horseback who had been so ungallant as to try to snatch a letter from her hands must have been her husband, and his jealous movement could only be explained on the assumption that he suspected the letter to be from a lover. The admirably trained poodle had been equal to the occasion, and was no doubt dashing back to the lover's apartment with the compromising document in its mouth. In the meanwhile a man with a cinematograph apparatus had been registering every detail of this scene, the actors in which were, in point of fact, two of the best known artists of the Comédie-Française.

"Here was only one incident in a complete play to be reproduced by the cinematograph; but it was evidence of the multiplicity of dramatic effects which the cinematograph is expected to place at the disposition of the projected Théâtre du Cinématographe. For it is contended by the promoters of this new theatre that they will be able to represent drama in much greater detail than has been hitherto possible on the ordinary stage. Less therefore will be left to the imagination of the spectators. A man who is thrown, for argument's sake, out of the window: Instead of the curtain falling upon his disappearance over the balcony of the apartment the public will be able to watch his flight to earth and his collapse upon the ground. The cinematograph will centuple the potential of the modern drama in the matter of realism.

"The promoters of the Théâtre du Cinématographe are the Brothers Laffitte, and among their most enthusiastic backers are Mr. Pathé, who practically has the monopoly of cinematographic reproductions in France, and Mr. Le Bargy, the eminent comedian, who is not only financially interested in the venture but will bring to its aid his unique experience and authority as stage manager of the Comédie-Française. Messrs. Laffitte are actually engaged in forming a joint stock company with a capital of $100,000, under the name of "Le Film d'Art" ("The Artistic Film"), the object of which is the creation of a theatre where entire plays, both old and new, will be represented by cinematograph.

"The main novelty of the scheme is in the fact that the performances will not be restricted, as has hitherto been the case, to pantomime. Though they will not be heard by the spectators, the artists will speak their roles. They will be mute, although represented on the cinematographic curtain as reciting or declaiming verse or prose. No attempt will be made to call in the services of the phonograph, but the Brothers Laffitte, Mr. Le Bargy and the most eminent French dramatists of to-day are convinced that by means of the cinematograph, if the details of the scene are sufficiently elaborated, not only the play of the actors can be represented, but the illusion of the voice can be in a certain measure given so that the spectator will be able to comprehend the entire text without any real difficulty.

"A phonographic accompaniment to a cinematographic performance of, say, "La Dame aux Camélias," by Sarah Bernhardt, would have little or no value outside of France, while the public all over the world will be able to understand the action of the piece interpreted by the gestures and the facial play of the great actress, who, though unheard, will be speaking her role all the time. However, to make these mute performances perfectly comprehensible, the promoters of the Cinematograph Theatre have recognized the importance of considerably multiplying the scenes. Such an incident, for instance, as that which the writer witnessed dramatically represented in the Bois de Boulogne must have been an addition to the original scenario of the play as acted at an ordinary theatre. In the written play it would have been simply related in the text.

"In cases of very well known plays, such as 'La Dame aux Camélias,' or 'La Tosca,' of Victorien Sardou, it is expected that fewer transformations will be necessary. But in the 'Dame aux Camélias' certain changes will nevertheless be introduced. Armand, for instance, will be seen making the acquaintance of the pale heroine, Marguerite Gautier, in the Bois de Boulogne, and the dramatic action will be taken from its commencement as in the original novel. At the Cinematographe Theatre the entire action of each play will be visualized so that the public will never lose sight of the various personages of the drama.

"In this way a completely new form of dramatic art will have to be created. The old plays will be modified, while the new pieces will be specially written for the Film d'Art in accordance with its principles. The most eminent dramatic authors in France are now busily engaged in determining exactly what the new formula shall be. The problem has not been settled yet, but as soon as it is the Cinematograph Theatre will be opened, and plays by Victorien Sardou, Anatole France, Jules Lemaître, Henri Lavedan, Edmond Rostand, Paul Hervieu, Jules Claretie, Alfred Capus, Jean Richepin, Catulle Mendès, Georges Courteline, de Fleurs and Caillevet, Edmond Haraucourt, Lenôtre, d'Esparbès, Paul Gavault, Kistemaekers, Brieux, Funck-Brentano and others will be produced which will have been written by their authors exclusively for the Cinematograph Theatre.

"The first films which will be staged and published by the Brothers Laffitte will be those of 'La Tosca,' by Victorien Sardou, 'La Dame aux Camélias,' by Alexandre Dumas the younger; 'Blanchette,' by Brieux, and an unpublished dramatic poem of seven hundred lines by Edmond Rostand, entitled 'Le Bois Sacré.' Among the artists whose services have been obtained for the Film d'Art are Mmes. Sarah Bernhardt, Bartet, Réjane, Jeanne Granier, Jane Hading, Lavallière, Sorel and Lecomte, Messrs. Coquelin aîné, Mounet-Sully, Le Bargy, Leloir, de Féraudy, Paul Mounet, Albert Lambert fils, Gémier, Jean Coquelin, de Max, Brasseur, Max Dearly, Galipaux, Duquesne, Sévérin and others. With all these authors and artists the Brothers Laffitte have already drawn up firm contracts, and the leading idea of the Cinematograph Theatre has certainly met with an enthusiastic reception in both literary and dramatic circles.

"The Brothers Laffitte's further ambition is to become the world's largest publishers of cinematographic scenarios. Hitherto they have been chiefly known as leaders in the advertisement trade. They do not hesitate to declare that their cinematographic representations of the masterpieces of French dramatic literature will soon be as indispensable to all universities as the standard editions of classics by such firms as Hachette and Calman-Lévy.

"In the meantime all that is wanting to make the Cinematograph Theatre as faithful a delineator of the human drama as the ordinary theatre is the application of color to the scenes. Until the inventor comes forward with a satisfactory means of producing cinematographic representations in color only one tint will in general be employed for the cinematographic scenarios, namely bistre, the delicate brown of old engravings, but when poetry is being performed, as in the case of Mr. Edmond Rostand's 'Bois Sacré,' a pale blue tint will be substituted.

"It is at the Salle Charras that the rehearsals, as it were, of the Cinematograph Theatre are now being carried on with feverish activity. Here authors and artists meet every afternoon and discuss the conditions needed for this new form of dramatic art. It is here that the first performances will be given, after which one of the larger boulevard theatres will become the home of the new enterprise if it proves as successful as Messrs. Laffitte expect."

NOTES.

AUSTRALIAN DEMAND.

There has been a great demand in Australia for the fleet pictures made by the Kalem Co. No less than eight prints have been sent to that territory.

AVERY IN LONDON.

John G. Avery, who is known to many moving picture people in this country, has taken over the premises at 48 Ruppert street, London, W., and has organized a new company called the Kineto, Limited. The object of the company will be to sell cameras, projectors, arc lamps, cinematograph accessories as well as film subjects.

THEATRE FILM SERVICE CO.

The Theatre Film Service Company, of Chicago, Ill., has established a distributing office in the Southern Trust Building at Little Rock, Ark.

OPERATOR HURT.

Pete Ladd, operator of the moving picture machine at the Bijou Theatre, at San Diego, Cal., lost the tip end of the forefinger of his right hand, which was nipped off by a cog wheel of the machinery which he was in the act of adjusting when the accident happened. Although the injury was a painful one Ladd bound it up to stop the flow of blood and continued his work until the end of the performance, when he sought a surgeon, who took the necessary precaution to prevent blood poisoning.

FAMILY THEATRE LEASED.

The Mecca Amusement Company of Reading, Pa., has closed a deal with N. Appell, lessee of the Family Theatre, formerly the Grand Opera House, for the reopening of that playhouse. The theatre will open Monday evening and in the future an entertainment consisting of vaudeville, life-motion pictures and illustrated songs will be rendered every afternoon and evening.

PRINCESS OPENS.

Princess Theatre, the newest venture in the amusement line at Aurora, Ill., will be opened at 32 North Broadway, with a fine moving picture show and good music. The Princess,

which is to be conducted by John Lackner and Edward Brick, will be made attractive with electrical effects and handsome decorations and will be well ventilated and provided with plenty of exits, making it perfectly safe. It will be a five-cent theatre, the third of its kind in the city, and only moral pictures will be exhibited. The proprietors feel that they are entering a good field, being the only place north of Main street.

NEW HELENA SHOW.

Dreamland is the name of the new show house almost completed at No. 13 North Main, Helena, Montana. It is the desire of the management of Dreamland to conduct a nice, quiet, attractive place, where one and all can spend a pleasant hour, and to this end they will from time to time have some additional attraction to occupy the short intermission made necessary in the changing of films. This month they will have as a special feature a quartette which will entertain the patrons during all intermissions with all the late songs, which in itself is worth more than the price of admission. All requirements of the Board of Insurance Underwriters and city officials have been more than complied with, making Dreamland as safe as any theatre in the State.

SUCCESSFUL OPENING.

With over 500 in attendance the Scenic, Westbrook's (Maine) new moving picture and vaudeville house, opened this week, and on the first day presented the bill four times and sold about 1,500 tickets. The initial performances were a success even beyond the expectations of the management, demonstrating the belief that moving pictures constitute the most popular attraction that the amusement loving public of Westbrook has ever patronized. It is not in the least an exaggeration to say that the capacity of the house was taxed to its utmost at the first performance of both afternoon and evening, and that in the bill the management of the new house has struck the responsive chord with the Paper City seekers of entertainment was manifested by the applause that greeted every act on the programme.

THE SAVOY.

The Savoy Theatre, New Bedford, Mass., is one of the oldest and in fact the first moving picture house to be established in this city and almost the first in the State, and has never closed its doors from the 18th day of May, 1905, to date, and is still doing the banner business of any house of its size in the State. Manager Barry regrets to announce the death of his partner, Will H. Shine, who was the instigator of this becoming "a world of motion." Mr. Shine was very popular in the moving picture world and had made it a life study, and his many friends mourn his loss. John W. Barry, who for many years has been identified with various stock companies and was the lessee of the house and the senior partner with Mr. Shine, has returned from New Orleans and taken over the management and is meeting with great success. It is announced by all as one of the best and cosiest picture houses in the country. Two acts of vaudeville each week with a change of films twice a week constitute the programme. The house is situated in the heart of the city and standing room is at a premium at every performance.

SINGERS GRIEVED.

The illustrated song singers in Milwaukee (Wisconsin) nickelodeons and moving picture shows threaten to strike unless their hours be decreased or their pay increased. The strain on their voices occasioned by singing from ten to fourteen songs a day will unfit them for further singing in two seasons. There are about 35 of these singers in Milwaukee. Some receive $20 a week, some from $15 to $18. The hours are from 11 A. M. to 11 P. M. A year or two ago they were paid about $25 a week and sang on an average four songs a day. Furthermore, women are driving the men out of the business. Women will play the piano while not singing and work for less money. What does a first-class barker get a week?

POINTS OUT FAULT.

In its editorial columns an El Reno daily comments on the nickelodeon situation as follows:

"This is something which has come to us in its present riotous and extremely popular form within the past two years. There is much about the moving picture show which were far better eliminated, but if one can forget the flickering lights, the execrable music and the somewhat nondescript crowd, he may now and then chance upon a clever run of scenes.

"The pictures appeal chiefly to children. It is something like a circus. Grown-ups feel that an excuse is essential for their presence, and the child furnishes a ready apology.

"These small patrons are most appreciative and constant in their admiration of the moving picture show, and to them is due unquestionably a large measure of its phenomenal success.

"For this and other reasons, it seems but natural and right that the interest and pleasure of the little ones should be carefully considered in the selection and development of the pictures shown. Many of the scenes enacted before the young patrons of the moving picture show are not only wholly unsuited to children, but are positively revolting, and even horrifying. Parents who are at all careful shrink, and very properly, from exposing their children to terrifying sights and situations. For fear of this many remain away altogether. What we need in the moving picture show world is a class of scenes more particularly adapted to children. Let the pictures be such as will entertain, amuse and possibly instruct.

"A show which would handle this class of pictures would seem to have a clear field to a substantial success. A clean, fresh line of pictures chosen with special reference to the pleasure and fun of the little ones would easily make a great hit. Parents and children alike would frequent such shows. By judicious advertising an enterprising firm could promptly take the lead. The picture show is a craze with children just now. A splendid Saturday matinee and evening performance designed especially for children would bring a perfect storm of success.

"This matter is one worth considering if only from a business standpoint. Thus it is a field practically uninvaded. With time the present crudities of the picture show will of course be done away with. More effective electrical power will result in smoother work. The mind of the observer will no longer be distracted by the too evident play of machinery, but will be free to see and enjoy."

REPLACING SALOONS.

The vacating of many store buildings in the business districts of Richmond, Va., by saloon keepers unable to get renewals of their licenses this year has opened opportunities for which half a hundred or more enterprising men have been eagerly watching for months. These are the investors with small capital who contemplate entering the amusement purveying field and establishing motion picture theatres.

All of the better class of saloons in Broad street that closed their doors will be transformed into places of amusement where variety shows and picture exhibitions are to be presented.

"As Mayor McCarthy would view it," remarked a philosophical gentleman, "the 'barkeeps' are to be followed by the 'buzzards,' as the mayor called the showmen. So the situation, reasoning from the mayor's point of view, is not improved."

Several of the larger places occupied by saloon men were leased to motion picture theatre men before May 1, and the work of remodeling the buildings is already under way.

Charles D. Hutzler's place, No. 608 East Broad, is to be converted into a cheap variety theatre, with motion pictures.

Frank Ferandini's, "The Klondyke," will be devoted to the same business.

Another motion picture show will open at Gillio's bar, No. 914 East Broad street, and still another is to bid for patronage at Onesty's, No. 112 West Broad.

UNIONISM AN ISSUE.

At a meeting of the local American Federation of Musicians in Erie, Pa., the question of the employment of non-union musicians at some of the local picture show and vaudeville houses was discussed at length and measures were taken with a view of inducing these managers to patronize only such musicians as carry local cards.

It was brought to the notice of the members that wherein certain houses were employing as many as three local musicians at least four theatres used non-union pianists at salaries far beneath the authorized local scale. A committee was appointed to visit to use their efforts in introducing members of the A. F. of M. at the regulation scale.

It was also decided to have cards printed and presented to houses fathe latter places and were instructed voring union men which are to be placed in prominent places on the front and inside their respective theatres.

LAUDS GOOD FILM.

The Savannah (Ga.) Press comments editorially on the public taste and requirements in film shows as follows:

"Some time ago The Press pointed out that moving pictures could be made the vehicle of education. This suggestion was made in the face of some expressed objections on the part of the ladies of the Kindergarten Association that many of the moving pictures were unfit for children to see and that the "atmosphere" of the little theatres was not entirely beneficial.

"Since then at least one of the moving picture places in Savannah has introduced something educative in its display. It has put on a Shakespearean play in picture form, where the characters move through the scenes and illustrate one of the dramas. It has appealed so strongly to the people that some of the teachers are taking their pupils down to look at it. Now, this strikes us as a good idea. These object lessons can be made instructive as well as entertaining. The appeal to children through pictures is the employment of a well-known principle. If the pictures are good and represent something wholesome the effect must be distinctively beneficial.

"So long as the moving pictures are here and continue to draw a crowd, The Press pointed out it would be a splendid thing to invite them into the educational field where children could learn something as well as enjoy something at the same time. This species of entertainment in fact cannot be ignored. It can be made distinctly edifying, however, and the moving picture men show a disposition to cater to the best sentiment and best opinion of the community."

THE WHITE SQUAW

An Indian Sensation
(KALEM'S)
Headliner for
FRIDAY, MAY 29th
"As good as THE RED MAN'S WAY"

PICTURES IN VARIOUS ROLES.

WIFEY IN BAD.

Rochester, N. Y.—"There is at least one man in Rochester who will be delighted if the moving picture theatres are closed Sundays. He would be still more jubilant if they were to be closed altogether, for one of them has just about broken up his happy home."

This statement was made by an attorney with offices in the Powers Building, who is not wholly unknown in the criminal courts. Asked for an explanation of what listened like a good story, he said:

"This is a peculiar case. The man in question is not opposed to the picture shows on the grounds of morality. He is not a member of the Ministerial Association—far from it. Indeed, as the case shows, he is somewhat of a 'sport.' But he is dead against the moving pictures. Now for the reason.

"Some time ago his wife attended one of the performances in a Main Street East theatre. One of the views shown was of life in a New York City café. It represented a scene in a big grill room with the after theatre crowd enjoying life to the full. It was announced that the picture was taken from the life; that is, it was not posed for.

"It was a pretty picture, and the man's wife was enjoying it all right, until the door swung open and into the café walked the husband accompanied by an unmistakably pretty blonde, to whom he was paying attentions that were far from pleasing to the one woman in the audience who from that time on was the most interested spectator. She was sure she was not mistaken. As the man walked across the floor to the door of one of the small rooms adjoining the main café, she noted with care his general appearance and got a line on the clothes he wore.

"To make doubly sure, she remained in the theatre and viewed the picture twice more. Then she went home and waited. Her husband's trips to New York 'on business' were now an exploded theory to her. When he came home there was undoubtedly a scene. Later she came to me and wanted to know if she could get a divorce on the evidence. I know the husband by sight and I went with her to the theatre, but the bill had been changed and the telltale picture was gone. I tried to find out where it had been sent, but Mr. Wise Man had been there ahead of me, and I was told that the film was burned up in a recent accident.

"This is probably untrue, and if the picture film can be traced there is a chance that a judge and jury may be treated to a moving picture exhibition which will cost them nothing. If that film is shown in court, it will be one of the oddest cases I have ever handled."

SCREEN PRINCIPLE.

At the annual exhibition of the Société de Physique, which was held in Paris, an apparatus was displayed which is claimed to be the first step toward solving the problem of seeing at a distance, just as the telephone solved the problem of hearing at a distance. The inventor's name is Armengaud. He has taken as a basis for his work the telephotography apparatus already in existence and has applied to it the system of the cinematograph.

The Armengaud apparatus is not complete. It merely prepares luminous vibrations for transmission by electricity and subsequent revelation on a screen in a receiving apparatus.

WIDOW BONNET AGAIN.

Grand Rapids, Mich.—"Ladies, please remove your 'Merry Widows' and give those in the rear a chance to see."

This request has made its appearance at one of the Canal street moving picture theatres. It is thrown upon the screen preliminary to the opening of each performance. Immediately following it a picture is shown depicting a woman's head adorned with one of these all-embracing creations, while half a dozen discontented men grouped behind it are madly endeavoring to secure a view of something that is going on ahead.

Sign and picture arouse considerable amusement, but is was not noticed that many of the wearers of the "widows" acted on the suggestion.

NOBLE TWENTY.

The following comes from the New Brunswick (N. J.) News of recent date:

"Twenty people braved the storm last night and went to the Opera House to witness the moving picture show. Manager Miller hadn't expected anybody, but he had his staff at the playhouse in case an audience should turn up.

"When the twenty arrived he told them that they deserved to see a show for their bravery, and he started the dramascope going.

"But the Public Service Corporation was having its usual trouble with the high winds and couldn't get the electric light working more than ten minutes at a time.

"The pictures were shown on the installment plan.

"'Providence and the Public Service permitting,' said Manager Miller, stepping out on the stage, 'we will finish this performance if it takes to midnight. It's a horrid night out and I guess you are as comfortable in here as you would be out in the rain.'

"He persevered and the audience was greatly pleased with the results."

GREAT STORY.

Norwalk, Conn.—A moving picture company, who gave an entertainment in the Salisbury town hall, Monday and Tuesday evenings of this week, provided a practical demonstration of the fact that the automobile can be made to "earn its salt." They travel from place to place in a large touring car, consequently it matters little to them whether railroad trains are on time. And they furnish their own light and power for the entertainments. In arranging for the Salisbury show they backed the auto up to the building, and from a dynamo fastened to the front seat extended light and power wires into the town hall auditorium. Then about twenty lights of sixteen candle power each were suspended at various points, current for their operation being supplied by the dynamo which was operated by the automobile engine. The company is the Farwell-Gravell Moving Picture company, and the Salisbury people say they gave the best show ever seen in Salisbury, inasmuch as the electric current provides clear pictures.

This is the first instance of operating moving picture machinery by auto in Connecticut. The idea originated in the brain of Superintendent Farwell, of the American Tube and Stamping company, of Bridgeport, a brother of one of the owners of the moving picture machinery. The idea is being tried out in smaller villages, and if it proves successful (which it has thus far) it will be put into use in larger places.

SHOW AFFECTS COP.

Pittsburg, Pa.—With a roar that would have done credit to a Bersaker, J. H. Burkhard, a policeman, drew his revolver at a moving picture exhibition here to-night and literally riddled the canvas in which a series of moving pictures called "The Cowboy and the School Marm" were being portrayed.

The hall was crowded with women and children and panic was narrowly averted. The pictures were so realistic, the melodrama so thrilling it is said, that the audience had frequently broken into applause, an unusual thing at a moving picture show.

The scene of the action is the wildest West. The heroine, a beautiful and estimable woman, is shown riding in a stage coach toward the small town in which she received an appointment as teacher. The stage coach is suddenly attacked by bandits. There is a terrible fight, bullets fly rapidly, but when the smoke of battle clears the robbers are found to be victorious. The school teacher falls into their hands. They drag her off, and, as the pictures proceed, they are seen throwing dice to see who shall possess her. She is helpless, wringing her hands in anticipation of her fate. Suddenly a gang of cowboys come to the rescue.

By this time the gallant policeman's blood was boiling, and the pent up fury within him burst loose. He sprang to his feet, drew a revolver from his pocket, and bang, bang, bang blazed away at the girl's oppressors. Children shrieked, women fainted and men paled. A fellow policeman quieted the officer and placed him under arrest.

COMMERCIAL DEVELOPER.

Omaha, Neb.—A "trade excursion" will be made by a number of Omaha business men, and they plan to do a great deal with moving pictures.

Scenes of Omaha life about the factories, wholesale houses, retail stores and streets will be shown. Among the towns where the moving picture shows will be given are Curtis, Neb.; Fort Morgan, Colo.; Casper, Wyo., and Crawford, Neb.

The whole Ak-Sar-Ben parade of 190 will be reproduced at the various towr and no greater novelty has ever been in troduced by the Commercial club tha the moving pictures of Omaha life.

Besides all this the club is arrangin for a moving picture camera to accon pany the train and will make films of th trip, including the shearing of sheep i Wyoming and the visit of the excu sionists to the great irrigation canals.

POLICE FOOLED.

New York, May 18.—Laughter c the harsh, mocking variety greete Police Captain McNally as he walke up the steps leading into Police Heac quarters yesterday morning. Th spring smile on McNally's face fade instantly and a heavy scowl took it place, for the gallant captain of th Elizabeth street station knew full we what the laughter was about, and h clinched his fist subconsciously as th recollection of that diabolical hoax c the night before darkened his brai like a thundercloud.

For be it known that a monstrou cruel joke was played on the captai last Saturday evening that involve the turning out of twenty hardy re serves from the Elizabeth street sta tion. They made a wild rush to hall in Pearl street, only to find them selves confronted with a peaceable as semblage of Federal employees quie ly watching a prize fight—in movin pictures on a big white screen. Thi is how a village cut-up worked hi little game:

At about 8 o'clock Saturday nigh it was whispered over the telephon to Police Headquarters that a figh was taking place at No. 475 Pea street. The voice quickly rang o and left the police to do the res Hurry calls were sent, with the resu that Captain McNally and twenty c his bravest men made a forced marc and bold attack on the hall. At th door they were met by a calm ind vidual with a large badge, who de manded what they meant by intrudin thus noisily on a harmless gatherin of letter-carriers and postal clerks en joying a moving picture show. Her the tale must cease, for what Captai McNally and the gallant twenty mut tered about the sender of that tele phone message is entrely unfit for th public to know.

SHOWS CHARITY.

Moving pictures showing the opera tion of most of the Jewish charitabl institutions in Philadelphia, Pa., wi be a feature of the annual meeting c the Federation of Jewish Charitie next Sunday evening in the Mercan tile Hall, North Broad street.

The pictures will include lifelik views of the activities of the Jewis Hospital, Jewish Foster Home, Unite Hebrew Charities, Hebrew Educatio Society, Hebrew Sunday School So ciety, Orphans' Guardians, Jewis Maternity Hospital, Immigration So ciety, Young Women's Union, Na tional Farm School, National Hospi tal for Consumptives and the Allianc Israélite Universelle.

OPERATORS, ATTENTION!

There has always been a demand for some kind of an institution in the trade to which operators may look for information concerning technical difficulties which confront them from time to time. In order to aid this important branch of the industry, the VIEWS AND FILMS INDEX invites operators and mechanics to submit their problems to this office for solution. We shall endeavor in every way to conduct this department to the advantage of applicants for information, and no matter how intricate or puzzling may the proposition be, fire them in, brothers, fire them in! And if there are any questions that our technical force can not answer fully, we shall publish them and let everybody try.

A REPLY.

Views and Films Index,
New York City.

Gentlemen:—

As Mr. Ray spoke so kindly of me in your issue of May 9th I will do my best to help him a little. To fully answer his first question would take too much time and space.

The loss of light through his condensers—if his condensers are clean—is small. If he is not getting enough light, he should look to his lamp, carbons and rheostat. The setting of the condensers in the Powers, Edison and Lubin machines of recent date, and no doubt with other machines which I am less acquainted with, is as nearly correct as careful experiment can get them and I would advise leaving them alone and paying more attention to the light. You will generally get the best light and get the "ghost" out by pulling your lamp house away back, or at least within an inch of as far back as it will go. The Edison Company at last put a longer shank on their stereopticon bracket and you can now focus the stereopticon objective without pushing the lamp house forward again and without re-adjustment of the lamp to get a clear field. If you are using a Powers machine and have the alternating current, try "staggering" your carbons; that is, set the lower carbon pointing forward at the same angle the upper one is, only be sure that it is exactly the same angle and be sure that the carbons are exactly the same length from the arms to the arc so they will burn even. In regard to a thick film jumping, holding the film by its edges at the loop with the thumb and finger of the left hand and pulling back very gently will steady it a little; but examine your aperture plate and see if the grooves aren't worn rather deep. If they are, send for a new plate and you will see a great improvement. Also don't forget to take up any lost motion in the star wheel by setting up the eccentric bushings at the bearings, exactly the same on both sides.

C. E. LINDALL.

THE WHITE SQUAW

An Indian Sensation
(KALEM'S)
Headliner for
FRIDAY, MAY 29th
"As good as THE RED MAN'S WAY"

THE "REFLECTORSCOPE."

In reply to the request for a detailed account of the "Reflectorscope," "T. S." sends us the following description of an apparatus by that name which was used by W. J. Taylor, in Lewiston, Maine:

"Inside the machine there are two carbons burning at an angle of 90 degrees. This light is by a current of electricity equal to 3,000 candle power. For this purpose he has had a special wire placed in his church and another one in his house. This light goes through an aperture and projects a picture on a powerful condenser. The picture is first placed on a small door and then swung inward into place where the light can strike it.

"On the other side is a very fine imported German lens which in turn projects the picture on a twelve-foot screen 30 or 35 feet distant. So perfectly is this done that every color in the original picture is reproduced. The apparatus has few limitations, for no matter what the object may be the operator need only hold the same in the beam of light or attach it to one of the hinged doors and close same, when it will instantly appear on the screen in its true form and color, magnified from four hundred to eight hundred diameters, according to the range of projection. For instance, the hand when held in the beam of light is enlarged ten to twelve feet on the screen, clear and distinct as the natural hand and exactly the color of human flesh. The finger nails, the scaminess of the cuticle, the wrinkled flesh about the joints, all are pictured vividly. Moreover, the enlargement does not appear flat, but, on the contrary, is well rounded, showing the remarkable quality of the projection lens.

"The rays of light being parallel, contain little heat, consequently delicate specimens may be exhibited without injury.

"So nicely is this adjusted that even book designs may be instantly projected without injury to book or binding. If many pages are to be shown and the demonstrator desires to pass quickly from one object to another, the book may be held against the illuminated aperture of the instrument and the leaves rapidly turned.

"When it is desired to show one picture or design for an extended period the book may be clamped to a bookholder.

"Attached to the reflectorscope models are two hinged doors or picture holders, each provided at the top and bottom with metal grooves, into which mounted photographs, designs or objects may be inserted, and while one is being exhibited another may be placed in the second door, which

Latest Productions of All Film Makers.

PATHÉ.

Fire! Fire!	541 ft.
An Occasional Porter	328 ft.
Lucky Accident	492 ft.
Athletic Woman	754 ft.
Burglar's New Trick	426 ft.
Anti-Hair Powder	495 ft.
Hide and Seek	180 ft.
Story of a Foundling	426 ft.
In a Submarine	524 ft.
A Complicated Duel	328 ft.
Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.
Blind Woman's Story	688 ft.
Mountaineer's Son	459 ft.
Pretty Dairymaid	688 ft.
Artist's Inheritance	393 ft.
Stolen Sausage	295 ft.
Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.
Pretty Flower Girl	557 ft.
The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.
Haunted Castle	688 ft.
The False Coin	410 ft.
A Useful Beard	344 ft.
A Day in the Life of a Suffragette	442 ft.
Mandrel's Feats	721 ft.
In the Land of the Gold Mines	574 ft.
Music Teacher	410 ft.
Sweden	426 ft.
The Hanging Lamp	295 ft.

EDISON.

The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolma'm	950 ft.
A Country Girl Seminary Life and Experience	1,000 ft.

LUBIN.

The Nearsighted Professor	310 ft.
The Greed for Gold	900 ft.
The Miner's Daughter	915 ft.
The Gallant Knight	585 ft.
Why He Signed the Pledge	700 ft.
The Near-sighted Professor	310 ft.
A Gallant Knight	585 ft.
The Great Jewel Robbery	820 ft.
The Automatic Laundry	361 ft.
The "Merry Widow" Hats	566 ft.
The Cause of All the Trouble	905 ft.
The Bride's Dream	825 ft.
The Mysterious Phonograph	505 ft.

VITAGRAPH

A Husband's Revenge	465 ft.
The Salt Did It	465 ft.
A Fool and His Money Are Soon Parted	845 ft.
The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.
Turning the Tables	500 ft.
Parlez-vous Français?	410 ft.
Macbeth, Shakespeare's Sublime	

KALEM CO.

Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.

SELIG POLYSCOPE CO.

Not Yet, But Soon	
In the Nick of Time	
Troubles of a New Drug Clerk	470 ft.
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
Man in the Overalls	850 ft.
Mystery of Diamond Necklace	1,000 ft.
Swashbuckler	325 ft.
Friday the 13th	670 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.
All is Fair in Love and War	823 ft.

MÉLIES.

Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.
A Lover's Hazing	468 ft.
The Catholic Centennial Celebration	950 ft.
In the Barber Shop	180 ft.
A Mistaken Identity	355 ft.
The Prophetess of Thebes	458 ft

is open and ready to receive it, thus the change may be made on the screen as rapidly as with a stereopticon.

"The beauty of this machine is the variety of pictures that may be shown. All sorts of materials down to the last cartoon in the Journal can be projected absolutely perfect on the screen. For a family gathering the photograph album always gives delight. In using the glass slides the machine is reversed and the lens points toward the screen in the old style, but when opaque pictures are used the lens points in directly the opposite direction. Of course there are two lenses, according to the style of pictures to be used. With the glass slides the lens points to the screen and the changes are made in a manner to resemble dissolving views. The carrier is fitted with two grooves and a sliding holder of brass. The first slide is inserted in the forward groove and is pushed into the exact optical centre by the brass holder, which, when withdrawn, leaves the slide in focus. A second slide then inserted passes in front of the first one, and as the holder is withdrawn it releases the first slide, withdraws it from the lantern and leaves the second one in exact focus.

"Not only these views but microscopic objects can also be used. With the machine go pictures and slides for this purpose, as well as a combination with the complete optical bench equipment for use in departments of geology and mineralogy for the projection of rock sections and oriented specimens, as well as for the demonstration of polarized light in parallel and convergent rays.

"The enlargement on the screen of colored prints appears like beautifully colored lantern slides and objects are projected with such startling reality that it is difficult to believe they are not real objects greatly enlarged. The rear end of the apparatus is fitted with two hinged doors with suitable diaphragms and receptacles for receiving books, mounted photographs and lithographs, from a few inches to eleven inches square, such material being placed in a vertical position and therefore in optical alignment with the surface of the screen, thus there is absolutely no refraction, minute detail being clearly visible on the screen."

THE OPERATOR'S DUTY.

In an interesting talk to our Chicago contemporary. William H. Havill, president of the newly organized operators' union in the Windy City, discourses intelligently on the operator and his work:

"When exhibitors of motion pictures employ an inadequate and cheap moving picture outfit, they only enter into a competition with a host of other exhibitors, who also have inefficient machines and films. There are so many of these on the market, and there is nothing to distinguish one from the other, which lessens the exhibitor's chances of success enormously.

"When an exhibitor employs a good machine, high grade films and a first class, competent operator, he places himself above the competition of the cheaper class. He will attract audiences that will leave his theatre well pleased and return many times. The manager with a poor outfit has to overcome prejudice and many times meets with no consideration, while the former has won from the beginning, because of the known solid merit of the instrument, films and competent operators, which are most essential.

"Other methods of attracting attention will occur to men of originality; they are many and varied. The endorsement of leading men and women in any given locality can usually be obtained for a meritorious outfit and is valuable at all times. An attractive programme should always be issued so that this popular projection of animated photography may live on for an indefinite period.

"It seems to be the rule rather than the exception that the moment a business man attains success he grows independent. There is no such thing as independence within the full meaning of the word. Every creature in the world is dependent more or less.

"The man who takes delight in his so-called independence and forces it to the front, soon receives knocks.

"The constant tapping and knocking hurts any one. Boosts beat knocks. The man who has a reputation for being independent never gets boosts.

"Some business men forget the obligations they are under. They forget the help that was extended to them in times gone by. They furnish up a fine mahogany office, with an outer room, and outside of this another room with an information desk. They cultivate coldness and independence. They make it difficult for their friends to see them. They put a lot of red tape around their business, and by these acts they get out of touch with the pulse of the business. They look at things through colored glasses. Their judgment gets warped.

"In proportion as a man cultivates independence and autocratic ideas, just so in proportion is he nearing the brink over which many have fallen to destruction. When an independent man has a fall his enemies glory and loud are the shouts that arise from them, and if we listen closely we will hear the multitude say: 'Serves him right.'

"The success of any moving picture theatre depends upon the hearty cooperation of all employees.

"We have often heard that a corporation has no soul; a corporation probably has no soul, but most of us forget that the officers of the corporation have souls and hearts, and in proportion as the individual at the head of a corporation or private enterprise treats his employees, just so he will be repaid.

"We are paid back what we pay out. If we are harsh and mean to others, ever suspicious, ever looking for evil motives, those who work for us will be suspicious of us and look for evil motives behind our every act.

"The employer who shows consideration cultivates respect and sets a good example, will find it pays from a monetary standpoint as well as in the satisfaction he has in knowing that he is doing the right thing.

"If the employees of an institution spend their time in wrangling and quarreling it means a divided house, and the house will certainly suffer.

"Set a good example to your employees, take them into your confidence, recognize their ability, advance the worthy ones, and you will find everyone, from the office boy to the highest officer, pulling on the rope in the same direction, and you will get full measure of ability from every one who works for you.

"It is impossible to suddenly get a perfect working force. A good organization such as ours, which is known as stated above, comes through the process of evolution and emulation of every incompetent man, who shall misrepresent himself as being a competent moving picture operator.

"It is a mistaken idea that hard work kills men. Hard work never killed a man. It is the improper care of one's self when he is not working that does the damage. The more a man does with his brain the less his hands will have to do; the better man's reasoning and common sense are the more successful he will be. It requires hard work these days to keep up with the pace in the moving picture line.

"You cannot make success unless you work hard. Hard work will be much easier if you keep the word 'WORRY' out of it. No story of success has ever been truly written that did not depict hard work in every line.

"Success comes to the moving picture operator by inches, not by leaps or bounds. Success in the pushing forward and faithfulness on each day's grind to the benefit of the managers and the general public.

"And it is the desire and aim of this organization to at all times give to the managers as well as the public faithful service, which in time will become fully recognized and be spoken of by the multitudes as a long felt want—that of having such an organization, which is working faithfully hand-in-hand with the managers and patrons, as well as the film renters and manufacturers, who, we are more than convinced, by their expressions, are heartily in accord with us."

BEHIND THE CAMERA.

FILMS "STUDIED" AGAIN.

The moving picture industry is the most extensive, and perhaps the most interesting, that has sprung up in the amusement world in several decades.

Perchance the pictures have depicted the joys of living in a "haunted house," with its furniture jumping about and disappearing at will, and ghosts poking their heads in at every window. Then the surprise and the mystery are increased.

There are three distinct kinds of moving pictures. First come those of scenes from real life, such as military reviews, horse races, parades, automobile, railway and steamship tours, stag hunts, cross-country trips and the like.

The second kind are those taken from "natural scenes" arranged by the photographer to suit his fancy. These include fake robberies, persons running through the streets in pursuit of dogs and miscreants, bargain-day episodes, and so on.

The third class are the "mystery pictures," showing figures doing all sorts of marvelous things, and even animals and inanimate objects accomplishing feats accredited only to healthy-minded humans.

The "real life" pictures assume first importance in the field and are by far the most interesting and instructive.

Many "real life" pictures are easy to get when the proper "concessions" are once obtained. The concession part is often very difficult. For instance, if a photographer wished to reproduce scenes in a review or sham battle before the German emperor he would first have to get permission of the military authorities to set up his camera on the field. This done, the work would be comparatively easy.

When the imperial army left for Port Arthur only 10 outsiders were allowed to go along. Nine of these were war correspondents and the 10th was a moving picture expert. The picture man considered the expedition the greatest "beat" of his career, and improved the opportunity by snapping bursting shells and exploding mines every time they got within range of his camera.

Then again there are pictures in which the concession problem does not figure that are exceedingly difficult to obtain. Suppose there is to be a tiger hunt in the jungles and the photographer traveling through India jumps at the chance to get some good pictures of the affair. The risks that he runs can be imagined. He must get views of the natives going ahead to rout out the peaceful tiger and of the elephant riders following at a distance. When Mr. Tiger is aroused from his morning nap—sweet after a midnight meal on an Indian baby—the picture man has to be somewhere about to catch the look of surprise on his brown and yellow face.

Then when Mr. Tiger sees that there is really something doing and emerges from his lair to devour a native or two, the photographer must not fail to be on hand to snap the first encounter. Of course, the tiger may begin operations on him in mistake for a native, but a little risk like this cannot be considered. When the hunters on elephants begin firing their rifles at the now infuriated tiger, the man with **the moving picture** camera must take pains to note, through his lens, the effect of the shots on the

wny game. If he escapes with skin
id camera whole, he is able to take
andy pictures of the triumphant re-
rn with the tiger's head to the village.
Photographers are assigned by the
me office to take pictures in all parts
f the world, just as a newspaper man
assigned by his editor to report all
rts of events. The assignment may
ean a run around the block or a trip
Borneo. If an event of great impor-
nce is to take place, the photographer
ust get a complete account of it, not
n a note pad, as the reporter, but on
is filmroll. Obstacles of all sorts must
overcome and a good "running pic-
re story" procured at all risks.
The excellence of the second class of
ctures—those arranged by the photog-
pher and his assistants—depends large-
upon the originality of the man who
cides upon the subjects to be "worked
ut." If he thinks that a bargain-day
ncident can be made interesting, he
ets his assistants together and out-
nes a plan. A man skilled at the busi-
ness will impersonate the miserable husband in the case and a vaudeville actress temporarily out of an engagement will play the role of the wife. Having secured permission of the city authorities to have a bit of sham disorder in the streets, the head man sends out photographers and "actors." The woman goes to a bargain counter, accompanied by helpless hubby. She plunges into the scrambling throng and in a few minutes her dress is reduced to ribbons.

Meanwhile the photographer closest to the scene of action has been grinding off his reel of films as if his life depended upon the result. Somewhat dismantled, the bargain hunter is dragged forth from the mob and the husband is loaded up with bundles. The petty accidents in the street incident to the homecoming and the final arrival at the haven of rest are al snapped by the man with the reel-film camera.

Men and women by the dozen are employed to represent mobs, shoppers, astonished pedestrians, pursuers of dogs that steal sausages, and so on ad infinitum. By the skillful manipulation of large aggregations of "trained fighters," it is possible to reproduce the Spanish-American war on Long Island.

Mention of battle carnage calls to mind the awful results of several moving picture men being given concessions by the British government to take pictures in South Africa during the Boer war. They got the pictures all right, with plenty of firing, marching, charges and other incidents, but when they returned to London and began to exhibit their frightful error was apparent. In some of the pictures eight or ten fierce looking Boers were shown chasing half a hundred soldiers of the crown all over the lot. The English authorities lost no time in putting the ban on these enterprising depicters of battle scenes.

In the "mystery pictures" scenery is used to a great extent. Men and women of the vaudeville stage are employed to impersonate the characters shown. "The Haunted Bedroom" may be selected as a subject, with the characters a man, his wife and a ghost. The scenery is set up to represent a bedroom. The man comes in and a picture is taken of him removing his coat. His wife enters and he embraces her. Of a sudden the woman in his arms turns to a bundle of clothing. This effect is obtained by snapping the man kissing his wife; then snapping him again holding some clothing, and making the second picture follow the first instantaneously in the moving views. A ghost enters. This particular ghost does not pay out any money, being an actor done up in a sheet and carrying a skull. The furniture flies about as on wings—when taking the pictures the chairs and tables are manipulated by wires. The characters run up the side of the walls. This effect is gotten by an adjustment on the camera that enables the photographer to take pictures at all sorts of angles when the objects themselves are in normal postures. In many pictures the negatives are produced positively, giving grotesque results such as broken vases becoming whole again.

Latest Films of All Makers

"FIRE! FIRE!" is the title of one of Pathé Frères' latest films. A young girl is seen lying in hed as her loving parents kiss her and retire for the night. She picks up a book to read a few lines before going to sleep, but heing very tired it is not long before she is in the Land of Nod. As she turns in her sleep she raises one of her arms, thus upsetting an oil lamp that is on a stand close to the bed. In an instant the hed is enveloped in flames and it looks as though the girl can never escape with her life. She is trying heroically to extinguish the fire, hut it is spreading so rapidly that she is compelled to retreat and grope her way to the window and call for help. Her cries arouse the other occupants of the house and in a few moments all are in a wild state of excitement, but the girl is soon rescued by leaping into a blanket. The crowd is seen starting to the fire station to get the apparatus. On arriving they have a time arousing the old attendant who has the key of the station. They finally succeed in routing him out, however, hut something goes wrong and the key won't fit the lock. By this time the moh is impatient and axes are secured to break down the door. So much time is wasted that the huilding is a total wreck when they get back with the apparatus. However, the fire hrigade is doing its hest to fight the flames, but more water is wasted through the bursting of the hose than is used on the fire. At last the city fire department is called on, and now a splendid sight greets the spectator's eyes, as the magnificent animals, three abreast, dash out of the wide-open doors of the engine house and race madly down the street. An excellent view is here given of the modern method of fighting fire, and before long the hrave laddies have the raging fire completely under control.

In "A COMPLICATED DUEL," by Pathé Frères, a man is seen walking down the street holding up an umbrella to protect himself from a heavy downpour. Under such conditions people are not apt to be in a very pleasant frame of mind. It being the case with our friend in question, he strongly resents being jolted by another man going in the opposite direction, thereby infuriating the stranger, who has accidentally knocked up against him, to such an extent that he (the stranger) strikes him over the head with his umbrella. They have a very heated argument and finally decide to settle the quarrel by fighting a duel. We see them go to a nearby café and explain the situation to a few patrons, who agree to act as their seconds. The party then retire to a lonely spot in the woods and prepare to settle the question of honor. They take their places, and when the duel starts it proves to be a terrible fiasco, for they are hoth cowards and do not know the first rules of fencing. Their handling of the swords is the source of great amusement and they continually try to keep away from one another, only to he urged on by their seconds. Finally the seconds place them at the proper distance from each other and then glue their feet to the ground, hut this proves a failure, for they lie down and work themselves free. The seconds then procure a plank and nail their shoes to it, hut they make a few points and slip their feet out of the shoes. Next they put props up behind them to hold them in place, hut to no avail, for they tumble hackwards over the props. Finally the seconds are impatient and suggest revolvers, which are procured. They free each other, ready for the last struggle. When the signal is given they fire and, to the astonishment of all, hoth men are standing. Their bullets go wild and kill a rabbit and a chicken. They give up the fight and return to the café and have a feast on the spoils, and end the trouble with a champagne fight.

"ANTI-HAIR POWDER," by Pathé Frères, shows a young woman troubled with a rich growth of hair on her face reading a paper, when her attention is attracted by the following advertisement: "People troubled with superfluous hair can remove same in a few minutes hy using Dr. Quack's Anti-Hair Powder." Delighted at her discovery, the lady goes to the doctor mentioned in the advertisement and purchases from him a hox of the wonderful powder. So anxious is she, however, to try the remedy that she sits down on a bench and rubs half of the preparation on her face, with the result that the hair soon disappears. Delighted, she is about to apply it to the other side when, to her consternation, she finds the package has vanished. A little girl, having noticed the proceedings and feeling sure she could have a good time with the miraculous powder, has stolen the hox. Having bought an atomizer the youth sprinkles a policeman, who becomes bold on one side of his head; arriving at her house she goes into the kitchen and, finding the cook busy plucking a fowl, she sprinkles it and the chicken becomes featherless. Charmed with her new sport, the child goes out in the street again, and after having disfigured a whole lot of various victims reaches her father's sitting-room, pursued hy them. The father, furious at the doings of his daughter, grahs the sprinkler from her hands, losing, in so doing, half of his beard. He then throws the terrible hair destroyer into the street and gives the child a severe thrashing.

Another Pathé Frères' film is entitled: "IN A SUBMARINE." A suhmarine coming into port is seen gliding smoothly on the water and the little rowboat who is to bring hack the captain of the vessel to his post is seen leaving for shore. As it scrapes on the shingles we see the dashing young officer bidding his love adieu, and then seating himself on the frail craft is soon once more on duty at the wheel. Away they go, and reaching the wide sea the ship gives a lurch and disappears under the water. The suhmarine trip is progressing most successfully when all at once a terrible commotion takes place in the little steel craft. It is evident a terrible accident has occurred; the machines soon stop their throbbing and down goes the ship to the hotton of the sea. The poor sailors inside are seen gasping for breath, and the desperate efforts of divers sent to the rescue of the submerged men heing of no avail, the sailors lay down to die in their steely prison. As the death agony creeps over the prostrate forms and as their souls are about to depart for a better world, each sees the ones nearest his heart at home. One of the sailors beholds his sweethart thinking of him as she stands in front of her cottage door, the engineer sees his heloved wife and child reading one of his letters and, taking down his picture from the wall, they fondly kiss it; to the captain appears his hride arrayed in wedding clothes and looking at her dying lover with longing eyes. The last scene of this highly tragic film shows the grave erected to all the hrave soldiers and sailors who perished in this terrible accident for their country's sake.

"AN OCCASIONAL PORTER" is also by Pathé Frères. A young woman is seen in this film laughing at a youth who, having fallen desperately in love with her at first sight, is ardently pressing his suit. Hearing footsteps in the passage, the young woman explains to her suitor that her husband is returning and, terrified at the news, the timid Romeo jumps out of the window. He rushes down the street and, seeing a messenger sitting on his stand at the corner, bribes the man to lend him his outfit; this accomplished he takes the hoy's place and keeps watch over the residence of his Juliette. The hushand returning, informs his wife in high glee that he has been appointed salesman for one of the largest crockery stores in the town, and hefore long is on his way to his new office, much to the satisfaction of the enamored messenger keeping watch. Passing by his unknown rival, our husband suddenly remembers that he needs a sturdy youth to carry his samples, so stopping hefore our disguised friend, hids him follow. Arriving at the factory the samples are loaded on the disguised hoy's hack and they march off bound for husincss. On the way they meet with all sorts of misfortunes, thanks to the carrier who, through clumsiness or inexperience in the art of carrying parcels, falls many times, and the samples naturally suffer from all these different shocks. Disgusted, the salesman at last decides to take a bus to ride home with what remains of the valuahle collection of china, but the unfortunate messenger slips again and he and his load of merchandise are dragged by the retreating bus until his precious burden is now reduced to splinters. Terrified, our lover rushes away, leaving his boss on the car, and reaching his sweetheart's home is trying to climb through the window when the husband suddenly returning chases the youth away, much to the amusement of the young wife.

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Pathé Frères': "AT HIDE AND SEEK." At a child's party it is a very difficult matter for the elders to entertain the mischievous youngsters and still keep them within the bounds of propriety. In most cases it would be a wise and safe idea to give such parties in an open field, thereby letting the young rascals have freedom to cut their capers; and not in the confines of a house, where they are liable to do much damage to the furnishings as they play their games. In this picture we see the older people leave the little ones and retire to another part of the house. As soon as they are alone they start the game of hide and seek. Scattering in all directions, they hide behind and under every available piece of furniture in the place. Then comes the interesting act of finding them, and in the performance they trip up a servant bearing a tray of food, knock over a table, smashing all the dishes on it, and finally hide under a billiard table and break up an interesting game as well as the furnishings in the room. When the parents return they are horrified to find the apartment looking as if a cyclone had struck it.

"ATHLETIC WOMAN," by Pathé Frères. Mrs. Neverrest is a very energetic woman and is passionately fond of sports of every description, and being blessed with a large fortune indulges freely in all her different sporting proclivities. Arising at 7 A. M., she partakes of a light breakfast and summoning her valet bids him to get the Sandow apparatus ready for her daily muscle training. She strenuously exercises for an hour, then starts with her attendant on a climbing trip. She goes to the top of a high mountain with great ease and there awaits her panting servant, who not being a thorough sportsman like his mistress suffers severely from all this exertion. Returning from her mountain climb, our lady jumps on her saddle horse as a rest and takes a brisk hour's ride in the park. This over she must now refresh herself, so goes for a dip in the sea and there outdoes the fastest swimming fish in his course through the water. Returning home thoroughly invigorated, she feels that the violent exercise has aroused her appetite, and we see our female athlete eating a hearty meal with as much energy as she has walked, ridden or swam. After lunch there must be no rest, so away she goes for a long walk, with her unfortunate valet hanging after. The promenade finished, the bicycle is pressed into service and, lastly, after driving a dog-cart, then an auto, the indefatigable woman returns to her dwelling, dresses for dinner and has still energy enough left to receive her various admirers and enjoy their society.

In another Pathé Frères' film entitled "BURGLARS' NEW TRICK," it is proven that burglary is quite an art nowadays, and to be a successful housebreaker one has to have a fertile imagination and be able to devise new tricks, otherwise, with patent locks, burglar alarms and electric currents the profession would soon be a glory of the past. The two young criminals represented in this film are well aware of the necessity of ingenuity and soon prove that they are up to their task. They buy an old sarcophagus in an antique shop. One of the partners in crime dresses up as a mummy and lies down in the old coffin while his pal writes to a wealthy professor that he will be happy to present him with a well preserved Egyptian mummy for his museum. Shortly after the precious gift is taken away by the grateful scholar, and thus Mr. Burglar gains admission to the enemy's camp in an honorable way. The elated old man opens his precious box to admire its contents, but his pleasure is short-lived, for jumping out of his prison like a Jack-in-the-box our burglar grabs the old fellow, pushes him into the Egyptian resting place and, having locked it securely starts ransacking the whole house. He soon has his booty collected and loses no time in making his escape. Shortly afterwards the servants find their master prostrate in the casket. The clever trick is discovered, but too late, for the valuables of the household have disappeared, as well as the thieves.

In "LUCKY ACCIDENT," by Pathé Frères, a horse attached to a stylish carriage is seen dashing down the main thoroughfare at breakneck speed and the occupants are just about to be hurled against the curbstone when a youth, at the risk of serious injury to himself, jumps bravely to the maddened horse's head and thus prevents a terrible accident. The rescued party, an old gentleman and his daughter, an unusually beautiful girl, lift the unconscious form into the carriage and drive him to his home, where they leave their address and depart. The next day the invalid, feeling somewhat better, receives the gentleman whose life he saved, but on being offered money by the latter promptly refuses to accept it. The old man therefore not wishing to insist, takes his leave. In a few minutes a bunch of flowers arrives, the gift of the grateful young girl, and accompanying them is a note asking him to call. The youth is not long in reaching the girl's home, and when they are left alone he tells her of his love. The father entering at that moment, the young man begs him for permission to marry the girl, but the infuriated parent refuses to listen to such a request and orders the young wooer out of the house. The girl, heartbroken at her father's refusal, decides to die, so after picking some poisonous flowers she writes to her lover bidding him good-bye, then covers herself with the sweet smelling but deadly plants and is soon unconscious. Her lover, on receiving the news, rushes back to her home, climbs in through the window and arrives just in time to snatch the maid from the jaws of death. The father coming on the scene just then, and attracted by the confusion, soon realizes the true state of affairs, and the last scene shows the young people as they are being blessed by the repentant father.

"STORY OF A FOUNDLING," another new Pathé film. A young half-starved looking woman carrying a babe in her arms is seen trudging along, stopping now and then to beg for a place to shelter herself and child. Her appeals are in vain however, and, desperate with hunger and suffering, she lays the little tot on the doorstep of a poor looking hut and departs, leaving the child to its fate. The owner of the cottage, as he makes his rounds for the night, discovers the little human bundle and carries it in to his wife. The kindhearted woman welcomes the poor little outcast and, placing it in the crib with her own child, decides to give it a mother's care. The next scene shows the two children grown, and one can see what a dutiful daughter the adopted girl endeavors to be and how anxious she seems to please her benefactors. The foster father, however, does not bear much love for the foundling and we see him now as he returns home one evening hungry and out of temper. Not finding his meal prepared, he is just about to strike his daughter, but before he can carry out his design his son steps between them and defies the infuriated man, thus defending the girl from the blow about to descend on her. Time goes on and again we see the brother and sister, now no longer children, but she a beautiful woman and he a fine looking man. They have learned to love each other in all these years and everything seems bright to them until one day a black cloud darkens their pathway, for the father wishes his son to marry a rich neighbor's daughter, and when the young man refuses to comply with his wishes and makes known to his parent his reason for refusing to obey the enraged and disappointed man drives them both from the house. As they are about to leave the broken-hearted mother clings to them in a fond farewell, and the father happening to witness this parting realizes all at once that he has been too harsh and decides to pardon the young lovers and let them enjoy their happiness. We next see the now happy family as they are gathered around the merry winter fireside, and all seems joy and gladness in the home once more.

The Essanay Company's production this week treats of the "YOUNGER BROTHERS' FEUD." It is because the Younger family dare to declare themselves Southern sympathizers that the Jayhawkers determine to exterminate the entire family. They await their opportunity and kidnap James Younger from the arms of his mother in the family's old Missouri home and ride away with their captive. Cole and Bob Younger appear on the scene just in time and rescue their brother. The Jayhawkers turn and ride away, but as they gallop along the road they meet old Colonel Younger and they shoot him. A federal officer is now seen tacking up a proclamation, and among those who read it is Anne Fickles. It is after this that she makes her wonderful ride through the country arousing the populace; with a black flag as a standard she organizes th Black Band, which is then headed by the Younger Brothers and which commits many daring dee of outlawry. The climax of the film is the reproduction of the famous Northfield bank robbe and the ensuing chase and capture of the two brothers, including their last stand in the dee woods.

Another Méliès production is "UP-TO-DATE CLOTHES CLEANING." A gentleman, in fine new white suit, takes a seat upon a freshly painted park bench. After perusing a paper fo a while, he discovers to his great dismay, hat his clothes are striped with long bars of pair stains. The painter returns only to be upbraided for his carelessness in not marking the se with a sign. But the painter quickly suggests a remedy which is immediately acted upon. S the latter, with his brush, draws stripes all over the soiled clothes at right angles, thus makin a checkered pattern to the ultimate delight of the offended visitor.

A group of clever comedians furnish the locomotion in Méliès' new film, entitled, "CUR OSITY PUNISHED." This shows two adjoining rooms, in one of which two musicians ar practising and in the other an irritable old man is suffering from inability to sleep. The landlor stops the music. The old man, in order to find out what is actually going on next door, hores hole through the wall. The musicians discover it and secretely determine to put up a joke o the aged Paul-pry. They go through a mock murder. As one falls to the floor, feigning deatl the sight proves so terrifying to the curious lodger that he jumps against the wall with fu force and lands in the next room. He then rushes for the police after alarming everybody els in the house. The crowd rushes in and finds the room empty, it returns and captures th murderer as he sneaks through a trap door. They take the hamper with the supposed corpse t the police station, and when the body is removed the fellow gets up and laughs at the audienc

"THE WHITE SQUAW" is the Kalem film this week. The story pictures the prosperou but fearsome times of the Wyoming settlers, whose only worry was the raids by the Blackfe Indians. One of the settlers named Spirael has just finished his mid-day meal, and afte petting his daughter Mina, incidentally exhibiting a scar on her forehead, goes about his woo chopping. Mother goes into the house and Mina is left alone. Lurking redskins have bee waiting for this opportunity; first fastening the door to delay the mother in giving the alarm one of them creeps up behind her, seizes her in a second, places her on his horse and the ban dashes away. Finally mother breaks the door lock, rushes out and fires a volley of shot at th retreating Indians, while the brave father mounts his mustang and goes in pursuit. At a furiou speed go pursued and pursuers, one of the braves holding little Mina firmly on the pommel of th saddle. The father is gaining in the chase, and the Indians becoming alarmed try a ruse leaving the horses to gallop through the brush alone, the reds with the child take another cours on foot. The father is completely deceived, follows the wrong trail and loses his child. Th Indians are now seen as they return to their camp where the entire tribe assembles; Mina win the red raiders and they decide not to burn her at the stake but to adopt her, and she is at onc clothed in an Indian blanket. Then the tribe celebrates the capture with dance and pow-pow The next scene shows the white squaw ten years later, a beautiful grown figure and handsome o face, except for the scar on her forehead. She is the pet of the tribe, entering into all thei sports. The chief instructs her in shooting, and she is shown popping potatoes from the finger of a brave, thoroughly accustomed to her home. But on one day the Indians go out on th warpath, Mina and the squaws remaining in camp excitedly awaiting their return. Soon they hear the sound of horses' hoofs and the band is back with more plunder. The bucks make thei horses fast and the captive is tied to the stake. But suddenly the white captive catches sight of Mina, and the scar on her forehead tells him at once that he has found his sister, and sh is quick to recognize him also. Escape is determined upon, but the chief and the braves return and after holding a council decide to burn him. The fagots are piled high, and while prepara tions are going on Mina is frantic. Suddenly a thought strikes her. She gives a false alarm of approaching enemies and the Indians at once flee from the spot, abandoning their intended victim. The girl releases her brother and before the Indians have returned they have covered some distance, both riding on one horse. The savages pursue when they discover the trick, and the fugitives wait in ambush for the leading savage to come along. As he comes riding by h is lassoed and beaten insensible by the young man. His pony is taken and the couple make good their escape with two horses. The last scene shows the arrival of brother and sister at their old home, where their aged parents affectionately greet them.

" THE GALLANT KNIGHT" does the work in a new Lubin film of that name, in which a wealthy widow determines to unburden herself of a million for charitable purposes. The fac leaks out through the papers and she is besieged by a myriad of people who wish to assist her in this laudable vocation. Among the callers is a certain Russian Baron, a man of gigantic stature, who presses his suit with such vigor that the widow cannot resist his attentions. Als a diminutive Italian Count is a most energetic suitor. The Count is surprised in his love making by the Baron who feels that he has a prior claim, and throws him out of the house The Count, vowing vengeance, repairs to his house, where he dons the armor of his illustrious ancestors and sallies forth. He conquers and is received as a hero by the confiding widow

While taking his breakfast "THE NEARSIGHTED PROFESSOR" (Lubin) pushes his spectacles over his forehead. When putting on his hat to go out, he misses his glasses, and being very nearsighted, upsets everything in the room. Being late for college he rushes out of the house Not being able to see, he falls over everybody and everything. At last, while he wipes the perspiration from his brow, battered up from his many accidents, he finds the spectacles upon his forehead. Now he can see and is happy once more.

"A FOOL AND HIS MONEY ARE SOON PARTED," or "THE PRODIGAL SON UP TO DATE" is one of the latest films by the Vitagraph Company of America. Our picture opens with a view of an old farm, the father and eldest son plowing in the field. The younger boy, who does not fancy this kind of work, is sitting beneath a tree carefully scanning an illustrated city paper. The father finds him here, scolds him for his indifference and indolence and bid him help his brother in the field as he is too ill to work. The old man continues on his way homeward; the younger son watches the old man, then resumes his reading. The following scene shows the simple parlor of the farmhouse. It is after the funeral of the old farmer The widow and two boys with several relatives are seated about. With the exception of the younger son all are deeply affected. The will is read and by its provision the indolent son i left $5,000.00 in cash. With this amount of money at his disposal the farmer boy imagine himself rich and determines to leave the old homestead and see the world. His mother and brother remonstrate with him but he refuses to listen to their arguments and after bidding them adieu the young man departs. In due time he reaches the city, gazes in amazement at the tal buildings and other strange sights. A sharper spies him, sizes him up as a prospective "good thing" and makes himself very agreeable. Suggests that he purchase a more fashionable suit o clothes and leads him to a haberdashery where the farmer boy is quickly transformed into some what of a dude. Finding that the young countryman is well supplied with cash the shar proceeds to show him around and incidentally gets a whack at the purse. They enter a broker' office where the ruse is introduced, and shown the workings of the stock market. He invest some money and through the machinations of the fakirs is winner by several hundreds of dollars The countryman with his new friend leave and we next find them in a concert hall. Two girl are doing a turn and after finishing come down among the audience. They are introduced to th

oung farmer and he buys champagne for the crowd and at once becomes very popular. Elated ver the success of his first visit to the broker's, the unsuspecting young man again seeks the cene of his good fortune. His friend accompanies him and after investing every penny he finds hat luck is against him. The crooks manipulate things so as to make the loss appear genuine; n reality the young farmer has been cleverly robbed. He begs for the return of his money, for hich he is ridiculed. He grows abusive and is forcibly ejected. He returns to the concert hall, ooking miserable and forlorn. The girls crowd around him, but when they find him broke they rop him instantly. He tries in vain to borrow and is put out of the place. He finally lands in cheap lodging house and goes to sleep with a lot of rough, filthy fellows around him. Before e wakes the next morning one of his room mates steals his clothes and leaves him nothing but he discarded hayseed outfit. Our country boy when he discovers the theft is heartbroken, and, ick at heart over the loss of his money and thoroughly convinced that the city is no place for im, he begins his journey back home. We find him nearly exhausted at the roadside begging f the few persons who pass. He gets no help and after a while resumes his weary tramp. Back o the farmhouse parlor the old mother is seated near a window sewing. The elder son nters with another farmer with whom he has just completed a deal. After paying over the oney for the same the neighbor departs. The son is making some memorandum in his books; he mother looks up suddenly and sees the younger son coming home. He is in rags, the icture of despair, and as the fond parent runs out to greet him he falls on his knees and begs or pardon. Mother and brother assist him to his feet, take him inside and welcome him back to he old fireside.

Another new film by the Vitagraph Company of America is entitled: "THE SALT DID IT," r "IF YOU WANT TO CATCH A BIRD PUT SALT ON ITS TAIL. In this very pretty picture he old saying embodied in our title is very nicely carried out. In the window of a cozy little ottage, with her feet dangling from the window, sits a young girl holding a bird-eage in one and and with the other feeding her pet with lettuce leaves. She leans forwards, points her ingers as though talking to the bird, reaches toward the table for more leaves, and in so doing, ushes the bird eage out of the window. It falls on the ground, the removable base comes off nd the bird is free. The child climbs down, picks up the cage, looks disconsolately at the pieces hen enters the house. The mother is at the sewing machine busy as the little girl comes in. The broken cage and the child's tears tell the story. The parent becomes angry, reprimands the hild, pushes her into a chair and resumes her work. The little girl cries for a time when an dea comes into her. She looks about cautiously after her mother, fastens the cage together, takes er hat and leaves the room. We follow to the kitchen where the usual assortment of cooking ntensils, spices, etc., are to be found. On the shelf is a box marked "salt," which the girl takes own, takes out a lump or two and puts them in her pocket. She sprinkles a little in the cage uts the box back in place and hurries nervously out. She proceeds on her way until she comes o a wood. Here we find her with torn dress and face covered with tears still carrying the age and looking around for the lost bird. She fails, and totally exhausted, sits wearily down n a log and falls asleep. In the woods and not far distant we find a hobo strolling leisurely own a pathway. He sits down, unwraps a package, takes out bread, etc., and eats. This inished he lights a pipe and sits meditating. The chirp of a bird rouses him. He listens, locates he sound as emanating from a nearby shrubbery, removes his hat and sneaks up to where the ound issues, drops on his knees and catches—a little bird. He strokes it, puts it in his pocket nd walks on. He soon comes upon the little child sleeping peacefully with the bird-eage to one ide. He ponders awhile then seeing the salt inside explanation comes to him. He takes the ird from his pocket and puts it into the eage, then slips behind a clump of bushes. After a ittle while the girl stirs and wakes. Finding the bird in the eage she jumps up joyfully, firmly onvinced of the truth of the old adage. At this moment the mother is seen hurrying forward alling and looking about for her child. The girl answers and is seen dancing gleefully holding he bird-cage for mamma's inspection. Mother and child start for home while the tramp watching hem from behind the tree lets the little child believe that "The Salt Dit It."

"A HUSBAND'S REVENGE," or "THE POISONED PILLS," is also by the Vitagraph ompany of America. A young wife and her little daughter are seated in a drawing-room. A riend of the family, a smooth-tongue, cunning scoundrel, enters and after the little child goes ut makes love to the mother. She is at once surprised and indignant and denounces him as a ogue. The daughter returns, and unperceived, sees and hears all. She turns about, runs through he hallway, intereepting the father, to whom she innocently tells what has happened. Together hey return to the drawing-room where the false friend is still endeavoring to make love to the wife. The husband, unobserved, listens in the doorway. His wife presently leaves the room ndignantly and runs into her husband in the doorway. He draws her silently into the hall where he tells of the insult. He starts to go into the room, stops and thinks of a better revenge. The wife falls in with the scheme and they enter the room. The wronged husband greets the scoundrel leasantly and as he rises to take his departure insists that he remain to dinner. The two men, pparently the closest of friends, start for the dining-room. The meal is finished, and the butler nters with wine and eigars. The husband orders it brought to the library where the men are een drinking and smoking. The wife enters with her little daughter, who kisses papa "good-ight," crosses the room toward the betrayer to bid him good-night when the father interposes nd will not let him touch her. The guest looks surprised and as the host gazes steadily at him lrops his eyelids and shifts uncomfortably in the chair. The mother and child are about to eave the room when the husband stops them, orders the maid to take charge of the child and is wife to remain in the room. As the woman takes a chair her husband locks the doors and rom a box on the mantlepieee takes out a revolver. He orders the rogue to draw up to the table nd with his gun ready for quick action accuses him; tells what he has seen and heard, the wife corroborating the same. The denounced man drops weakly back in his chair and the husband is tempted to shoot but hesitates and takes two pills from a box, one of which, he says, is leadly poison, the other harmless, and commands his victim to select and eat one. The man is paralyzed with fear, begs and pleads with the couple before him without avail. He swallows one of the pills, feels the first symptoms of poison, clutches his heart and falls on the floor writhing in agony. The husband laughs at him scornfully, kicks him, lifts him up and roughly flings him into a chair, then advances and denounces him as a despicable coward, tells him that the pill was not poison and finally orders him out of the house. The miserable cur starts to go, but before he can escape the husband takes down a riding whip and deals out an unmerciful thrashing.

Following is a synopsis of Selig's "NOT YET BUT SOON." Scene in a crowded street-car. A young woman enters. A heart-smasher offers her his seat—she is good looking; then he poses as a hero. Presently she starts to get off. He smothers the atmosphere with scrapes and bows and offers to carry her suitcase. She declines. A difference between them. Everyone interested. We next see them alight from the car. He insists. She sees no alternative. He accompanies her to her home. As he lingers, in much gusto at the gate, the young woman's husband comes out of the house. Immediately Mr. Gallant is roughly handled. But Nero thinks of a way to get even. He goes to an employment agency and hires a victim, a young woman of fair appearance. He tells her she is to work at his enemy's house; himself, however, posing as the owner of the house. Her heart is light. Then the foxy smasher, sends a boy with a note into the house, telling his enemy to come out and meet a dear friend. Mr. Gallant then ushers the young woman, of his employ, to the front steps and tells her to wait a second; while he, himself, hides behind a high fence. His enemy comes out to see who sent the note. He finds no one except the girl, and angrily demands an explanation. She almost faints. He has to support her. Gallant sends the boy in to tell the man's wife—the woman he admired. She comes forth and finds "her's only" holding and apparently caressing another. Big trouble is the consequence: The wife repays the husband for the same offense for which she was mistaken much to the entire satisfaction of our Nero.

Selig produces this week a dramatic subject, "IN THE NICK OF TIME," in which Bessie Barton, a young girl of the Kentucky Mountains, is loved and courted by Robert Clayton, a wealthy young man from the blue-grass district. Jack Martin, a mountaineer, is also in love with Bessie, and resents Clayton's attention to the girl. The girl lives alone in a cabin situated on a high crag in the mountains, and for her protection there is a small drawbridge suspended from a sturdy oak, in front of her door, which, when raised, makes her home inaccessible. Here, the orphan girl grows into magnificent womanhood. Clayton is proud of his sweetheart and decides to introduce to her his blue-grass friends. He prevails upon a number to accompany him to the girl's lonely home and publicly invite her to a Mayday party which he is going to give on the lawn in front of his beautiful country home. Martin, the jealous mountaineer, determines to kill his rival. As Clayton and his friends are leaving, he appears, with murder in his heart; but, in his blind rage, he fails to notice that Bessie is watching him in her anxiety and hope for the safe departure of her sweetheart and his friends. The villain raises his rifle, to bring his rival to earth, but the girl springs against him and diverts the aim; then severely upbraids him, disowns his acquaintance, and bids him leave her. On her way to the party, Martin halts the girl and trys to prevent her going. She lashes her horse and leaves him muttering bitter curses. When Bessie arrives at the party, Clayton introduces her to his aristocratic friends. The ladies laugh at her rustic apparel and decline to recognize her. The scene closes with Clayton's assertion that an insult to the lady is an insult to him; for she is to be his wife, which he reveals by comforting the abused girl. We next see a gang of laborers carrying dynamite from a shed to a near-by cut, preparatory to blasting the way for a new railroad. With jealous rage still smouldering in his heart, Martin comes upon the scene, steals one of the bombs and departs with the intention of destroying his rival's property. We see Bessie return to her mountain home — to again find her unwelcomed mountain lover waiting to make a last appeal. She tells him she does not, and never could, love him. He threatens to make her do so. She flees across the drawbridge and raises it barely in time to prevent his pursuit. He sees his successful rival approaching and prepares to kill him. Clayton arrives and climbs the rock steps toward his sweetheart's cabin. Martin approaches and covers him with his gun; ordering him to throw up his hands and say his prayers. Young Clayton, though facing sure death, tells Martin he is a coward to shoot an unarmed man. Martin's better nature gets the upper hand of his jealousy; he lays aside his gun and knife, declaring they are now equal. It is two hundred feet to the rocks below, and may the best man win. After a fierce struggle his superior strength gives him the advantage and Clayton is knocked down, falling insensible at his rival's feet. Martin calls to mind the dynamite bomb he has stolen and decides it will be better to destroy the man himself, than his property. He lights the fuse and lays the dynamite stick by his enemy. But the girl might rescue him or be hurled to death with him. His rifle! the rope! it is an easy matter with his deadly aim to remove that possibility. The bridge falls, the bomb is fusing, and Martin quickly departs, satisfied that the dynamite will remove all trace of the crime he intends to commit. The report of his rifle brings Bessie to the door; she takes in the situation at a glance, starts to let down the bridge to go to her lover's assistance—it is gone; but the rope is there. Must she see him die? No! the rope! to grasp it! swing across to the ledge, run to the helpless man, and throw the hissing stick of dynamite into the ravine far below. Just in the nick of time this rescue is accomplished by the brave girl, and, with her sweetheart's unconscious head pillowed in her arms, and as a great smoke rises from the chasm below, we leave them to that future that is always kind to brave and true hearts.

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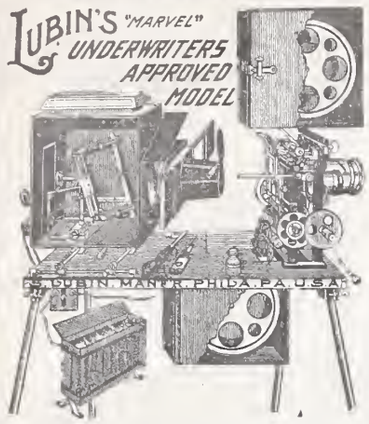

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TUESDAY, MAY 26th

A HUSBAND'S REVENGE

OR

The Poisoned Pills

Copyright, 1908, by The Vitagraph Co. of America.

A gentleman returns home and finds a supposed friend endeavoring to make love to his wife. Though at first tempted to kill the scoundrel, the husband plans to torture his visitor. He forces the cur to eat a pill supposed to be poison. The victim writhes in imagined agony until the truth is told; is then horsewhipped and thrown out.

Length, 465 FEET.

THE SALT DID IT

OR

If you want to catch a bird put salt on it's tail

Copyright, 1908, by The Vitagraph Co. of America.

A little girl drops a bird cage and her pet escapes. She recalls having been told how to catch a bird, gets some salt and starts out. Falls asleep. A Hobo catches her bird and comes across the sleeping child and empty cage. Guesses the rest. Puts bird in cage. Child awakes finding her pet restored firmly believes the old adage.

Length, 465 FEET.

SATURDAY, MAY 30th

THE FOOL AND HIS MONEY ARE SOON PARTED

OR

The Prodigal Son Up-to-Date

Copyright, 1908, by The Vitagraph Co. of America.

A young farmer's son, lazy and indifferent, is left $5,000 in cash. Determines to see the big city. Goes there and is promptly taken in tow by a sharper who quickly beggars him. Money and friends are soon gone and he returns to the old homestead and is welcomed by kind-hearted mother.

Length, 843 Feet

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LATEST FEATURE SUBJECTS

THE PAINTER'S REVENGE

AN EXCITING COMEDY SUBJECT

Synopsis of Scenes.

PAINTING THE SIGN.—Two painters at work on fence sign—The assistant goes for refreshments for the lunch—He proves to be too slow for the boss painter who scolds him for his laziness and refuses to give him any beer—The assistant decides to be revenged—When his boss is not looking, he mixes some paint with the beer—The painter takes a long drink and soon feels the effects—He discovers the trick and boots the assistant—In his agony he finally falls asleep.

THE PAINTER'S DREAM.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—It is a girl reclining on a crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A STUDY IN BLACK AND WHITE.—A baby in its carriage—Assistant paints it black—Boss paints it white again—A park bench is painted black—A gentleman in white duck suit sits on it—His clothes are spoiled but the boss painter tries to paint out the black stripes—A charming girl asleep on a bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in the bliss of a "Soul kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up goes the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again—The crescent moon tips them off and they descend with a bump—The painter awakes to discover that after all it is only a painter's lazy dream.

No. 6356 Code, Velghout Length, 745 ft.

SEND FOR SUPPLEMENT NO. 364

CURIOUS MR. CURIO

Synopsis of Scenes.

MR. CURIO GETS CURIOUS.—Professor Knowledge is disturbed from his morning med tion by the arrival of his old and dear friend, Mr. Curio—Mr. Curio at once becomes cur regarding the various collection of strange and odd implements of war and peace which ac the walls of the room—Mr. Curio discovers an ancient pair of handcuffs—Nothing will do he must try them on—The professor satisfies his curiosity by locking them on his hands bel his back—While laughing over the idea, the maid announces a messenger at the door and professor goes to ascertain what the message is—A boy hands him a note which seems to gre agitate and surprise him—The professor picks up his hat and starts down the street forge of his friend whom he has left handcuffed.

FROM CURIOUS TO FURIOUS.—Mr. Curio takes the matter pleasantly for a while, but time passes and the professor does not return, he becomes furious—Knocks over things and c for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search c locksmith—Hurrying down the street, Mr. Curio meets two lady acquaintances who extend th hands in greeting—Both surprised and shocked that Mr. Curio does not respond—Meets a fri and shows him his hands locked behind his back—His friend thinks it a huge joke and releav Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The la kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While flee from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT.—At last, he sees a blacksmith's shop and induces the bla smith to file off the handcuffs—The smithy while at work doubts Mr. Curio's story—Calls police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman they both start in pursuit of Mr. Curio—The latter meets an old maid in the park—He expla his predicament to her—His condition is her opportunity and she makes violent love to hin Releasing himself, he starts down the street followed by the old maid with the policeman smithy in close pursuit—Mr. Curio comes to a tool box and with the help of a workman tumb into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the to the police station they are met by Professor Knowledge, who explains the situation—Relea Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends ag

No. 6355 Code, Velgdrevel Length, 680 feet SHIPMENT, MAY 20th, 1908.

SEND FOR ILLUSTRATED SUPPLEMENT No. 363

THE GENTLEMAN BURGLAR

AN INTERESTING MELODRAMA

Synopsis of Scenes.

THE PROPOSAL.—The gentleman burglar walking with his lady love—They admire the grandeur and beauty of nature—He proposes and she accepts—She does not suspect his occupation.

TURNING OVER A NEW LEAF.—The thieves' den—The gang drinking and playing cards—The gentleman burglar arrives—Announces his coming wedding—Apprises them of his decision to quit his life of crime—He bids them good-bye and departs.

ENGAGED TO ANOTHER.—Reception hall of the girl's home—A rival lover sues for her hand—She informs him of her engagement to another—He leaves her in sadness.

TWO YEARS LATER.—The gentleman burglar returns with his bride to her father's home—The joyous greeting—The happy family together playing with the baby on the lawn—All return to the house except the husband—A former pal appears—The latter demands money under threat of exposure—The gentleman burglar in a quandary—Attempts to steal some money from his father-in-law's desk—Is discovered and turned from the home—He returns to his former haunts, where a quarrel ensues—The light extinguished—Two pistol shots—The gentleman burglar smokes a cigar while his pal lies dead at his feet—The alarm and his arrest.

A LAPSE OF FIVE YEARS.—The gentleman burglar in prison stripes working in a st yard with other prisoners—During the return march to the prison at evening, he evades keeper's watchful eye and escapes—Climbs the prison wall and reaches the water—Secures a b and gets away without discovery—He returns to the old den—Tells of his escape—Changes clothes and starts out again with his life of crime.

MARRIED AGAIN.—The former lover has since married the burglar's wife—She belie her first husband dead—Fond memories of him still cling to her as she views his picture—H husband arrives with the daughter now quite grown—All retire for the night—The gentlem burglar enters the house through a window—His child discovers him—They do not recogn each other—They talk—He realizes who she is—Discovered by his former rival—The sho kills the gentleman burglar—The truth is kept from the wife and she never knows that the m she loved was nothing more than a common thief. **No. 6354 Code, Velgboor Length, 1,000 ft**

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No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No. 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
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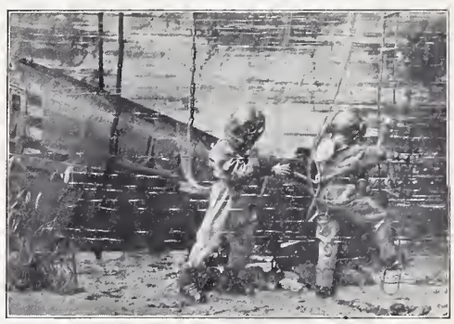

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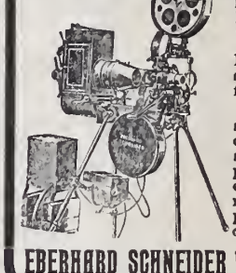

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 21. JUNE, 6 1908. WHOLE No. 111.

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
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Quarter "	2⅞ x 9	21.00
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THE PATH FORWARD.

Now that our campaign for relief from the restraint occasioned by the rental schedule has aroused the trade form coast to coast, we find ourselves deluged by correspondents who make all manner of suggestions, and the great majority of them stand in favor of *relief*. There seems, however, to be a decidedly strong sentiment that calls for the removal of the schedule *only on films thirty days old, or over.*

This seems to represent the wishes of the majority, and it seems also to be a better plan than *total* abolition. It should be a simple matter to devise a system for the guidance of renters so that in the handling of their goods exhibitors will have no cause for complaint.

The cry, "Look at what *he* got!" from managers who continually yell that another man is getting more recent film, is one of the hardships which a renter has been unable to either overcome or endure. There is no way out of it for him, because in most cases he cannot buy a sufficient number of prints of a subject to satisfy all of his customers who want it; naturally then, *somebody* becomes dissatisfied, and that somebody is always sure to make life miserable for the exchange man in such event. Under the thirty-days system, however, a renter can easily save himself these unpleasant experiences.

All arguments which represent such a move or any modification of the schedule as the probable cause of the destruction of the Association deserve no countenance from thinking men. THE STRONGHOLD OF THE ASSOCIATION CONSISTS IN ITS EXCLUSIVE RIGHT TO THE HANDLING OF THE EDISON LICENSEES' FILMS, and no matter what else may occur the Association is sound as long as this agreement is in effect.

Everywhere renters are saying that with the weight lifted from their shoulders, as it were, they can already see themselves cornering *all of the trade;* furthermore, WE HAVE HUNDREDS OF LETTERS FROM EXHIBITORS WHO WRITE TO THE EFFECT THAT IF THEY COULD PROCURE AN ASSOCIATION SERVICE AT A LITTLE MORE REASONABLE FIGURE THEY WOULD LOSE NO TIME IN MAKING THE CHANGE.

Renters, there is an enormous amount of business waiting for you to only take it. You *can* get it, you *must* get it. In convention assembled, you can decide on one of three ways to find the relief that you are craving for, and which nobody has had the courage to advocate. Let every member of the Association make a request for a special meeting, and you will surely have one. This is the most urgent proposition which you have as yet been called to act upon; it is more weighty even than the *adoption* of the schedule was, because at that time you did not foresee the *effects;* now you have suffered by them, and you must act quickly—Do it now!

THE OPERATOR'S PLACE.

We have often heard of the servant girl problem and it has been discussed and threshed for years with no satisfactory result to date. In other words, it remains an open question. To this may be attributed, in a measure, the operator question. It may be that because no definite standard has been determined upon in the servant girl case that the moving picture machine operator of the present day counts upon the same advantage. If he does he is hanging his hopes upon a lemon tree. When we refer to the "operator of the present day" we do so with a purpose. The old-time operator was a man who knew something about electrical propositions, who knew his machine, knew how to run it, knew how to handle the pictures given him, and knew a score or more of other things that the average modern operator can only learn from experience, and many never have the experience by which to learn. The old-time operator not only knew his business, but had the mental resources with which to meet emergencies. More than this, he was qualified to temporarily fill the position of house electrician should occasion demand. Many old-time operators are now regular house electricians. The percentage of modern operators who could qualify for the job is small. In spite of this we find many of the creations of recent years throwing out their chests and posing as the indispensable. This is especially true since operators have come under the license law. If the time should come when the departments decide that an operator shall wear a shield, instead of carrying a card, we may expect to see some of the favored ones usurping the functions of a police officer.

What is a moving picture machine operator? An employee for a certain purpose. Nothing more and nothing less. The fact that he carries in his pocket a license granted by any city or town in no way changes the situation. He is no better and stands upon no higher plane than he did before the license system went into operation. He is an employee, and as such should know and keep his place.

These statements are called for in consequence of numerous reports made by exhibitors that they have a great deal of trouble through operators assuming the position that their licenses give them more privileges than those enjoyed by the men who have invested capital in the shows. In other words, the license is abused. Of course an operator who has sense and knows his business will not subject himself to such a charge. He will appreciate his position. Too many operators of the present day take advantage of their license to such an extent as to practically blackmail the man who runs the place, some of whom are led to believe that the man with the license is the whole show. For the information of such we wish to emphasize the statement that an operator's license carries no monopoly with it. It conveys no extraordinary power and, we regret to say, it is no indication of extraordinary ability. Therefore, the exhibitor who is harassed by an operator need not be misled by the production of a license. No exhibitor is obliged to suffer the arrogance of an operator because he is licensed. The license is a permit and the holder can only hold it so long as he abides by the regulations under which it is granted. The exhibitor is only required to have a licensed man, and if the man does not suit him he can dispense with his services as readily as he could before operators were licensed.

While on the topic let us give the exhibitor a hint regarding his own actions. The operator is a human being, not an electric motor or other mechanical contrivance. He must eat, rest and sleep. If he does not nature will kick. Human endurance is not inexhaustible. If a place is doing so much business that one operator cannot fill the bill, then get a second operator. Do not deprive the operator of his meals or needed rest. Put yourself in the operator's place (or booth) and act accordingly. Do not urge the operator to break the regulations, or threaten him with discharge if he fails to comply. Do not discharge a man for adhering to the regulations and replace him with a man who will not. If you do you stand a good chance of being put out of business. It has been found that much friction exists between managers and operators over the running of song slides. Before the existing regulations an operator would arrange for a change of reels while running the song slides. Now only one thing can be done at a time and the exhibitor must respect the rule as well as the operator. Nobody can blame the latter for evading a chance by which his license may be revoked, and no exhibitor has a right to force that chance. As some operators are prone to abuse their license, so some exhibitors are inclined to ignore the conditions under which the license is granted. Greed frequently overshadows discretion. If both exhibitor and operator fully acquaint themselves with the regulations governing operators there would be few complaints from either side.

EXIT, THE TRAVELING SHOW (?)

There is considerable discussion as to the outlook for traveling moving picture shows during the next fall and winter season. In many quarters it is claimed that this branch of the business has about run its course. There seems to be good reason for this conclusion in view of the great handicap the shows have in the opposition to be met in the cities and towns en route. The exhibitor located in a town certainly has the advantage of the traveling man in every way, especially where he frequently changes his programme. If the latter has an entirely new selection and is on the ground floor in one town, the succeeding night he will find upon arrival in the next town that the local man is a day ahead of him. To be Johnny-on-the-spot he must really know the service in pictures each town is getting and have a daily service himself of new subjects. Such a proposition is enough to give the best road manager a severe headache. Of course where the traveling show plays under the auspices of churches and societies the conditions are different, but these organizations are rapidly drifting towards the new picture idea and impracticability. The main salvation for the traveling man seems to lie in the illustrated lecture, and there is no doubt that this will be adopted next season very extensively. A few years ago the road man could start his season with, say, ten or twelve reels of films and successfully cover a circuit until mid-winter, when a change of programme would carry him over to the close of the spring season. Those were the happy days for the man en route.

ASSOCIATION RENTERS DISCUSS SCHEDULE.

The following are letters from members of the Film Service Association regarding the fight which the FILMS INDEX is raging for a freer hand in trade—a relief from the schedule. The writers prefer that their names be not made public, for obvious reasons. They are all men who conduct large rental bureaus in various sections of the country and their opinions, therefore, are valuable as being formed from a study of actual events and experience.

"In reply to yours of the 21st we beg to state that we think it is near about time to abolish the present schedule of the F. S. A. or make all members live up to it, as we are constantly losing customers and the people who are getting them from us are other members of the Association who are cutting below the schedule. Now if the Association members who are doing the cutting feel that it is necessary to do this in order to compete with the Independents, we certainly say by all means abolish the schedule so that we can all have a fair chance for the business.

"I want to tell you fairly and very frankly that if the members of the Association continue taking our customers by cutting as they are now, we are certainly going to adopt the same method regardless of the consequences, as we cannot stand by and see our business taken from us, causing us to lose what we have. We hope the day is not far off when something will be done to equalize these matters and we sincerely feel the abolishing of the present schedule will do it. We trust that you will use your influence in bringing this to pass, as we feel that you have always stood ready to do everything in your power to assist your customers in making a success of the business."

"I have your letter of May 20th regarding the abolishment of the schedule. It surely is the only way to fight opposition. We cannot hope to be able to compete with them unless we can at least meet their prices, then, I think the job would be easy."

"Replying to your favor of the 20th inst. would say we are decidedly in favor of abolishing the minimum schedule of prices adopted by the Film Service Association.

"The majority of the trade comes from the smaller towns and we find it almost impossible to secure any new customers at Association prices. Almost without exception each customer we have lost since the first of March has secured service from independent exchanges. There is no question but that we can get this trade back if we quote a price as low as the Independent exchanges are quoting. All exhibitors favor Association films very strongly, but are compelled to secure service at a living price. We believe the abolishment of the schedule will help not only ourselves but the manufacturers as we can afford to buy more new films when our film rent is increased. We will be glad to co-operate with you in having the schedule abolished and trust some definite understanding can be arrived at within a short time."

"Responding to your favor of the 21st, we wish to say most emphatically that if any person wishes to completely upset all the good that has been done in placing the moving picture business where it belonged, he can do so by advocating the idea conveyed in your letter and the article to which you refer which appeared in the VIEWS AND FILMS INDEX. To throw down the bars and allow each exchange to make its own price, will simply mean that there will be the same cutting and slashing that occurred previous of adoption of schedule; and the members of the F. S. A. will be placed in a far worse position than they were at that time, for the reason that they are not permitted to keep their films in use longer than six months and they must come in competition with the Independents with this disadvantage. We, for one, would immediately withdraw from the association and make use of any films we felt we cared to purchase, if such a ruling is carried; or we would not purchase any film at all. There are two distinct classes in Nickelodeons—the successful and the unsuccessful. The members of the F. S. A. should cater to the better class and allow the cheap skates to get their films where they please and at whatever price they can, but NOT at the expense, and eventually, the total failure of the film exchange men and the business. We believe there should be a meeting of the association called and allow members of the association to decide for themselves and not allow the manufacturers to dictate. A recent vote was taken through the mail on this same question, and the decision was almost unanimous against any change. Why then this agitation? Is it to help sell more films? A recent decision, allowing the establishing of "Shipping Stations" is plainly opposed to the sense of the ruling made at the Buffalo meeting, but some one or two said it should be so and it became a law. We are for the success of the business; but success cannot be attained by going back to where we were three months ago. Put us down as opposed to abandoning the schedule—and if schedule is abandoned, then no association, but back to former scramble of business."

"In reply to your letter of the 20th inst., in which you call our attention to an article which appeared in the last issue of the VIEWS AND FILMS INDEX entitled "Fair Chance for F. S. A." I have to say that I, personally, approve of the reduction of the minimum rental schedule, and would recommend that the schedule be abolished on all films which are 30 days old. In this manner we will be able to get a good price for new subjects and at the same time be able to go into the smaller towns, where the theatres are now using Independent film, and take the business away from the Independent Exchanges in view of the fact that we would be in a position to compete with their prices. I can assure you if the reduction is brought about our film purchases for this office alone will be almost doubled."

IN THE MAKER'S STUDIO.

TRICKS OF THE FILM EXPERT.

[We do not assume responsibility for the views of our correspondents. In this connection it will be noted that the writer for the Philadelphia Public Ledger incidentally voices his opinions as to the comparative merits of American and foreign makers.—Editor.]

The person who pays his nickel at the little cage and walks into one of the moving picture theatres usually emerges after the show mystified with what he has seen.

"How does the saw cut through a piece of wood without apparent human agency?" he may ask himself. "How does the sea maiden descend to the bottom of the sea?" She seems to swim easily to the sea floor through real water; for there can be no doubt about the reality of the fishes observed swimming past as she descends, and the bubbles which arise as she goes down; they, too, are genuine.

There are many other singular phenomena observed, such as the hurling over the cliff of what appears to be the heroine; then, again, in one of the spectacles, a skeleton arises from the ground, drinks from a mystic vial, and, lo! he is seen gradually to assume human form. Of course every spectator is aware that he is witnessing some remarkable illusions; it is trickery, but how is it done?

Even the most prejudiced visitor to the moving picture shows has discovered that the most artistic and the most marvelous pictures are those which bear the Parisian trade mark. For some reason or other the American and the English film makers have not been able to produce equally dramatic results.

In France to-day the manufacture of films is carried on so extensively that it has become an important industry. There are at least three large studios engaged in the work of preparing the films, and this means that there are three large establishments where theatrical entertainments are arranged every day, and each of them employs more actors, scene painters, scene shifters and mechanics than the largest theatre in the world.

It is in these laboratories that the shows are designed, studied, rehearsed and finally registered on the film, from which innumerable reproductions are printed and sold all over the world; for the moving picture craze is not the especial eccentricity of any particular community, but may be found more or less patronized wherever civilization has extended the desire for theatrical shows. It is popular in Japan and makes life agreeable in Siberian cities.

At the present time the French are the leaders and the originators of practically all that is new in the business. They seem to have just the right kind of invention and appear to be able to command artists who are admirable pantomimists. The necessity for the true theatrical artist is really not so great upon the stage as it is essential to the success of the story told in moving pictures. Here no word is spoken, and in place of it the story must be unfolded with cleverness and skill by means of pantomime and illusion, which is not very different from that practiced on the regular stage. Then, too, the leading lady and the leading man, and all the company of fine artists must remain forever unknown to the public, so far as their names are concerned. This does not simplify the matter of commanding the best artists.

As the methods followed by the French makers of films are almost identical, it is not necessary to describe the process at more than one establishment. This one, which has permitted the intimate pictures shown on this page to be made, is one of the largest in the world. It must first be understood that the spectacles devised come under two principal heads. These are the scenes taken directly from nature and those taken in the theatre or laboratory. In many of the stories told on the pictures the two are combined. In fact this is far more frequent than otherwise.

The stage upon which the scenes are played when natural scenery is not needed or cannot be obtained is immense. It is 70 feet wide and 100 feet high. The whole laboratory is enclosed in glass, consequently the pictures are taken in the daylight as quickly and as well lighted as if entirely outdoors. It is provided with traps and ample provision is made for "tank dramas."

An example of the combination of the natural with the theatrical scene is shown in the spectacular story of "The Errand Girl's Dream," or, as it is in French, "Le Reve du Trottin." In the early scenes the girl is shown leaving her home in one of the faubourgs, and after embracing her parents setting off for the shop where she is employed. She is shown at work and then leaving the shop to deliver some goods in an immense box, such as is carried by the apprentices of modistes in Paris. The scenes are shown with natural backgrounds, and then the operator, with his camera, and the heroine of the story, are transferred to the theatre in the Rue des Alouettes, at Belleville, where the laboratory is located.

Here the actress is shown still sauntering along the street. She espies a bench and, setting down her box, drops into the seat and is soon lost in a brown study. As she dreams the box lid is opened and out of it arises a group of little dancers. They bow to her and, after executing a few steps, step down from the box and, the girl joining them, together they all dance on the pavement. Then the dream children step back into the box, the lid closes, the girl awakes and the scene is at an end.

This is not, of course, the whole of the story, but is sufficient to illustrate the manner in which the changes are accomplished. The scene in which the natural background is used does not offer any difficulty, or, indeed, require any special attention save that

of having it appropriate, but the scenes which are enacted in the laboratory are of a totally different nature. Here the best skill in stage management that can be had is necessary and an army of stage hands is essential.

To be taken, as it were, behind the scenes of the moving picture business is almost an education to the majority of persons who have marveled at the effects produced. One at least of the unexplained marvels would be made clear if the visitor were present when the "Errand Girl's Dream" was being produced. It would be patent to the spectator that the whole illusion is very simple, although it would be just as apparent that considerable skill was required in arranging the scene. This arrangement has to be calculated with the precision of a mathematical problem. Nothing can be left to chance, but must be worked out in the remotest detail in advance.

In this story is found one example of what is called the "arret," or, in other words, the stop. This means that the registration on the film is halted until the scene has been changed or some substitution has taken place. The arret and the "fondu," or blending, are the two aids to the process of providing mystification or illusion in moving pictures. Without them the thing would be almost impossible, and that they have been discovered is due in the main to the "magicians" or conjurors of the stage, who have experience in producing illusory effects.

In the scene where the errand girl falls asleep and sees in her dream the little dancers, the effect is produced in a perfectly easy manner. Having exposed a part of the film on the opening scenes of the story, where the natural background was available, the actors and operator return to the theatre. There the street scene, where the girl last was seen, is reproduced through the efforts of the scene painters, but with an important difference. A part of the scene, which is what is called in the stage a flat, has an opening which exactly in size and shape may take the place of the cover of the box. This opening is provided with a cover, upon which the scene is painted in such a way that its presence is not apparent. The girl sits just beneath it, and the cover of the box is covered with a black cloth and so contrived that it may be removed. As she sits there, during the halt in registration, the lid of the box is opened by one of the stage machinists, who is not shown because his action takes place when the lens of the camera is covered and the "stop" is in play. After he opens the lid he removes it, and at the same time another stage hand removes the cover from the opening in the flat.

But the question is asked, How are the diminutive figures produced? This, too, is perfectly simple. They are seen through the opening against a black cloth and are some 30 or 40 feet further from the camera than is the chief actor. Seen through the opening, which the spectator regards as the lid of the box, the illusion is complete. When the figures come forward and dance with the girl the arret again is called into play. While the registration on the film is halted the dancers are brought to the front, where, after taking their places, the registration proceeds as before. Their retirement is produced in the same manner. The cover is replaced over the opening in the flat, the lid replaced on the box and the dreamer awakens.

Another example of the arret is to be seen exemplified in the film which pictures the "Happy Accident," The "accident" is one of the daring illusions. A man is pictured falling asleep on a highway. While he sleeps an automobile swiftly runs over him. The automobilist, recognizing his carelessness, alights, comes forward and returns to the legless man his two limbs, which have been cut off. The victim takes them, replaces them and then, arising, shakes the hands of the motorist and walks off.

This picture has been more than usually responsible for causing surprise among those who frequent the moving picture theatres. It almost makes the oldest frequenters of the places gasp with alarm when they see the careless chauffeur run over the legs of the sleeping man. This alarm, however, is quickly changed to a feeling of relief and then to amusement, when they see the victim awaken, look around for his legs and shake his fist at the motorist.

The victim picks up one of his amputated limbs and his vociferations halt the motorist, who alights and generously places the limbs in position, when suddenly the victim arises, shakes hands with the magical autoist, thanks him and walks off.

Here, again, we have an illustration of the arret. First, it should be understood that this trick caused considerable difficulty to produce. What was needed was a man whose lower limbs were missing from the knees. It was, of course, known or surmised that there were such men in Paris, but the city had to be searched before a suitable "actor" could be obtained, and even the immense offer of 50 francs an hour—that is, in American money, about $10—was more than once refused by crippled beggars. The men whose limbs were missing appeared to think the risk was too great. The motorist might waver from the right line at the critical moment, and a real accident might result. However, a "victim" was found.

The trick consists of having the victim and an actor whose limbs are sound made up to look like each other. First, the actor plays his part, then he lies down on the road. Here the registration on the film is stopped while the legless actor is placed in exactly the same position as the other. Then registration is resumed until after the "accident," when another substitution takes place, after the legs are fitted to the victim.

While the arret, or stop, is one of the chief secrets of the moving picture making business, there are several other devices equally important to its

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calehuff, Chas., 4th & Green sts., Philadelphia, Pa
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
F. J. Howard, 564 Washington st., Boston, Mass
Imported Film & Supply Co., 708 Union Street, New Orleans, La.
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 611 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
Ohio Film Exchange, 16 E. Broad St., Columbus, O.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Stains, H. F., 2220 Federal St., Camden, N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angeles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenue, New York
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St. Pittsburg, Pa.
Williams, Brown & Earle, 913 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 24th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland O.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit Mich.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Waldom, Williams & Lick, Fort Smith, Ark.

success. One of these is called the "fondu" or blending. The amateur photographer who has unwittingly taken two exposures on one plate will readily understand the utility of this method for the production of spectres.

The fondu is resorted to when it is desired to make a figure fade from view, or to gradually bring one forward on the scene, as in a dream. Even in this case the arret is a necessary part of the method.

It should be said that the arret is controlled by a whistle. This gives notice to both actors and operator of the camera of the moment when it is to take place. To the actor, if he is to remain on the scene, he is warned by the whistle to remain in the same pose until the action is resumed; and the operator is guided in stopping the registration on the film and in resuming the registration.

It is by means of the stop that those marvelous scenes in which a hammer apparently of its own volition drives a nail in a board and a hand-saw jumps up and begins to saw wood in a thoroughly weird manner are produced. The quick, jerky motion noted on these occasions results from the fact that really only a very infinitesimal part of the actual motion is pictured because the work has to be accomplished by hand and the tool posed at intervals. In those scenes in which objects are seen rolling quickly uphill and jumping into windows and doing other things which seem to offend the known laws of gravitation the effect is obtained by reversing the action. That is to say, if a millstone is to be shown running up hill the registration is made when it is actually rolling down, and reversing this with great care gives the astonishing effect desired to be produced.

Where the siren is shown gracefully descending to the bottom of the sea, dropping daintily among the fishes, the effect is obtained by making two exposures on the same film. First the film is exposed before an aquarium in which living fishes are swimming to and fro. Then the film is taken to the theatre, where the action with the actress is obtained. A cloth is laid on the stage. It is painted to represent the plant life of the sea. On this the actress lies, and in this instance the operator is placed on a high platform above the figure. The camera is pointed directly over the actress and as she goes through the motions of gracefully swimming the cloth is gently drawn across the painted background and the result is an effect of a siren descending through genuine water among real fishes. While the effect is startling, as has been shown, the thing is very simple in construction.

It is not possible briefly to explain all of the methods which are based upon the same kind of natural magic long practiced by the magicians of the stage. It is a strict knowledge of theatrical illusion which is the backbone of the business. The playwright, however, is not to be forgotten, for these little dramas played in pantomime inside 20 minutes have to be devised with the same care and with a far greater knowledge of stagecraft than many four-act dramas, in which the action is fitted with appropriate language.

ESSANAY'S STAFF.

Lawrence Lee, well known in the field of melodramatic production, is the man who produces all but the comedy pictures of the Essanay films. Mr. Lee has a summer home near Berrien, Mich., and recognized the scenic possibilities of the surrounding country. When he sketched or "ribbed" the story of the Younger brothers for the moving picture machine it was to Berrien Springs he turned as the ideal spot for its production.

Familiar through his theatrical tours with all parts of the country he is rarely at a loss to pick a locality that offers appropriate natural scenery for the productions he is called upon to arrange for the camera. The James boys picture which, next to the Younger brothers was the greatest feat thus far attempted, was taken in the vicinity of St. Joseph, Mich.

And so after satisfying the bank people and getting permission from the town authorities to ride and shoot and yell and rob, Mr. Lee, with his wife, about twenty-five riders and performers and a score of true Western cow ponies, took the boat for St. Joe and trailed it to Berrien Springs. With the party was J. R. Hamilton, manager of the Essanay company and, it is said, the first American to take successful pictures in the United States. The expedition was equipped with ordnance and ammunition enough for a small army and carried "properties" for every possible emergency. Responsibility for making the pictures rests entirely with Hamilton, but Lee must produce the material to be photographed.

It is an undertaking of no small import to carry the different scenes of such a production in one's head. The dramatist must remember the relative positions of the performers in one scene so that a week, perhaps two weeks later, the next strip of film in the regular order of the picture will be so exposed that when the two are joined the eye of the critical spectator in the theatre will not detect the difference. Lee picks what is to him the ideal spots for his scenes and then consults Hamilton, whose practiced eye will tell him at once if the lighting, color, etc., will produce a suitable picture. Often the photographer vetoes absolutely the dramatist's suggestion. Then Lee must start again, rearrange his pawns in the moving picture game and change his system to coincide with the limitations of the camera. Often this entails bitter disappointment to the man who takes a pride in his work.

In the production of successful pictures of Western life performers who have dramatic ability and can ride are in great demand. Those not accustomed to the stage must be subjected to the most thorough rehearsals. They go over and over the work until the dramatist sometimes loses all hope of successful pictures. And then, too, one can never tell what a horse is going to do at the critical moment. In Western roles for moving pictures Lawrence Lee and Miss Casagranda are found among the leaders in the United States. Both are actors of better than average ability and it is conceded among the expert riders of the troupe that no one is more at home on a horse than the little Swiss girl. Lee, in addition, is an author of prose and poem and a playwright.

At the head of the troupe that has just completed the Younger brothers picture is Harry Clifton, cowpuncher and rough rider, who has been three times to Europe with Buffalo Bill and Dr. Carver. He was the horseman who won a $500 wager by riding a single horse from Chicago to Washington in twenty days. He was then connected with the "101 Ranch" show and continued on to Jamestown, where he was honored by special attentions for his great ride. Clifton has direct charge of the horsemen of the troupe under Mr. Lee and in the Younger brothers show took the part of sheriff. With him in the posse was James Mitchell, Chicago; Michael Haley, Bliss, Okla.; John Cronin, Miles City, Mont.; George Myers, Bozeman Mont.; William Berrigan, Chicago Benjamin Killackkie, San Antonio Tex.; J. Jaspedson, San Marcial, N M.; Jack Kenyon and Benjamin Turpin, Chicago.

Lee took the part of Cole Younger William Kellogg, Bliss, Okla., was Jim Younger; Charles McDonald Lee's lieutenant in charge of the troupe, was Frank Younger, and Jack LeBeau, of Pierre, S. D., the member of the band who was shot down by the doctor from an upstairs window Frank C. Burton was the doctor and did the shooting. Other bandits were Jack Langtry, San Marcial, N. M., and Louis Talbot, San Antonio, Tex. There there were Misses Pearl Day, Josephine Williams and Agnes Casagranda, who are carried for feminine parts. Charles Dean is the property man of the troupe, assisted by Studge Walters.

STOCK OF FOREIGN MAKERS.

	March 6.	March 13.	April 4.	April 17.	April 24.	May 2.	May 9.
Pathé Frères....	1,150	1,149	1,138	1,190	1,180	1,143	1,215
Théophile Pathé.	70	72.50	63	63	55	56	65
Gaumont.....	275	280.50	285	280	280	280	279
Eclipse	618	630	487.50	440	420	439	425
Lux	130	131	118	105	96	101	100.50

The above table shows the fluctuations of the Bourse quotations which is the Parisian equivalent for our stock exchange. The figures represent francs and centimes per share. The most striking feature of the compilation, of course, is the tremendous difference in the price of Pathé Frères stock as compared with the others; invariably, the price of a single share of their stock will be found to exceed the aggregate price for one share of each of their four competitors. Again, while Pathé declined one from March sixth to thirteenth, the others gained from one to twelve; but from April fourth to seventeenth, while they lost an aggregate of sixty-one, Pathé Frères alone gained fifty-four. From May second to ninth, it will be seen, Théophile Pathé stock gained nine, while Gaumont, Eclipse and Lux went down one, fourteen and one-half, in the order named; in contrast Pathé Frères shows a gain of seventy-two.

Finally, taking a sweep from March sixth to May ninth, Théophile Pathé declines five, Gaumont gains four, Eclipse declines one hundred and ninty-three. Lux loses twenty-nine and one-half and Pathé Frères gains sixty-five.

AN ARCADE POINT.

The question as to whether an automatic machine with a slot for coins in the front, a cavernous receptacle inside and notice over its head, "No open for business on Sunday," can be trusted to observe the provisions of the Lord's Day act, is to be considered by Toronto's Deputy Police Magistrate.

Upon the results of his consideration rests the decision as to whether the company which owns the machines so much in evidence on the sides of telegraph posts on the outskirts of the city is to be mulcted in a penalty by the authorities or not. A test case was heard in the Police Court, but the president of the company argued that the notice over the heads of the machines removed all responsibility for their transgressions on the Lord's Day and placed them on the shoulders of the persons who by the aid of an insinuating copper contrived to lead the machine from the paths of rectitude. This argument seemed so reasonable to the magistrate that he decided to adjourn the case, and in the meantime he will think it over.

A SIZZLING SENSATION. EVERY SCENE A THRILL. Read the Lecture. Get the Film Ready Friday, June 5th. Length, 815 feet KALEM CO., 131 W. 24th St., New York City

A NEW ACT.

The following act has already passed he House, a report from Boston, Mass., ays, and will in all probability become a law:

"No cinematograph, or similar apparatus involving the use of combustible film more than ten inches in length, hall be kept or exhibited on premise used as a public building, place of public assemblage, or place used for entertainment, whether said premises are licensed or not licensed for entertainments, unless such cinematograph or other similar apparatus has been inspected and approved, and has on it a numbered metal tag, placed thereon by a member of the inspection department of the district police, and until such precautions against fire as the district police may designate, have been taken by the owner, user or exhibitor of such cinematograph or other similar apparatus; except that in the city of Boston the location of the cinematograph or other similar apparatus and any booth or structure surrounding said apparatus shall be approved by the building commissioner, who may order such additional precaution against fire as he may deem necessary.

"The district police are hereby empowered and directed to inspect any cinematograph or other similar apparatus involving the use of a combustible film more than ten inches in length, which is used or kept on premises designated in section one, and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

"Any person keeping, using or exhibiting a cinematograph or other similar apparatus contrary to the provisions thereof, or in violation of any rule or regulation made by the district police, and in the city of Boston such regulations and requirements as are made by the commissioner of buildings in accordance with the provisions of section one, shall be punished by a fine of not less than twenty-five nor more than five hundred dollars.

"No person shall exhibit or operate any machine or other device for the projecting of pictures until he has received a license so to do from an inspector of the district police. The fee for said license shall be three dollars. The license shall be for the term of one year from the date thereof, but may be renewed yearly without examination, upon the payment of the fee of one dollar. The license may be revoked at any time by any member of the district police, but the person whose license is so revoked may appeal to the chief of the district police, whose decision in the matter shall be final. No such license shall be granted until the applicant has passed an examination similar to that required of applicants for engineer's licenses proving him to be thoroughly skilled in the workings of the mechanical and electrical apparatus or devices used in the presentation of moving pictures. No such machine shall be operated by gas.

"When a licensee under this act desires to have an assistant he must register the name, age, address and personal description of such assistant, on a form prepared for the purpose by the chief of the district police, and thereupon the said chief may issue a permit allowing such a person to be employed as an assistant to rewind or repair moving picture films or apparatus, and to assist the licensee in the booth or other place where the moving picture is operated, but such person shall not himself operate or handle any moving picture machine. No person under the age of eighteen years shall act as such assistant.

"All licenses heretofore issued for the operation of the said machine shall expire sixty days after the passage of this act."

Wherever you see moving pictures you see the VIEWS AND FILMS INDEX. Two Dollars per year, issued weekly.

GRAND RAPIDS LEGISLATION.

An ordinance, which closely resembles that now in force in Cleveland, Ohio, bids fair to govern matters shortly in Grand Rapids, Mich. It provides that the booth in which the machine is located shall be covered with one-eighth inch sheet metal so as to be absolutely fireproof. There must be a twelve-inch opening for ventilation purposes, while the entrance can be no larger than two by five feet, equipped with an automatic door which in time of danger will stay firmly closed.

The opening through which the operator views the stage must be no larger than twelve inches square and this too is to be provided with an automatically closing shutter. Non-inflammable insulation is demanded for all electric wiring and it is to be provided that separate switches to control the lights in the auditorium and the red exit lights be placed within reach of the ticket taker. Every machine must be equipped with a fireproof magazine for receiving and delivering the films.

It is further provided that all operators must be males of at least 18 years of age and before receiving their licenses they shall be compelled

Latest Productions of All Film Makers.

PATHÉ.

Don Juan.....1,082 ft.
Arabian Dagger.....459 ft.
Justice of the Redskin.....557 ft.
Fire! Fire!.....541 ft.
Lady Barrister.....524 ft.
Family of Cats.....393 ft.
Fish Preserving at Astrakhan....393 ft.
Mrs. Pimpernell's Gown.....541 ft.
Tormented by His Mother-in-Law, 344 ft.
Weird Symphony.....393 ft.
An Occasional Porter.....328 ft.
Lucky Accident.....492 ft.
Athletic Woman.....754 ft.
Burglar's New Trick.....426 ft.
Anti-Hair Powder.....495 ft.
Hide and Seek.....180 ft.
Story of a Foundling.....426 ft.
In a Submarine.....524 ft.
A Complicated Duel.....328 ft.
Legend of a Ghost.....1,016 ft.
End of a Dream.....459 ft.
Unfortunate Pickpocket.....344 ft.
A Good Medicine.....459 ft.
All for a Bird.....278 ft.
Poverty and Probity.....557 ft.
Fashionable Hat.....344 ft.
Imperial Canal.....262 ft.
Blind Woman's Story.....688 ft.
Mountaineer's Son.....459 ft.
Pretty Dairymaid.....688 ft.
Artist's Inheritance.....393 ft.
Stolen Sausage.....295 ft.
Japanese Butterflies.....344 ft.
Nobleman's Rights.....639 ft.
Locked Up.....492 ft.
Little Chimney-Sweep.....459 ft.
Oscar's Elopement.....393 ft.
Pretty Flower Girl.....557 ft.
The Bargeman's Daughter.....574 ft.
The Two Rivals.....475 ft.
Each in His Turn.....328 ft.
The Maid's Last Day.....295 ft.
Spiritualistic Seance.....262 ft.
In China (Hong Chu Fou).....442 ft.
Female Police Force.....492 ft.
Gendarme's Honor.....377 ft.
Students' Jokes.....246 ft.

EDISON.

Skinny's Finish.....605 ft.
The Painter's Revenge.....745 ft.
Curious Mr. Curio.....680 ft.
The Gentleman Burglar.....1,000 ft.
Bridal Couple Dodging the Cameras 785 ft.
The Merry Widow Waltz Craze..705 ft.
Nero and the Burning of Rome.1,050 ft.
Tale the Autumn Leaves Told...805 ft.
The Cowboy and the Schoolmarm.950 ft.

LUBIN.

The Hand of Fate.....670 ft.
Magnetic Vapor.....345 ft.
Two Brothers of the G. A. R.....600 ft.
Bobbie's Pet Rat.....400 ft.
The Nearsighted Professor.....310 ft.
The Greed for Gold.....900 ft.
The Miner's Daughter.....915 ft.
The Gallant Knight.....585 ft.
Why He Signed the Pledge.....700 ft.
The Near-sighted Professor.....310 ft.
A Gallant Knight.....585 ft.
The Great Jewel Robbery.....820 ft.
The Automatic Laundry.....361 ft.
The "Merry Widow" Hats.....566 ft.

VITAGRAPH.

Romeo and Juliet.....915 ft.
The Braggart.....430 ft.
The Two Traveling Bags.....430 ft.
A Husband's Revenge.....465 ft.
The Salt Did It.....465 ft.
A Fool and His Money Are Soon Parted.....845 ft.
The Orphan.....600 ft.
Bill, the Bill Poster.....485 ft.
He Got Soap in His Eyes.....320 ft.
A Lover's Ruse.....425 ft.
The Gambler.....665 ft.
Nellie, the Beautiful Housemaid, 615 ft.
An Odd Pair of Limbs.....220 ft.
A Good Boy.....250 ft.
A Mother's Crime.....447 ft.
Tit for Tat.....475 ft.
She Wanted to Be an Actress..360 ft.
The Flower Girl.....335 ft.
Indian Bitters.....405 ft.
What One Small Boy Can Do...450 ft.

KALEM CO.

Dolly, the Circus Queen.....900 ft.
Fleet Pictures.....1,000 ft.
Presidential Possibilities.....825 ft.
The Night Riders.....815 ft.
Moonshiner's Daughter.....895 ft.
Scarlet Letter.....900 ft.
Way Down East.....1,000 ft.

SELIG POLYSCOPE CO.

The Shadow of the Law.....
East Lynne.....
Damon and Pythias.....
Not Yet, But Soon.....
In the Nick of Time.....
Troubles of a New Drug Clerk..470 ft.
Summer Boarders Taken In....525 ft.
Troubles of a New Drug Clerk.465 ft.
The Blue Bonnet.....925 ft.
Rip Van Winkle.....1,000 ft.
The Holy City.....1,000 to 1,585 ft.
The Old, Old Story.....1,000 ft.
Mishaps of a Bashful Man.....800 ft.
Man in the Overalls.....850 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.
The Man and His Bottle.....350 ft.
The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

The Gentle Sex.....750 ft.
An Animated Doll.....750 ft
Peck's Bad Boy.....1,000 ft.
Don't Pull My Leg.....425 ft.
Ker-Choo .....400 ft.
James Boys in Missouri.....1,000 ft.
Lord for a Day.....889 ft.
Hypnotizing Mother-in-Law.....552 ft.
The Juggler Juggles.....418 ft.
Well-Thy Water.....310 ft.

MÉLIES.

The Miser.....900 ft.
Curiosity Punished.....564 ft.
Up-to-Date Clothes Cleaning...210 ft.
Justinian's Human Torches.....187 ft.
A Fake Diamond Swindler.....586 ft.
A Lover's Hazing.....468 ft.
The Catholic Centennial Celebration .....950 ft.
In the Barber Shop.....180 ft.
A Mistaken Identity.....355 ft.

to undergo an examination at the hands of the board of police and fire commissioners in order that their competency may be established. The license when secured must be posted in a conspicuous place in the theatre.

Every building in which a performance is given shall open directly on the street and must have at least one exit besides the front entrance. No exhibition shall exceed 2,000 square feet in floor space. If located on a corner there must be four exits and then the floor space may not exceed 4,000 feet. No exhibition can be given in a building in which there is a gallery with seats unless such building is of brick. The seats in every exhibition room must be firmly fastened to the floor and no exit can be less than four feet wide and doors which swing outward are required.

It is provided that all aisles shall lead directly to the exits and that all seats are easily accessible to the aisles. Before any theatre is opened the proprietor must have a certificate from the building inspector showing that the building ordinances have been complied with.

Authority is given to the council to revoke any license upon a violation of one of the terms of the ordinance, the proprietor, however, to be given one day in which to explain matters. The provisions of the law apply to theatres, churches, schools and all public halls in the city in which moving picture entertainments are contemplated. A penalty of $50 fine for the first offense and not to exceed $200 for each succeeding offense is provided, together with an alternative jail sentence to not less than five or more than sixty days.

BAD PENS HURT.

Sam Bullock, of Cleveland, Ohio, sends us the following harrowing account of a "catastrophe." The reader is invited to note the "terrible" details, which appeared in the Cleveland Daily Leader of May 20:

"Presence of mind on the part of several passersby prevented a disaster last night when the Amusement Theatre, No. 5809 St. Clair avenue N. E., caught fire from an exploded moving picture film. Two hundred people were caught in a jam at the doorway in a mad effort to escape.

Several people were injured at the door before the panic was over. Helen Busch, twelve-year-old daughter of J. H. Busch, No. 1095 E. 64th street, was pulled from beneath the jam severely bruised. Edward Senchell, her rescuer, was cut and bruised. Lloyd Davis, the picture machine operator, jumped from a second story window and sprained his back.

"The fire started in the film room between the street door and the audience. A flash of flame filled the theatre. The people rushed for the two exits. At the front door the fleeing spectators jammed. Much the same situation as prevailed at the Collinwood school fire confronted the rescuers.

"Several passersby saw the danger and managed to pull enough people from the doorway to loosen the jam. Several were hurt before an entrance was made by men tearing out the entire front of the theatre. With this effective enlargement of the exit all escaped.

"Miss Gertrude Elson, No. 9745 Superior avenue, was cut about the head. Frankie E. George, nine years old, No. 7645 E. 87th street, sustained a bruised leg. Several women fainted in the rush when men trampled over them to escape.

"Those spectators who ran for the rear exit escaped without harm. The theatre attendants did their best to quiet the patrons and prevent the panic, but could not avert the mad rush for the exits. They helped many to escape by the rear door.

"The fire department put out the fire with but little damage to the theatre. The only injury to the building was to the front, which is badly damaged and almost entirely torn away."

"The pity of it," writes Mr. Bullock, "is that there is no law to reach an idiotic pencil pusher such as is herewith responsible for the injury thus inflicted upon a reputable firm and the trade in general; but the Cleveland Association of Moving Picture men will, before this is in print, present this reportorial Ananias with an appropriate *leather medal* as the boss prevaricator of the United States for the following reasons.

"A fire did consume a film owing to a crack in the shutter of the lamp house, said crack appearing unknown to the operator after show started. The operator is a licensed man and instead of 'the presence of mind on the part of passersby preventing a disaster' it was the coolness of this man, the pianist and the proprietors, Messrs. Brown and Frame. Lloyd Davis, the operator did not jump from the window, but as the fired film ran up into the magazine he tried to squelch it and failing broke the thread closing all apertures in the operating gallery, then coolly walked downstairs with the remaining reels in his burned hands and told the proprietors quietly of the fire.

"The house was full, capacity two hundred and fifty, and lined up to the curb waiting. Mr. Frame hastened to the centre and asked the audience to quietly leave that end by the rear exits, while Mr. Brown made a similar request from the front end of the house and the piano punisher kept up a vigorous pounding. Result, all got out without the least trouble; Mr. Frame on the rear exit and Mr. Brown on the front. Not a soul trampled upon and *not a scratch* on the front or doorways.

"One woman, when safely on the sidewalk, fainted, and the same lady fainted the Sunday previous while enjoying the show, she having recently undergone a long siege of sickness.

"To show the awful effects of the 'disaster' it may be stated that this show was running to the same audience in twelve minutes, not even the machine being damaged, except the magazine, which was instantly replaced from the stock in the basement.

"These facts this Munchausen inkslinger well knew, and as he has failed to make the *amend honorable* the presentation has been decided upon, with Mr. Brown as the presentor. Brown is naturally mad, cussing mad, at the injury to the firm's business, especially as the firm's three theatres are equipped in detail for the safety of their patrons.

"Yours truly,

"SAM BULLOCK,
"Mgr. The Grand, The Electra,
"The Amusement.
"Brown and Frame, Props."

THE MAN HUNT

A SIZZLING SENSATION. EVERY SCENE A THRILL. Read the Lecture. Get the Film. Ready Friday, June 5th. Length, 815 feet. KALEM CO., 131 W. 24th St., New York City.

"BARKER'S OWN PHRASE."

The New York Herald remarks that Europe, while being far behind this country in the mechanical end of the moving picture industry, has regarded it far more seriously and placed it on a higher plane. At the present time the British government has under consideration the advisability of forming a department, with a large staff of experts, for the exact chronicling, by means of moving photographs of all important public events.

The rapidity with which happenings of great moment can be caught by the camera and reproduced many miles away with all their graphic reality has caused our genial friend Will G. Barker, who recently visited this country, to coin the phrase, "An animated newspaper." He has conceived the notion of showing thousands of people, hundreds of miles away, the happenings of the days, just as quickly as they might read verbal descriptions of them in their evening newspapers.

"Just before I left England," said Mr. Barker, "there was a South African exhibition at Horticultural Hall, in South Kensington, which was opened by King Edward VII. Accompanied by another operator, I was stationed in the balcony and we cinematographed the entire proceedings. While His Majesty was making a round of the exhibition my colleague jumped into an automobile and hurried to the dark room, where the films were developed, and at the same moment the King was returned to his home in Buckingham Palace, two hours and twenty minutes after the actual opening of the exhibition we were showing the entire occurrence exactly as it happened to a matinee audience at the Palace Theatre, some ten or twelve miles away.

"Perhaps our greatest success was gained when our operator stood in the trenches at Casablanca and accurately recorded upon films the fight between the French soldiers and the Moors. At the present time we have an operator with the expedition which is trying to reach the south pole, and, indeed, wherever happenings of great moment are expected there the man with the moving picture camera is sent by enterprising English firms."

PICTURES DO IT.

The Rev. Dr. Goodman of Atlantic City, got tired of preaching to mere women, when he knew all the time that the men needed it ten times as much, and concluded that, in order to get the men to come to church, it is necessary to offer them some kind of entertainment that will attract and hold them.

There is a way where there is a will; and the preacher has made short work of finding it. He got up a lot of taking moving pictures illustrating the parables and interesting bible scenes, engaged a lot of best talent from the vaudeville theatres in the town, bought pipes and tobacco enough to "go 'round," and is-

sued his invitations to the men to come and be saved, and have a comfortable time about it.

LICENSE ORDINANCE.

Hereafter the Hoboken (N. J.) officials will have some hand in the opening of picture shows there, according to a new ordinance just published. It provides that "it shall be unlawful for any person or persons or corporation to operate, manage or conduct any theatre or vaudeville house, or any place where moving pictures are exhibited or displayed for profit or revenue, and which are commonly called nicolet, nicolodiums or the like, within the City of Hoboken, without license first had and obtained therefor from the Mayor and Council of the City of Hoboken. Said licenses shall only be issued upon written application therefor, and upon payment of the license fees hereinafter prescribed, and shall run for the term or period of one year from the date of issue. That every applicant for either of such licenses shall pay therefor the following fee: For theatre or vaudeville house license, three hundred dollars, and the sum of two dollars for the City Clerk as his fee for the issuance thereof. For moving picture show, nicolet or nicolodium or the like, the sum of two hundred dollars, and the sum of two dollars for the City Clerk as his fee for the issuance of such license. That any person or coporation violating any of the provisionss of this ordinance shall forfeit and pay a penalty or fine of fifty dollars.

GENUINE ABUSE.

The following newspaper account of a raid on a New Jersey picture show portrays, if entirely true, a condition of affairs most undesirable. Furthermore, this kind of conduct on the part of owners is most detrimental to the interests of the trade:

Having tried to get the Grand Jury to consider complaints he had received of open violations of the new theatre law in West Hoboken, and after notifying the West Hoboken police and Prosecutor of the Pleas Pierre P. Garven of the specific complaints he had received, and waiting for them to stop the violations of the law, Secretary Edward A. Ransom, Jr., of the Society for the Prevention of Cruelty to Children, visited West Hoboken and raided a nickelette where alleged violations of the law existed.

Ransom visited the Model Nickelette, at Syms street and Summit avenue, shortly before 5 o'clock in the afternoon. The place was going full blast. A man at a piano was playing "I'm Afraid to Go Home in the Dark" and motion pictures were being exhibited.

In plain view of any person who passed the place, in a box over the main entrance, a hole in which was opened to admit air, was an 11-year-old boy running the picture machine, a particularly hazardous job, as the moving picture films are highly inflammable, and must be handled with expert care to avoid explosion.

In the theatre were a number of children under the age of sixteen, some of them as young as six years, unaccompanied by parent, guardian or adult friend. The manager, however, had received a tip of the proposed raid from a friendly source, and while he did not have time to get the children out before Ransom entered, the grown persons present had assumed sponsorship for them. A woman, with three children sitting in the row of chairs with her, said that several little girls who sat at the back of her were also her children. All the children were of about the same age. Women and men in different parts of the place spoke up, when Ransom questioned children who sat alone, and said they were in charge of them.

One boy, who was 14 years old on March 30 last, was honest enough to repudiate the statement of a man who sat in back of him when he said that he was responsible for his care. The boy spoke up and said he did not know the man, and that he had entered the show unaccompanied by any person, had purchased his own ticket and had not been questioned regarding his age.

In a statement, made in writing later, he said his parents did not know that he had attended the nickelette. The boy who ran the moving picture machine is William Geissler, of 171 Summit avenue. West Hoboken, who will be 12 years old in August next. He said, in his signed statement, that he attended Public School No. 2, and every day in the week, except Saturdays and Sundays, worked in the nickelette from 7.30 to 10 o'clock.

"Saturdays and Sundays," he said, "I work from 2 o'clock in the afternoon until 11 o'clock at night."

"What are your duties?" he was asked.

"I run the picture machine," was the reply.

For his work he has been paid $3 a week.

ECONOMIZER PROGRESS.

The Star Theatre owned by M. J. Wiswell, Newport, R. I., has been equipped with the "HALLBERG ECONOMIZER." Mr. Wiswell says the light is brighter, steadier and better than ever before, and the "ECONOMIZER" has saved 65 per cent. on the Moving Picture lamp current bill, and the heat from the rheostat is done away with.

F. J. Howard, the prominent film and supply dealer in Boston, has installed three "HALLBERG ECONOMIZERS" in the New Bijou Theatre at Newport, R. I. This is one of the finest moving picture theatres in the country. It is owned and managed by Messrs McMullen & Homes. The three "ECONOMIZERS" are used for one double dissolving stereopticon and for two M. P. machines. The show is continuous, without intermission, and the installation is the most modern of its kind.

"EDENGRAPH" SALES AGENCY.

Mr. George Kleine made a flying trip from Chicago early in the week to finish negotiations that were pending between his firm and the Edengraph Manufacturing Company. Papers have been signed and Mr. Kleine has acquired by purchase the sole and exclusive Western Sales Agency for the Edengraph. Many expert operators visited the Edengraph office during the past week and all were delighted with the sample of the machine, admitting the inventor's claim that it is the "King of all Projecting Machines."

ON THE JOB.

It is reported that forty minutes after the Contich disaster, which occurred near Brussels, cinematograph camera men were busy recording the wreck on films.

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VIEWS & FILMS INDEX

. . TWO DOLLARS PER YEAR . .

Latest Films of All Makers

Pathé Frères: "FISH PRESERVING AT ASTRAKHAN." In this extremely interesting picture we see the fishermen in their work of catching fish with nets and dragging them in by the ton. The first picture shows them drying and mending their nets and making ready to cast them. Next we see the beautiful harbor and their departure for the fishing banks. The men at the gallies pulling the big boats out into the stream, and lowering their nets. Then we see them dragging them and throwing the fish into the boats by the thousands, setting sail and returning to land with their wonderful cargo of all kinds and sizes of fish. This film is educational and those who are fortunate enough to see it can gain a great deal of knowledge, for it gives all the principal details of fishing as a large enterprise.

"JUSTICE OF THE REDSKIN," by Pathé Frères, shows a burly Indian and a little white girl in a meadow, and he in his tenderest way is entertaining her by helping her to gather wild flowers, when their attention is attracted by a traveler who has lost his way and stops to inquire the nearest road to the tavern. The little child volunteers to direct him, and leads the way to the path, closely followed by the Redskin whose intuition warns him that ill may befall his little friend should he leave her alone with the stranger, so they both accompany him to the inn. They soon reach their destination and the traveler, tired and weary after his long journey, sits down and invites the Indian to partake of some refreshments. While they are enjoying same, the attendant, believing that the traveler has a large sum of money on his person, dopes the liquor, and soon both Indian and white man are under the influence of the drug. The miscreant loses no time in rifling the stranger's pockets, and while he is in the act, the child appears and is about to give an alarm when he seizes her, strangles her to death and proceeds to cover his grewsome deed by hiding her under some straw in a stable near by. We next see the parents of the child as they search for their missing daughter. Seeing the two sleeping men, they awaken them to inquire if they have seen the child. The traveler, on returning to consciousness, misses his money and accuses the Indian, who stoutly proclaims his innocence and starts at once on the trail of the culprit. He leads the bereaved parents to the spot where the little one is hidden and, as appearances are against him, he resolves to find the murderer and clear himself. We next see him on the trail of the murderer, whom he finally overtakes after many daring adventures. A desperate struggle ensues, but the Indian proves the victor and soon has his enemy bound hand and foot, and returns with him to the scene of the crime. Arriving at their destination he confronts the murderer with the dead body of his victim and then, taking the law into his own hands, carries the struggling villain to the precipice and is seen casting him into a stream where he sinks never to return.

Pathé Frères: "MRS. PIMPERNELL'S GOWN." The seamstresses in a large modiste parlor have just finished Mrs. Pimpernell's new dress. The head lady having business to attend elsewhere leaves the girls to do their work unwatched. As in all such cases where the boss goes out there is very little work done while the eye of authority is not on. So in this case the girls have things their own way, and are royally entertaining a tradesman when the forelady suddenly returns. In the excitement that follows the announcement that the Madam is returning, they can think of no place to hide the unfortunate man only in the trunk with the dress. He quickly jumps in and the girls return to their work, so when the Madam steps in she finds everything as she left it. She immediately locks the trunk, giving orders to have it sent to Mrs. Pimpernell. In the meantime Mrs. Pimpernell grows impatient waiting for the dress and leaves, requesting the maid to send the dress to Mr. Pimpernell's office. It arrives shortly after she leaves, the maid proceeds to unlock the trunk and, to her great astonishment, finds the man imprisoned in it. The shock causes her to faint and, during her unconsciousness, the man places her in the trunk and sends it to Mr. Pimpernell's office. Shortly after being delivered, a burglar is seen rifling the office and, not being successful in finding any plunder, turns his attention to the trunk. He opens it, thereby allowing the woman to escape. There is a struggle in which she overpowers him, makes him a prisoner in the trunk, and calls the police who take it to the station. Upon opening it they find the burglar attired in the dress. He is soon landed in a cell and Mrs. Pimpernell finally gets her new gown.

"TORMENTED BY HIS MOTHER-IN-LAW," also by Pathé Frères. Mr. and Mrs. Wellmarried would be the happiest couple on earth were it not for the terrible skeleton in the husband's cupboard, his mother-in-law..... That dragon in woman's clothes always appears at the wrong moment, always says the wrong things and is therefore thoroughly hated by the young spouse. In this film we see the happy couple having lunch in perfect harmony when in comes wifey's mother..... The husband glares at his enemy and, the intruder having made a remark concerning the quality of the food, the infuriated husband seizes the soup tureen and gives the guest a good ducking. Still furious the young man goes out and, passing a café, thinks he will quiet his nerves with a soda. He orders the beverage but, as he is about to mix his drink, the bottle takes the shape of his abhorred mother-in-law. Desperate he grabs for his enemy and shakes her violently. Water comes rushing out of the bottle, and customers having been doused by the apparent lunatic, he is compelled to leave. Arriving before a moving van our friend looks into a mirror leaning against the vehicle, and again he beholds the fiendish face of his wife's parent. Kicking viciously at it the glass is smashed to atoms. From there he goes on to where a pretty girl is sitting on a bench and, seeing an opportunity to forget his woes in a little flirtation, he bends over to talk to the girl—but horrors! again Mother-in-law is glaring at him. The poor man, half crazy, rushes to his home once more and, seeing the picture of the accursed woman hanging on the wall, takes an old regiment sword from its scabbard, slashes viciously at the innocent portrait and has soon cut the fat grinning face to pieces. Exhausted he lies down and is soon in the land where mother-in-laws are not permitted to enter.

In "LADY BARRISTER," by Pathé Frères, a woman attorney is seen in her apartment with her poor henpecked husband, who is more like her man servant than her better half. She is so taken up with her studies in law that she finds no time to bother with household duties, thus putting the burden on her husband who is compelled to take care of the baby, clean the house, do the cooking and be on hand, ready to answer whenever the wife calls on him to attend to her wants. Things do not run very smoothly however, which is not at all surprising, so she finally decides to take a hand in the domestic affairs herself. She makes an attempt to care for the baby, but gets interested in her books and forgets that the child is living. Then she goes into the kitchen to cook a meal but makes such a bad job of it that she finally decides to let her spouse continue in his capacity of cook and nurse. Soon she is summoned to her office by a hard looking criminal who is in trouble and wants her to defend his case. She leaves her husband in the dining-room caring for the child, and hurries to interview the client. The husband's curiosity aroused, he peeks through the keyhole and soon becomes furiously jealous as he sees the client in familiar conversation with his wife, so bolts in and orders the man from his house. The next scene is in the court room when the lady Barrister arrives with her client. A female friend being also in the court room becomes jealous on seeing that her friend's lawyer is a woman, so it is not long before a free for all fight and hair pulling match takes place. The husband packs the baby in a trunk, starts for the court and arrives just as his wife has won her case; and, in the excitement, leaves it there. The old judge finds it and, discovering the contents, sends it to the parents. When they arrive home the female lawyer has come to the realization that her domestic duties are more to her than the study of law and takes her baby to her heart and promises her husband that she will devote the rest of her life to her family.

"WEIRD SYMPHONY" is another new film by Pathé Frères. People who live in a flat and have musical neighbors on all sides of them who insist on giving concerts at all hours when one is trying to catch a wink of sleep, can appreciate this funny film. We see Mr. Mizzle and his friend entertaining themselves with music, much to the discomfort of the other occupants of the house. They are highly amused and are thoroughly enjoying themselves, but it gradually wears on the nerves of the neighbors until they all begin to dance as if by magic. From every floor they pour into the flat whirling and waltzing, and all the furniture joins in the wild saraband until the whole place is in an uproar. Mrs. Mizzle returns and is horrified at the state of affairs; she makes short work of the revelry by putting a stop to the music and unceremoniously clearing all the merry-makers out, and soon order is restored.

In "ARABIAN DAGGER," by Pathé Frères, we see an old couple outside of their simple country home when an Arabian peddler comes along selling trinkets and other notions. The old man purchases a dagger and, placing it in the drawer of a table outside of the door, goes in the house. His son, a worthless vagabond, is just coming out on his way to the village wine-shop when he sees where the old man placed the knife. At the tavern the loafer meets a companion, and they are drinking and carousing when a stranger happens in and shows them a quantity of money he is carrying. They form a scheme to waylay the old traveler and rob him. While the young man goes home and steals the dagger from its hiding place the other couple get the old traveler drunk. He is soon on his way, closely followed by the pair of ruffians who overtake him in a lonely spot in the woods and waylay him, sinking the knife in his heart and in their hurry dropping the knife. They make away and divide the spoils. Two farmers come upon the body and summon the police, who recognize the dagger as one sold by the Arabian vender. They find him and he recognizes it as the one sold to the old peasant that day. They go to the old man, show him the dagger and tell him of the awful crime that has been committed and are just about to lay the blame on him, for the deed was done with his knife, when the son appears on the scene and confesses his guilt to his father. The old man, infuriated at the shame and disgrace brought on his old gray head, seizes the knife and plunges it into his son's heart, leaving him dying in his mother's arms while he goes with the officers to answer for his crime.

Another new Pathé film shows a "FAMILY OF CATS." One will have to see this film in order to appreciate it, for it is a very difficult matter to describe the many funny antics of the cute little rascals. We see the little kittens in all sorts of poses, and playing all kinds of tricks. One picture shows several who have taken up their abode in a tall silk hat, while another sits in a stine and still another is seen in the body of a guitar. We see them playing all kinds of tricks, eating their dinner and having good sport with white mice. Their little interesting faces will amuse every one that sees them, old and young, for they are all a fine selection of cats.

"DON JUAN," by Pathé Frères. In this beautiful film we see the great Don Juan in his many escapades and in his conquests over his rivals in his love affairs. The first picture shows him at a grand reception, overhearing the girl he is in love with making an engagement with his hated rival, telling him to come to her when she gives a signal from the window. Our hero lies in wait the next night, follows his victim heavily masked, and approaches him as he is waiting to be called by the girl. They engage in a controversy and end by fighting a duel in which Don Juan kills his rival. When the maiden gives the signal for her lover to come to her Don Juan goes in instead and makes ardent love to her before she discovers his identity. When he tells her of his nefarious crime and forces his attentions on her, she seizes a dagger and plunges it into her body while he escapes. The next picture shows her after she has recovered and we see her father placing her in a convent, to be out of her wooer's reach. Don Juan and a friend come and, summoning the good nun to the door, tie her and secure the keys; they make their way to the girl's apartment and carry her away to his home. The father calls at the convent and discovers the girl is gone, traces her to Don Juan's house and appears as the young man is making ardent love to his daughter. Infuriated at his boldness, he denounces him and demands the surrender of the girl. They fight a duel in which the father is killed, thus adding another death to the record of the so-called young hero. We next see the girl at her father's tomb when she is approached by her old lover, and he, in his gallant and winning way, is soon forgiven by the maiden for the sorrow he caused her. He takes her back to his apartment and is making love to her when the ghost of her departed father appears and, denouncing Don Juan, orders him under pain of death to cease his attentions to the young lady. We see Don Juan cringing at the feet of the father and, when he raises his head, the figure has disappeared. The last picture shows us Don Juan at the tomb where the statue of the father has come to life and is denouncing him and showing him the vision of the funeral of his daughter's lover whom he killed, and the daughter passing him with scorn. Don Juan is seen begging forgiveness for his many deeds when he disappears in a flame, while the young lady comes peacefully to place a wreath on her father's tomb.

"THE MISER" is Méliès' new film. In a plainly furnished room, an old miser is counting his gold. Beggars knock at his door for alms, but he dismisses them all with a cold shake of the head. Feeling that his wealth is insecure in his house he takes it to an old ruined castle on the hill. On his way, some merry-makers observe him and follow after to annoy him. While he is concealing his money in the pavement of the ancient hall, these people appear to him dressed up as ghosts and force him to abandon his idea of leaving his treasure there. He then enters the garden and buries his box near a bush. But his hiding place was known to them for they followed him unawares. They dig up the money. The old man returns presently and discovers his loss. He calls for aid and promises a reward for the return of his wealth. The young people give it back. Overjoyed, his eyes glisten at the sight of the coins. But when he starts to distribute some of them as a recompense, he shrinks back, and departs without keeping his word.

The eccentricities, and also the "just inhuman" things that women often do are the topic for a new Essanay film, entitled, "The Gentle Sex." First is pictured her pilfering propensity: hubby comes home, and no sooner enters the house than his wife who has been selecting bargains from the newspapers, pounces upon him and asks for money to go shopping. Of course hubby gives over, after much persuasion, but this is not enough for wifey. She sneaks to hubby's room while he sleeps, and from his pockets extracts all the remaining money he has. She is next seen going to get the bargains, especially a paper of pins reduced from 5 c. to 4 c. She goes to the expense of hiring a cab, and arrives at the store; a bargain scene is being enacted, where fifty women are rushing, crushing and pushing to gain advantage of this great reduction of one cent. Then are shown various scenes, such as women getting off and on a street car; each one endeavoring to pay the fare; sticking a parasol in everybody's eyes; slowness in buying a railroad ticket, thereby causing everyone to miss the train, and other scenes equally as natural.

Kalem's "MAN HUNT" opens with a typical Western ranch scene, where jolly cowboys are wrestling and sporting about, awaiting supper call. The heroine of the story, Rose, appears with a black pony to take a letter to a distant post-office and bring back a packet of bills for the week's pay roll. She mounts her steed and is away for a gallop over the prairie; a superb rider, her father and cowboys look after her with pride as she dashes off. Now is shown the front of the prairie post-office. A pony express rider comes galloping up, leaves his bag of mail and after swapping news is off again. Rose now arrives, and all of the men are attention as she pulls up; one takes her letter; the postmaster comes out with the precious bag, and with

cheerful greetings to all she starts back toward home. In the next picture a Mexican half-breed, a desperate looking wretch, is caught cheating at cards in a ginmill and the cow-punchers kick him bodily out of the bar-room. He is staggering from liquor and after mounting his horse with difficulty rides sullenly off, being promised that he will be dealt with harshly by the cowboys should he become too visible. He is seen out on the highway repeatedly consulting his pocket flask when he hears a horse coming. In a hurry and unsuspecting, Rose rides into view, unaware of the presence of the vile Mexican. In a twinkling, the brute instinct in him conquers the stupor of bad whiskey, and he springs at her, digging his talons into her soft throat as he drags her from her horse. She struggles with him heroically but in vain. Her pony, frightened, dashes home riderless. The bewildered father and the boys stand aghast in wonderment, but soon comes Rose half fainting and staggering and she falls into her father's arm. Just a word, and he understands the fearful story. Leaving her in her mother's care, the father calls the men together; they quickly understand, and with spurs dug into their horses flanks they are away on the trail. Over the prairie they go, not sparing their steeds. Suddenly as they turn into a copse they come upon the greaser, puffing a cigarette. At bay, he quickly draws his gun and fires twice. He is quick to mount his horse and is away riding like the wind., the posse riding like fury after him. He gains on them and near a thicket abandons his horse and plunges in. The posse promptly follow and stick to the trail. Down the side of a ravine they go, and when the Mexican reaches the bottom he crouches behind a bowlder. He shoots the first man that comes down, but no more. They spring upon him from every side and overpower him. Back to the house they take him where the frenzied girl identifies him. They already have a lariat about his neck and sentence of death is pronounced. The kicking, struggling body is hoisted aloft and 'mid a cloud of smoke from the revolvers of the cowboys, it is riddled with bullets and left to rot.

The latest film by The Vitagraph Company of America is entitled, "ROMEO AND JULIET," A Romantic Story of the Ancient Feud Between the Italian Houses of Montague and Capulet. "Romeo and Juliet" is the only Shakespearean tragedy written round a love story. It is a picture of love as it is found even to-day, embracing the whole circle of affection from childhood to old age. The story itself is a familiar one and in treating it we have divided it into nine scenes, as follows: Scene 1—Capulet introduces his daughter, Juliet, to Paris, her future husband. Scene 2—Romeo, son of Montague (Capulet's enemy), enters Capulet's house during a masked ball and there meets Juliet. Scene 3—Love at first sight. Scene 4—The secret marriage of Romeo and Juliet in Friar Lawrence's cell. Scene 5—Infuriated by the death of his friend, Mercutio, Romeo fights and kills Tybalt, a kinsman of Juliet, and is banished by the Prince. Scene 6—Capulet insists upon Juliet's marriage to Paris. Scene 7—"Take this potion and for two days you will be as dead, then I will come to the tomb and awaken you." Scene 8—Hearing of the supposed death of Juliet, Romeo buys poison and prepares to kill himself. Scene 9—Juliet recovers from the effect of the potion, and, finding that Romeo is no more, joins him in death. This, the most beautiful of Shakespeare's plays, has been magnificiently staged, gorgeously costumed, and superbly acted by a large and competent cast. Particular attention has been given to detail and scenic effects. The photography is perfect and numerous scenes are beautifully tinted.

"THE BRAGGART," or "WHAT HE SAID HE WOULD DO AND WHAT HE REALLY DID" is another new film by the Vitagraph Company of America. That a barking dog seldom bites is emphatically demonstrated in this picture. A big burly fellow, the braggart, is the center of an admiring group of females to whom he is relating his exploits, exhibiting at the same time different medals presented for acts of bravery. The conversation is interrupted by music from the street. The ladies object to the noise and the braggart tells them he will stop it. He succeeds, for the disturber proves to be a poor little girl playing a mandolin, whom he brutally chases away. He returns to the parlor, is telling of other brave deeds, when two ferociously looking Italians stop in front and start grinding a hand-organ. The brave man jumps up, rushes threateningly to the Romans, but as he catches a glimpse of their savage faces, his courage gradually fades. He cringes, gives each a couple of dollars and slinks away. Two young ladies are walking along the street when a couple of rowdies speak insultingly to them. Our champion happens along, is told of the occurrence, and starts off to make an example of the two thugs. One glance at his opponent is sufficient. All the fight in him quickly disappears, and after treating them, he sneaks off. A neighbor beats our brave man's son, and the father starts out to do the neighbor up. This man is not of the scarey kind, however, and is just as ready to fight as is the blower, so the encounter ends in words. Reaching home our friend is met at the gate by his wife who is too frightened to speak, and can only point in alarm to the rear of the house. The husband rushes off and finds two tramps rifling the ice-box, helping themselves to chicken, pie, etc. The chesty individual arrives, and immediately wilts. He gives the two tramps a drink, allows them to help themselves to his cash as well as to the refreshments. Our boaster now enters the dining-room. From the next room comes a terrific noise. The cook, an enormous woman, is on a rampage, defying his wife and her mother. The conquering hero enters, strikes an imposing attitude, and is quickly vanquished by the servant. By this time the braggart is a total wreck. His wife and mother look over what is left of him, and then and there he vows never again to tell of what he is going to do.

"THE TWO TRAVELING BAGS," or "The Adventures of Percy White and Pauline Wells" is also a very good new film by the Vitagraph Company of America. In the reading room of a country hotel two people are observed at the writing table busily engaged. The gentleman looks up and catches the eye of his companion, who is a pretty looking young woman. To more fully explain the events which are to follow we show the letter sent by each. The first reads, "Dear Wife:—Home to-morrow. So glad to get back. Bringing you a pleasant surprise. Your affectionate husband, PERCY WHITE." The other reads: "Dear Hubby:—Home to-morrow. Longing to see you. Bringing a little remembrance. Your loving wife, PAULINE WELLS." Both finishing their letters at the same time, get up and unconsciously a mild flirtation begins and after a short tête-à-tête the two part. The next day at the railway station passengers and trainmen are walking about. Mrs. Wells arrives with a traveling bag marked very plainly "P. W." She enters the car and almost immediately Percy White comes in carrying a similar traveling bag also marked "P. W." The couple bow to each other and take seats on opposite sides of the car, Mrs. Wells reading a book while her companion peruses his paper. Both have been watching each other from the corner of their eyes and finally Percy exchanges his paper for Pauline's book. They begin to converse across the isle. The lady makes room in her seat for the young man. He brings his bag over and takes out some fruit which he shares with the lady and places his bag opposite the other one in the rack overhead. The journey is pleasantly finished and at the station the young people part, each in a different direction. Mrs. Wells drops her card which Percy picks up and puts in his pocket. At the "White" apartments Mrs. White is busily engaged sewing when the bell rings. She jumps up, runs to the door and fondly embraces her husband as he enters. He places the bag on the table and after teasing her unfastens it to give her the "pleasant surprise." He pulls out a lady's night-dress, a pair of silk stockings, a corset and a pair of garters. She shakes the articles angrily in Percy's face while he stands back utterly dumbfounded. He tries to explain but his wife storms about furiously, then rushes out of the room. The poor man sits down, picks up the articles and stares at them in astonishment. All of a sudden a light seems to dawn upon him. He pulls the card out of his pocket, looks at the initials on the bag, puts the things into it and rushes out, leaving the card, however, behind. The wife returns, sees the card and missing her husband starts off in pursuit. At the Wells home still more trouble is coming off, Mr. Wells is in his parlor smoking and reading. From time to time he consults his watch. A ring at the bell is followed by his wife's entrance. They embrace and sit down and converse. Mr. Wells is showing marked anxiety to have his "little remembrance." He finally opens the bag, pulls out a pair of pajamas, man's socks, etc. He springs to his feet in a fury, storms up and down the room, his wife expostulating and pleading with him. At this moment there is a ring at the bell and Percy White dashes in brandishing the other handbag. Wells demands an explanation from his wife. She and Percy both endeavor to speak at the same time. Mrs. White now rushes in and all hands begin talking. In the midst of the turmoil Percy spies his own bag on the sofa, grabs it, shows the two "P. W's." and matters are cleared up. After distributing the proper tokens the women sit down and talk confidentially while the men shake hands and have a smoke and a good laugh over the general mixup.

"THE HAND OF FATE" is the latest film from the Lubin Studio. In western Montana a rugged cowboy named Jack is enamored of the daughter of his employer and one day during the breaking in of some mustangs, receives a broken arm. A Mexican rascal who also secretly admires the girl comes in and tries to force his attentions on her, but is repulsed by her father. He secrets himself for a moment and treacherously stabs Jack in the back. The girl now saddles her horse and gallops off to acquaint the cowboys of the crime, and meeting them at their camp they instantly start to overhaul the "greaser." During a terrible thunderstorm the Mexican has meantime reached the house, with a fiendish impulse he climbs inside to finish the cowboy with a knife stroke but is frustrated by the will of Jehovah whose lightning bolts strike him dead in his villainy.

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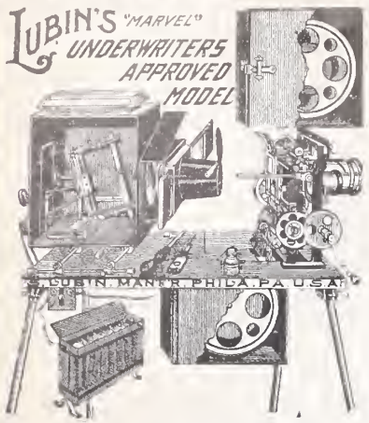

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or, What he said he would do— and what he really did.

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THE TWO TRAVELLING BAGS

or, The Adventures of Percy White and Pauline Wells.

Percy and Pauline meet in a country hotel where both are guests—Next day meet on the train homeward bound—They accidentally change their hand bags each one of which is marked "P.W."—Reaching home the bags are opened creating all manner of trouble for their respective owners.

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SKINNY'S FINISH

Synopsis of Scenes.

SIDE SHOW.—Showing side show tent of a traveling circus—The Fat Lady—Midget woman—Giantess—Siamese twins—The snake charmer—The Zulu girl—The bearded lady—All are in love with the skeleton man, he being the only male member of this freak aggregation—Consequently the course of true love never runs smooth as it might with the other dear charmers away, but each fair creature tries to persuade him with her particular freakish charm to win his heart.

BREAKING THE BONDS OF LOVE.—At last unable to hold so much love in such a slender body, he decides to break away from it all—Out under the tent he goes and off through the woods—His female charmers are not so easily shaken off and chase after him.

OVER THE HILLS AND FAR AWAY.—The skeleton chases down a village street and to the hills—Over the cliffs he climbs followed by his fair admirers—He slips through the iron gates of a private park while his followers climb over the fence—Down through an avenue of trees and over to a summer house where the living skeleton sees an opportunity to escape by climbing the roof of the summer house—He is quickly spied by the bearded lady who soon climbs after him—He leaps for liberty but is caught beneath the entire lot of female charmers—He, being no bigger than a match, crawls out and away he goes again—Into a wood pile he creeps and slips out through the cracks on the other side.

HIS FINISH.—At last unable to evade the fleet feet of love, he becomes desperate and makes one grand resolve—He leaps into a lake and drowns his sorrows, while his numerous admirers on the banks weep and wail at the sad finish of Poor Skinny.

No. 6357 Code, Velgjes Length, 605 ft. SHIPMENT, JUNE 3rd, 1908.

SEND FOR ILLUSTRATED SUPPLEMENT NO. 366.

THE PAINTER'S REVENGE

AN EXCITING COMEDY SUBJECT

Synopsis of Scenes.

PAINTING THE SIGN.—Two painters at work on fence sign—The assistant goes for refreshments for the lunch—He proves to be too slow for the boss painter who scolds him for his laziness and refuses to give him any beer—The assistant decides to be revenged—When his boss is not looking, he mixes some paint with the beer—The painter takes a long drink and soon feels the effects—He discovers the trick and boots the assistant—In his agony he finally falls asleep.

THE PAINTER'S DREAM.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—It is a girl reclining on a crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A STUDY IN BLACK AND WHITE.—A baby in its carriage—Assistant paints it black—Boss paints it white again—A park bench is painted black—A gentleman in white duck suit sits on it—His clothes are spoiled hut the hoss painter tries to paint out the black stripes—A charming girl asleep on a bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in the bliss of a "Soul kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up goes the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again—The crescent moon tips them off and they descend with a bump—The painter awakes to discover that after all it is only a painter's lazy dream.

No. 6356 Code, Velghout Length, 745 ft.

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CURIOUS MR. CURIO

Synopsis of Scenes.

MR. CURIO GETS CURIOUS.—Professor Knowledge is disturbed from his morning meditation by the arrival of his old and dear friend, Mr. Curio—Mr. Curio at once becomes curious regarding the various collection of strange and odd implements of war and peace which adorn the walls of the room—Mr. Curio discovers an ancient pair of handcuffs—Nothing will do but he must try them on—The professor satisfies his curiosity by locking them on his hands behind his back—While laughing over the idea, the maid announces a messenger at the door and the professor goes to ascertain what the message is—A boy hands him a note which seems to greatly agitate and surprise him—The professor picks up his hat and starts down the street forgetful of his friend whom he has left handcuffed.

FROM CURIOUS TO FURIOUS.—Mr. Curio takes the matter pleasantly for a while, but as time passes and the professor does not return, he becomes furious—Knocks over things and calls for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search of a locksmith—Hurrying down the street, Mr. Curio meets two lady acquaintances who extend their hands in greeting—Both surprised and shocked that Mr. Curio does not respond—Meets a friend and shows him his hands locked behind his back—His friend thinks it a huge joke and releasing Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The latter kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing by sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While fleeing from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT.—At last, he sees a blacksmith's shop and induces the blacksmith to file off the handcuffs—The smithy while at work doubts Mr. Curio's story—Calls the police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman and they both start in pursuit of Mr. Curio—The latter meets an old maid in the park—He explains his predicament to her—His condition is her opportunity and she makes violent love to him—Releasing himself, he starts down the street followed by the old maid with the policeman and smithy in close pursuit—Mr. Curio comes to a tool box and with the help of a workman tumbles into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the way to the police station they are met by Professor Knowledge, who explains the situation—Releases Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends again.

No. 6355 Code, Velgdrevel Length, 680 feet SHIPMENT, MAY 20th, 1908.

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No. 6350—Tale the Autumn Leaves Told.	Code Velero.	Length 805 Feet.
No. 6349—The Cowboy and The Schoolmarm.	Code Velerhande.	Length 950 Feet.
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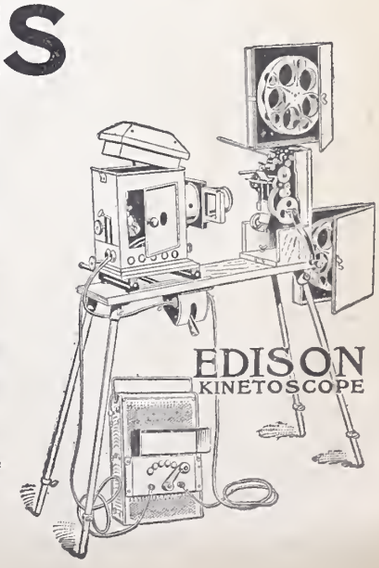

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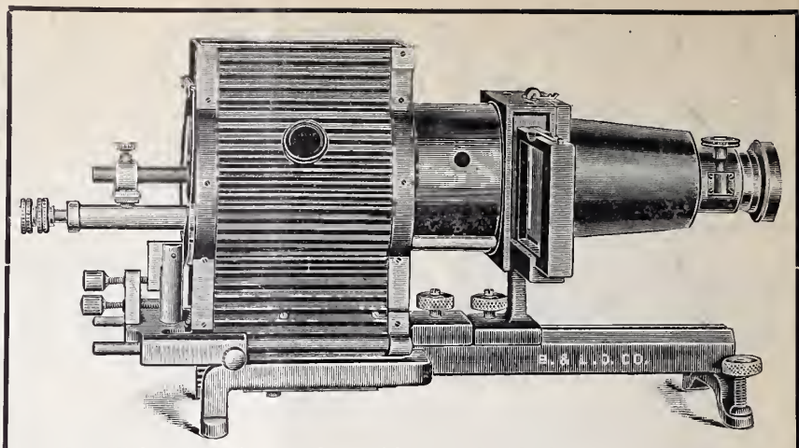

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Three "Wrongs" do not make one "Right" But one "Right" exceeds three "Wrongs."

WRONG No. 1

"The Hitland Slide Company has been selling off its old slides for $3.00 per set. This is raising a rumpus with manufacturers who hold to the price in which there is a profit, as letters are pouring in to them from their patrons demanding a cut in the price because one establishment that has discontinued manufacturing has sold out its stock for a cut price.—*Moving Picture World.*"

Our price $5 00 a set on up-to-date song slides. Twenty-five sets $75.00 (special offer) for last year's and previous year's output.

WRONG No. 2

"The Helf & Hager Music Publishing Company, of 43 West Twenty-eighth street, recently sold a lot of old slides (broken sets filled in) to a Chicago film agency with branches in Salt Lake City, Utah; Memphis, Tenn.; Evansville, Ind., and Omaha, Neb., at $3.00 per set. The people of the West will now no doubt be regaled with illustrated songs, the sets of which will contain a miscellaneous lot of junk from every slide shop in America. The firm who bought these slides has been complaining that its slide service was just self sustaining, and has been notifying the makers of original slides with letters that contained suggestions that unless they could come down to $3.50 per set and give free music they could cancel the subscription of that house. As near as we can find out every maker of original slides cancelled the subscription. This house is not the only one trying this ruse on the slide makers. It is reported that the Hitland Slide Company and the Helf & Hager slide establishment have discontinued the manufacture of lantern slides and from all accounts will not resume it. But they have raised trouble in the slide market by exciting the cupidity of certain film renters who use them to try and depress the price of the product of regular makers. Most of the junk slides sold to the Chicago film agency had been used but little except by singers paid a salary by the song publishers.—*Moving Picture World.*"

These slides are perfect in every detail. The assortment numbered forty (40) songs, thirty-eight of which were manufactured by prominent slide makers, viz. Scott & Van Altena, Al. Simpson, DeWitt C. Wheeler, Moore Bond & Co. and Van Allin Company, etc. ONLY TWO SETS were of Hitland's manufacture.

WRONG No. 3

"New York, May 5, 1908.

Editor Moving Picture World:—The Hitland Slide Company has, through the decision of its proprietors, The Helf & Hager Music Company, come to the conclusion that the old adage: "Let the shoemaker stick to his last," is a true and trite one, and that their experiment in making lantern slides was only an illustration of the truth of that adage. Last Monday they discharged the last two employees left in their slide shop, stored the belongings in a closet under the stairway and locked the door. Common report on the street says that the cost of the experiment in excess of the actual value of the goods manufactured, which was not great either in quantity nor quality, runs up into the thousands. Their experience is only another illustration of what it costs to "butt in."

Yours truly, JOG ALONG."

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"When The Springtime Brings The Roses, Jessie Dear." $5.00 per Set.
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36 East 23d Street, New York

JUNE 6, 1908
WHOLE NUMBER 111

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 21. JUNE, 6 1908. WHOLE No. 111.

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

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THE PATH FORWARD.

Now that our campaign for relief from the restraint occasioned by the rental schedule has aroused the trade form coast to coast, we find ourselves deluged by correspondents who make all manner of suggestions, and the great majority of them stand in favor of *relief*. There seems, however, to be a decidedly strong sentiment that calls for the removal of the schedule *only on films thirty days old, or over.*

This seems to represent the wishes of the majority, and it seems also to be a better plan than *total* abolition. It should be a simple matter to devise a system for the guidance of renters so that in the handling of their goods exhibitors will have no cause for complaint.

The cry, "Look at what *he* got!" from managers who continually yell that another man is getting more recent film, is one of the hardships which a renter has been unable to either overcome or endure. There is no way out of it for him, because in most cases he cannot buy a sufficient number of prints of a subject to satisfy all of his customers who want it; naturally then, *somebody* becomes dissatisfied, and that somebody is always sure to make life miserable for the exchange man in such event. Under the thirty-days system, however, a renter can easily save himself these unpleasant experiences.

All arguments which represent such a move or any modification of the schedule as the probable cause of the destruction of the Association deserve no countenance from thinking men. THE STRONGHOLD OF THE ASSOCIATION CONSISTS IN ITS EXCLUSIVE RIGHT TO THE HANDLING OF THE EDISON LICENSEES' FILMS, and no matter what else may occur the Association is sound as long as this agreement is in effect.

Everywhere renters are saying that with the weight lifted from their shoulders, as it were, they can already see themselves cornering *all of the trade;* furthermore, WE HAVE HUNDREDS OF LETTERS FROM EXHIBITORS WHO WRITE TO THE EFFECT THAT IF THEY COULD PROCURE AN ASSOCIATION SERVICE AT A LITTLE MORE REASONABLE FIGURE THEY WOULD LOSE NO TIME IN MAKING THE CHANGE.

Renters, there is an enormous amount of business waiting for you to only take it. You *can* get it, you *must* get it. In convention assembled, you can decide on one of three ways to find the relief that you are craving for, and which nobody has had the courage to advocate. Let every member of the Association make a request for a special meeting, and you will surely have one. This is the most urgent proposition which you have as yet been called to act upon; it is more weighty even than the *adoption* of the schedule was, because at that time you did not foresee the *effects;* now you have suffered by them, and you must act quickly—Do it now!

THE OPERATOR'S PLACE.

We have often heard of the servant girl problem and it has been discussed and threshed for years with no satisfactory result to date. In other words, it remains an open question. To this may be attributed, in a measure, the operator question. It may be that because no definite standard has been determined upon in the servant girl case that the moving picture machine operator of the present day counts upon the same advantage. If he does he is hanging his hopes upon a lemon tree. When we refer to the "operator of the present day" we do so with a purpose. The old-time operator was a man who knew something about electrical propositions, who knew his machine, knew how to run it, knew how to handle the pictures given him, and knew a score or more of other things that the average modern operator can only learn from experience, and many never have the experience by which to learn. The old-time operator not only knew his business, but had the mental resources with which to meet emergencies. More than this, he was qualified to temporarily fill the position of house electrician should occasion demand. Many old-time operators are now regular house electricians. The percentage of modern operators who could qualify for the job is small. In spite of this we find many of the creations of recent years throwing out their chests and posing as the indispensable. This is especially true since operators have come under the license law. If the time should come when the departments decide that an operator shall wear a shield, instead of carrying a card, we may expect to see some of the favored ones usurping the functions of a police officer.

What is a moving picture machine operator? An employee for a certain purpose. Nothing more and nothing less. The fact that he carries in his pocket a license granted by any city or town in no way changes the situation. He is no better and stands upon no higher plane than he did before the license system went into operation. He is an employee, and as such should know and keep his place.

These statements are called for in consequence of numerous reports made by exhibitors that they have a great deal of trouble through operators assuming the position that their licenses give them more privileges than those enjoyed by the men who have invested capital in the shows. In other words, the license is abused. Of course an operator who has sense and knows his business will not subject himself to such a charge. He will appreciate his position. Too many operators of the present day take advantage of their license to such an extent as to practically blackmail the man who runs the place, some of whom are led to believe that the man with the license is the whole show. For the information of such we wish to emphasize the statement that an operator's license carries no monopoly with it. It conveys no extraordinary power and, we regret to say, it is no indication of extraordinary ability. Therefore, the exhibitor who is harassed by an operator need not be misled by the production of a license. No exhibitor is obliged to suffer the arrogance of an operator because he is licensed. The license is a permit and the holder can only hold it so long as he abides by the regulations under which it is granted. The exhibitor is only required to have a licensed man, and if the man does not suit him he can dispense with his services as readily as he could before operators were licensed.

While on the topic let us give the exhibitor a hint regarding his own actions. The operator is a human being, not an electric motor or other mechanical contrivance. He must eat, rest and sleep. If he does not nature will kick. Human endurance is not inexhaustible. If a place is doing so much business that one operator cannot fill the bill, then get a second operator. Do not deprive the operator of his meals or needed rest. Put yourself in the operator's place (or booth) and act accordingly. Do not urge the operator to break the regulations, or threaten him with discharge if he fails to comply. Do not discharge a man for adhering to the regulations and replace him with a man who will not. If you do you stand a good chance of being put out of business. It has been found that much friction exists between managers and operators over the running of song slides. Before the existing regulations an operator would arrange for a change of reels while running the song slides. Now only one thing can be done at a time and the exhibitor must respect the rule as well as the operator. Nobody can blame the latter for evading a chance by which his license may be revoked, and no exhibitor has a right to force that chance. As some operators are prone to abuse their license, so some exhibitors are inclined to ignore the conditions under which the license is granted. Greed frequently overshadows discretion. If both exhibitor and operator fully acquaint themselves with the regulations governing operators there would be few complaints from either side.

EXIT, THE TRAVELING SHOW (?)

There is considerable discussion as to the outlook for traveling moving picture shows during the next fall and winter season. In many quarters it is claimed that this branch of the business has about run its course. There seems to be good reason for this conclusion in view of the great handicap the shows have in the opposition to be met in the cities and towns en route. The exhibitor located in a town certainly has the advantage of the traveling man in every way, especially where he frequently changes his programme. If the latter has an entirely new selection and is on the ground floor in one town, the succeeding night he will find upon arrival in the next town that the local man is a day ahead of him. To be Johnny-on-the-spot he must really know the service in pictures each town is getting and have a daily service himself of new subjects. Such a proposition is enough to give the best road manager a severe headache. Of course where the traveling show plays under the auspices of churches and societies the conditions are different, but these organizations are rapidly drifting towards the new picture idea and impracticability. The main salvation for the traveling man seems to lie in the illustrated lecture, and there is no doubt that this will be adopted next season very extensively. A few years ago the road man could start his season with, say, ten or twelve reels of films and successfully cover a circuit until mid-winter, when a change of programme would carry him over to the close of the spring season. Those were the happy days for the man en route.

ASSOCIATION RENTERS DISCUSS SCHEDULE.

The following are letters from members of the Film Service Association regarding the fight which the FILMS INDEX is raging for a freer hand in trade—a relief from the schedule. The writers prefer that their names be not made public, for obvious reasons. They are all men who conduct large rental bureaus in various sections of the country and their opinions, therefore, are valuable as being formed from a study of actual events and experience.

"In reply to yours of the 21st we beg to state that we think it is near about time to abolish the present schedule of the F. S. A. or make all members live up to it, as we are constantly losing customers and the people who are getting them from us are other members of the Association who are cutting below the schedule. Now if the Association members who are doing the cutting feel that it is necessary to do this in order to compete with the Independents, we certainly say by all means abolish the schedule so that we can all have a fair chance for the business.

"I want to tell you fairly and very frankly that if the members of the Association continue taking our customers by cutting as they are now, we are certainly going to adopt the same method regardless of the consequences, as we cannot stand by and see our business taken from us, causing us to lose what we have. We hope the day is not far off when something will be done to equalize these matters and we sincerely feel the abolishing of the present schedule will do it. We trust that you will use your influence in bringing this to pass, as we feel that you have always stood ready to do everything in your power to assist your customers in making a success of the business."

"I have your letter of May 20th regarding the abolishment of the schedule. It surely is the only way to fight opposition. We cannot hope to be able to compete with them unless we can at least meet their prices, then, I think the job would be easy."

"Replying to your favor of the 20th inst. would say we are decidedly in favor of abolishing the minimum schedule of prices adopted by the Film Service Association.

"The majority of the trade comes from the smaller towns and we find it almost impossible to secure any new customers at Association prices. Almost without exception each customer we have lost since the first of March has secured service from independent exchanges. There is no question but that we can get this trade back if we quote a price as low as the Independent exchanges are quoting. All exhibitors favor Association films very strongly, but are compelled to secure service at a living price. We believe the abolishment of the schedule will help not only ourselves but the manufacturers as we can afford to buy more new films when our film rent is increased. We will be glad to co-operate with you in having the schedule abolished and trust some definite understanding can be arrived at within a short time."

"Responding to your favor of the 21st, we wish to say most emphatically that if any person wishes to completely upset all the good that has been done in placing the moving picture business where it belonged, he can do so by advocating the idea conveyed in your letter and the article to which you refer which appeared in the VIEWS AND FILMS INDEX. To throw down the bars and allow each exchange to make its own price, will simply mean that there will be the same cutting and slashing that occurred previous of adoption of schedule; and the members of the F. S. A. will be placed in a far worse position than they were at that time, for the reason that they are not permitted to keep their films in use longer than six months and they must come in competition with the Independents with this disadvantage. We, for one, would immediately withdraw from the association and make use of any films we felt we cared to purchase, if such a ruling is carried; or we would not purchase any film at all. There are two distinct classes in Nickelodeons—the successful and the unsuccessful. The members of the F. S. A. should cater to the better class and allow the cheap skates to get their films where they please and at whatever price they can, but NOT at the expense, and eventually, the total failure of the film exchange men and the business. We believe there should be a meeting of the association called and allow members of the association to decide for themselves and not allow the manufacturers to dictate. A recent vote was taken through the mail on this same question, and the decision was almost unanimous against any change. Why then this agitation? Is it to help sell more films? A recent decision, allowing the establishing of "Shipping Stations" is plainly opposed to the sense of the ruling made at the Buffalo meeting, but some one or two said it should be so and it became a law. We are for the success of the business; but success cannot be attained by going back to where we were three months ago. Put us down as opposed to abandoning the schedule—and if schedule is abandoned, then no association, but back to former scramble of business."

"In reply to your letter of the 20th inst., in which you call our attention to an article which appeared in the last issue of the VIEWS AND FILMS INDEX entitled "Fair Chance for F. S. A." I have to say that I, personally, approve of the reduction of the minimum rental schedule, and would recommend that the schedule be abolished on all films which are 30 days old. In this manner we will be able to get a good price for new subjects and at the same time be able to go into the smaller towns, where the theatres are now using Independent film, and take the business away from the Independent Exchanges in view of the fact that we would be in a position to compete with their prices. I can assure you if the reduction is brought about our film purchases for this office alone will be almost doubled."

IN THE MAKER'S STUDIO.

TRICKS OF THE FILM EXPERT.

[We do not assume responsibility for the views of our correspondents. In this connection it will be noted that the writer for the Philadelphia Public Ledger incidentally voices his opinions as to the comparative merits of American and foreign makers.—Editor.]

The person who pays his nickel at the little cage and walks into one of the moving picture theatres usually emerges after the show mystified with what he has seen.

"How does the saw cut through a piece of wood without apparent human agency?" he may ask himself. "How does the sea maiden descend to the bottom of the sea?" She seems to swim easily to the sea floor through real water; for there can be no doubt about the reality of the fishes observed swimming past as she descends, and the bubbles which arise as she goes down; they, too, are genuine.

There are many other singular phenomena observed, such as the hurling over the cliff of what appears to be the heroine; then, again, in one of the spectacles, a skeleton arises from the ground, drinks from a mystic vial, and, lo! he is seen gradually to assume human form. Of course every spectator is aware that he is witnessing some remarkable illusions; it is trickery, but how is it done?

Even the most prejudiced visitor to the moving picture shows has discovered that the most artistic and the most marvelous pictures are those which bear the Parisian trade mark. For some reason or other the American and the English film makers have not been able to produce equally dramatic results.

In France to-day the manufacture of films is carried on so extensively that it has become an important industry. There are at least three large studios engaged in the work of preparing the films, and this means that there are three large establishments where theatrical entertainments are arranged every day, and each of them employs more actors, scene painters, scene shifters and mechanics than the largest theatre in the world.

It is in these laboratories that the shows are designed, studied, rehearsed and finally registered on the film, from which innumerable reproductions are printed and sold all over the world; for the moving picture craze is not the especial eccentricity of any particular community, but may be found more or less patronized wherever civilization has extended the desire for theatrical shows. It is popular in Japan and makes life agreeable in Siberian cities.

At the present time the French are the leaders and the originators of practically all that is new in the business. They seem to have just the right kind of invention and appear to be able to command artists who are admirable pantomimists. The necessity for the true theatrical artist is really not so great upon the stage as it is essential to the success of t story told in moving pictures. H no word is spoken, and in place of the story must be unfolded wi cleverness and skill by means pantomime and illusion, which is n very different from that practiced the regular stage. Then, too, t leading lady and the leading man, a all the company of fine artists mu remain forever unknown to the publ so far as their names are concerne This does not simplify the matter commanding the best artists.

As the methods followed by tl French makers of films are almo identical, it is not necessary to d scribe the process at more than o establishment. This one, which has pe mitted the intimate pictures shown c this page to be made, is one of th largest in the world. It must first b understood that the spectacles devise come under two principal head These are the scenes taken directl from nature and those taken in th theatre or laboratory. In many c the stories told on the pictures th two are combined. In fact this is fa more frequent than otherwise.

The stage upon which the scene are played when natural scenery i not needed or cannot be obtained i immense. It is 70 feet wide and 10 feet high. The whole laboratory i enclosed in glass, consequently th pictures are taken in the daylight a quickly and as well lighted as if en tirely outdoors. It is provided wit traps and ample provision is made fo "tank dramas."

An example of the combination o the natural with the theatrical scen is shown in the spectacular story o "The Errand Girl's Dream," or, as i is in French, "Le Reve du Trottin." In the early scenes the girl is shown leaving her home in one of the fau bourgs, and after embracing he parents setting off for the shop where she is employed. She is shown at work and then leaving the shop to deliver some goods in an immense box, such as is carried by the apprentices of modistes in Paris. The scenes are shown with natural backgrounds, and then the operator, with his camera, and the heroine of the story, are transferred to the theatre in the Rue des Alouettes, at Belleville, where the laboratory is located.

Here the actress is shown still sauntering along the street. She espies a bench and, setting down her box, drops into the seat and is soon lost in a brown study. As she dreams the box lid is opened and out of it arises a group of little dancers. They bow to her and, after executing a few steps, step down from the box and, the girl joining them, together they all dance on the pavement. Then the dream children step back into the box, the lid closes, the girl awakes and the scene is at an end.

This is not, of course, the whole of the story, but is sufficient to illustrate the manner in which the changes are accomplished. The scene in which the natural background is used does not offer any difficulty, or, indeed, require any special attention save that

of having it appropriate, but the scenes which are enacted in the laboratory are of a totally different nature. Here the best skill in stage management that can be had is necessary and an army of stage hands is essential.

To be taken, as it were, behind the scenes of the moving picture business is almost an education to the majority of persons who have marveled at the effects produced. One at least of the inexplained marvels would be made clear if the visitor were present when the "Errand Girl's Dream" was being produced. It would be patent to the spectator that the whole illusion is very simple, although it would be just as apparent that considerable skill was required in arranging the scene. This arrangement has to be calculated with the precision of a mathematical problem. Nothing can be left to chance, but must be worked out in the remotest detail in advance.

In this story is found one example of what is called the "arret," or, in other words, the stop. This means that the registration on the film is halted until the scene has been changed or some substitution has taken place. The arret and the "fondu," or blending, are the two aids to the process of providing mystification or illusion in moving pictures. Without them the thing would be almost impossible, and that they have been discovered is due in the main to the "magicians" or conjurors of the stage, who have experience in producing illusory effects.

In the scene where the errand girl falls asleep and sees in her dream the little dancers, the effect is produced in a perfectly easy manner. Having exposed a part of the film on the opening scenes of the story, where the natural background was available, the actors and operator return to the theatre. There the street scene, where the girl last was seen, is reproduced through the efforts of the scene painters, but with an important difference. A part of the scene, which is what is called in the stage a flat, has an opening which exactly in size and shape may take the place of the cover of the box. This opening is provided with a cover, upon which the scene is painted in such a way that its presence is not apparent. The girl sits just beneath it, and the cover of the box is covered with a black cloth and so contrived that it may be removed. As she sits there, during the halt in registration, the lid of the box is opened by one of the stage machinists, who is not shown because his action takes place when the lens of the camera is covered and the "stop" is in play. After he opens the lid he removes it, and at the same time another stage hand removes the cover from the opening in the flat.

But the question is asked, How are the diminutive figures produced? This, too, is perfectly simple. They are seen through the opening against a black cloth and are some 30 or 40 feet further from the camera than is the chief actor. Seen through the opening, which the spectator regards as the lid of the box, the illusion is complete. When the figures come forward and dance with the girl the arret again is called into play. While the registration on the film is halted the dancers are brought to the front, where, after taking their places, the registration proceeds as before. Their retirement is produced in the same manner. The cover is replaced over the opening in the flat, the lid replaced on the box and the dreamer awakens.

Another example of the arret is to be seen exemplified in the film which pictures the "Happy Accident," The "accident" is one of the daring illusions. A man is pictured falling asleep on a highway. While he sleeps an automobile swiftly runs over him. The automobilist, recognizing his carelessness, alights, comes forward and returns to the legless man his two limbs, which have been cut off. The victim takes them, replaces them and then, arising, shakes the hands of the motorist and walks off.

This picture has been more than usually responsible for causing surprise among those who frequent the moving picture theatres. It almost makes the oldest frequenters of the places gasp with alarm when they see the careless chauffeur run over the legs of the sleeping man. This alarm, however, is quickly changed to a feeling of relief and then to amusement, when they see the victim awaken, look around for his legs and shake his fist at the motorist.

The victim picks up one of his amputated limbs and his vociferations halt the motorist, who alights and generously places the limbs in position, when suddenly the victim arises, shakes hands with the magical autoist, thanks him and walks off.

Here, again, we have an illustration of the arret. First, it should be understood that this trick caused considerable difficulty to produce. What was needed was a man whose lower limbs were missing from the knees. It was, of course, known or surmised that there were such men in Paris, but the city had to be searched before a suitable "actor" could be obtained, and even the immense offer of 50 francs an hour—that is, in American money, about $10—was more than once refused by crippled beggars. The men whose limbs were missing appeared to think the risk was too great. The motorist might waver from the right line at the critical moment, and a real accident might result. However, a "victim" was found.

The trick consists of having the victim and an actor whose limbs are sound made up to look like each other, First, the actor plays his part, then he lies down on the road. Here the registration on the film is stopped while the legless actor is placed in exactly the same position as the other. Then registration is resumed until after the "accident," when another substitution takes place, after the legs are fitted to the victim.

While the arret, or stop, is one of the chief secrets of the moving picture making business, there are several other devices equally important to its

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereoptlcon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calehuff, Chas., 4th & Green sts., Philadelphia, Pa.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
F. J. Howard, 564 Washington st., Boston, Mass
Imported Film & Supply Co., 708 Union Street, New Orleans, La.
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandels Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 611 Washington st., Boston, Mass.
Novelty Moving Pictnre, 418 Tnrk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y.City.
Ohio Film Exchange, 16 E. Broad St., Columbus, O.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Stains, H. F., 2220 Federal St., Camden, N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angeles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenne, New York
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St. Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 24th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland O.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill
Martin & Hewitt, 804 Majestic Bldg., Detroit Mich.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

success. One of these is called the "fondu" or blending. The amateur photographer who has unwittingly taken two exposures on one plate will readily understand the utility of this method for the production of spectres.

The fondu is resorted to when it is desired to make a figure fade from view, or to gradually bring one forward on the scene, as in a dream. Even in this case the arret is a necessary part of the method.

It should be said that the arret is controlled by a whistle. This gives notice to both actors and operator of the camera of the moment when it is to take place. To the actor, if he is to remain on the scene, he is warned by the whistle to remain in the same pose until the action is resumed; and the operator is guided in stopping the registration on the film and in resuming the registration.

It is by means of the stop that those marvelous scenes in which a hammer apparently of its own volition drives a nail in a board and a hand-saw jumps up and begins to saw wood in a thoroughly weird manner are produced. The quick, jerky motion noted on these occasions results from the fact that really only a very infinitesimal part of the actual motion is pictured because the work has to be accomplished by hand and the tool posed at intervals. In those scenes in which objects are seen rolling quickly uphill and jumping into windows and doing other things which seem to offend the known laws of gravitation the effect is obtained by reversing the action. That is to say, if a millstone is to be shown running up hill the registration is made when it is actually rolling down, and reversing this with great care gives the astonishing effect desired to be produced.

Where the siren is shown gracefully descending to the bottom of the sea, dropping daintily among the fishes, the effect is obtained by making two exposures on the same film. First the film is exposed before an aquarium in which living fishes are swimming to and fro. Then the film is taken to the theatre, where the action with the actress is obtained. A cloth is laid on the stage. It is painted to represent the plant life of the sea. On this the actress lies, and in this instance the operator is placed on a high platform above the figure. The camera is pointed directly over the actress and as she goes through the motions of gracefully swimming the cloth is gently drawn across the painted background and the result is an effect of a siren descending through genuine water among real fishes. While the effect is startling, as has been shown, the thing is very simple in construction.

It is not possible briefly to explain all of the methods which are based upon the same kind of natural magic long practiced by the magicians of the stage. It is a strict knowledge of theatrical illusion which is the backbone of the business. The playwright, however, is not to be forgotten, for these little dramas played in pantomime inside 20 minutes have to be devised with the same care and with a far greater knowledge of stagecraft than many four-act dramas, in which the action is fitted with appropriate language.

ESSANAY'S STAFF.

Lawrence Lee, well known in the field of melodramatic production, is the man who produces all but the comedy pictures of the Essanay films. Mr. Lee has a summer home near Berrien, Mich., and recognized the scenic possibilities of the surrounding country. When he sketched or "ribbed" the story of the Younger brothers for the moving picture machine it was to Berrien Springs he turned as the ideal spot for its production.

Familiar through his theatrical tours with all parts of the country he is rarely at a loss to pick a locality that offers appropriate natural scenery for the productions he is called upon to arrange for the camera. The James boys picture which, next to the Younger brothers was the greatest feat thus far attempted, was taken in the vicinity of St. Joseph, Mich.

And so after satisfying the bank people and getting permission from the town authorities to ride and shoot and yell and rob, Mr. Lee, with his wife, about twenty-five riders and performers and a score of true Western cow ponies, took the boat for St. Joe and trailed it to Berrien Springs. With the party was J. R. Hamilton, manager of the Essanay company and, it is said, the first American to take successful pictures in the United States. The expedition was equipped with ordnance and ammunition enough for a small army and carried "properties" for every possible emergency. Responsibility for making the pictures rests entirely with Hamilton, but Lee must produce the material to be photographed.

It is an undertaking of no small import to carry the different scenes of such a production in one's head. The dramatist must remember the relative positions of the performers in one scene so that a week, perhaps two weeks later, the next strip of film in the regular order of the picture will be so exposed that when the two are joined the eye of the critical spectator in the theatre will not detect the difference. Lee picks what is to him the ideal spots for his scenes and then consults Hamilton, whose practiced eye will tell him at once if the lighting, color, etc., will produce a suitable picture. Often the photographer vetoes absolutely the dramatist's suggestion. Then Lee must start again, rearrange his pawns in the moving picture game and change his system to coincide with the limitations of the camera. Often this entails bitter disappointment to the man who takes a pride in his work.

In the production of successful pictures of Western life performers who have dramatic ability and can ride are in great demand. Those not accustomed to the stage must be subjected to the most thorough rehearsals. They go over and over the work until the dramatist sometimes loses all hope of successful pictures. And then, too, one can never tell what a horse is going to do at the critical moment. In Western roles for moving pictures Lawrence Lee and Miss Casagranda are found among the leaders in the United States. Both are actors of better than average ability and it is conceded among the expert riders of the troupe that no one is more at home on a horse than the little Swiss girl. Lee, in addition, is an author of prose and poem and a playwright.

At the head of the troupe that has just completed the Younger brothers picture is Harry Clifton, cowpuncher and rough rider, who has been three times to Europe with Buffalo Bill and Dr. Carver. He was the horseman who won a $500 wager by riding a single horse from Chicago to Washington in twenty days. He was then connected with the "101 Ranch" show and continued on to Jamestown, where he was honored by special attentions for his great ride. Clifton has direct charge of the horsemen the troupe under Mr. Lee and in Younger brothers show took the p of sheriff. With him in the posse v James Mitchell, Chicago; Michael F ley, Bliss, Okla.; John Cronin, Mi City, Mont.; George Myers, Bozem Mont.; William Berrigan, Chica Benjamin Killackkie, San Antor Tex.; J. Jaspedson, San Marcial, M.; Jack Kenyon and Benjamin T pin, Chicago.

Lee took the part of Cole Young William Kellogg, Bliss, Okla., v Jim Younger; Charles McDona Lee's lieutenant in charge of troupe, was Frank Younger, and Ja LeBeau, of Pierre, S. D., the meml of the band who was shot down the doctor from an upstairs winde Frank C. Burton was the doctor a did the shooting. Other bandits w Jack Langtry, San Marcial, N. M., a Louis Talbot, San Antonio, Tex. Th there were Misses Pearl Day, sephine Williams and Agnes Ca granda, who are carried for femin parts. Charles Dean is the prope man of the troupe, assisted by Stuc Walters.

STOCK OF FOREIGN MAKERS.

	March 6.	March 13.	April 4.	April 17.	April 24.	May 2.	May 9.
Pathé Frères	1,150	1,149	1,138	1,190	1,180	1,143	1,215
Théophile Pathé.	70	72.50	63	63	55	56	65
Gaumont	275	280.50	285	280	280	280	279
Eclipse	618	630	487.50	440	420	439	425
Lux	130	131	118	105	96	101	100.50

The above table shows the fluctuations of the Bourse quotations which is the Parisian equivalent for our stock exchange. The figures represent francs and centimes per share. The most striking feature of the compilation, of course, is the tremendous difference in the price of Pathé Frères stock as compared with the others; invariably, the price of a single share of their stock will be found to exceed the aggregate price for one share of each of their four competitors. Again, while Pathé declined one from March sixth to thirteenth, the others gained from one to twelve; but from April fourth to seventeenth, while they lost an aggregate of sixty-one, Pathé Frères alone gained fifty-four. From May second to ninth, it will be seen, Théophile Pathé stock gained nine, while Gaumont, Eclipse and Lux went down one, fourteen and one-half, in the order named; in contrast Pathé Frères shows a gain of seventy-two.

Finally, taking a sweep from March sixth to May ninth, Théophile Pathé declines five, Gaumont gains four, Eclipse declines one hundred and ninty-three. Lux loses twenty-nine and one-half and Pathé Frères gains sixty-five.

AN ARCADE POINT.

The question as to whether an au matic machine with a slot for coins the front, a cavernous receptacle side and notice over its head, "N open for business on Sunday," can trusted to observe the provisions the Lord's Day act, is to be cons ered by Toronto's Deputy Pol Magistrate.

Upon the results of his considerati rests the decision as to whether t company which owns the machines much in evidence on the sides of te graph posts on the outskirts of t city is to be mulcted in a penalty the authorities or not. A test case w heard in the Police Court, but t president of the company argued th the notice over the heads of the m chines removed all responsibility f their transgressions on the Lord's D and placed them on the shoulders the persons who by the aid of an i sinuating copper contrived to lead t machine from the paths of rectitu This argument seemed so reasonat to the magistrate that he decided adjourn the case, and in the meantir he will think it over.

THE MAN HUNT

A SIZZLING SENSATION. EVERY SCENE THRILL. Read the Lecture. Get the Fil Ready Friday, June 5th. Length, 815 fe KALEM CO., 131 W. 24th St., New York Ci

A NEW ACT.

he following act has already passed House, a report from Boston, Mass., s, and will in all probability become aw:

No cinematograph, or similar apatus involving the use of combustible n more than ten inches in length, ll be kept or exhibited on premise d as a public building, place of public emblage, or place used for enterinment, whether said premises are lised or not licensed for entertainnts, unless such cinematograph or er similar apparatus has been inected and approved, and has on it a nbered metal tag, placed thereon by nember of the inspection department the district police, and until such cautions against fire as the district ce may designate, have been taken the owner, user or exhibitor of such matograph or other similar apparaexcept that in the city of Boston location of the cinematograph or er similar apparatus and any booth structure surrounding said apparatus ll be approved by the building comsioner, who may order such addiial precaution against fire as he may m necessary.

The district police are hereby emered and directed to inspect any matograph or other similar apparainvolving the use of a combustible film e than ten inches in length, which sed or kept on premises designated section one, and to make such rules regulations as they may deem necary for the safe use of such apparau

Any person keeping, using or exhibita cinematograph or other similar aratus contrary to the provisions of, or in violation of any rule or ulation made by the district police, in the city of Boston such regulas and requirements as are made by commissioner of buildings in acdance with the provisions of section , shall be punished by a fine of not than twenty-five nor more than five dred dollars.

No person shall exhibit or operate machine or other device for the jecting of pictures until he has reed a license so to do from an inspecof the district police. The fee for l license shall be three dollars. The inse shall be for the term of one year m the date thereof, but may be reved yearly without examination, upon payment of the fee of one dollar. e license may be revoked at any time any member of the district police, but person whose license is so revoked appeal to the chief of the district ce, whose decision in the matter shall be final. No such license shall be granted until the applicant has passed an examination similar to that required of applicants for engineer's licenses proving him to be thoroughly skilled in the workings of the mechanical and electrical apparatus or devices used in the presentation of moving pictures. No such machine shall be operated by gas.

"When a licensee under this act desires to have an assistant he must register the name, age, address and personal description of such assistant, on a form prepared for the purpose by the chief of the district police, and thereupon the said chief may issue a permit allowing such a person to be employed as an assistant to rewind or repair moving picture films or apparatus, and to assist the licensee in the booth or other place where the moving picture is operated, but such person shall not himself operate or handle any moving picture machine. No person under the age of eighteen years shall act as such assistant.

"All licenses heretofore issued for the operation of the said machine shall expire sixty days after the passage of this act."

Wherever you see moving pictures you see the VIEWS AND FILMS INDEX. Two Dollars per year, issued weekly.

GRAND RAPIDS LEGISLATION.

An ordinance, which closely resembles that now in force in Cleveland, Ohio, bids fair to govern matters shortly in Grand Rapids, Mich. It provides that the booth in which the machine is located shall be covered with one-eighth inch sheet metal so as to be absolutely fireproof. There must be a twelve-inch opening for ventilation purposes, while the entrance can be no larger than two by five feet, equipped with an automatic door which in time of danger will stay firmly closed.

The opening through which the operator views the stage must be no larger than twelve inches square and this too is to be provided with an automatically closing shutter. Non-inflammable insulation is demanded for all electric wiring and it is to be provided that separate switches to control the lights in the auditorium and the red exit lights be placed within reach of the ticket taker. Every machine must be equipped with a fireproof magazine for receiving and delivering the films.

It is further provided that all operators must be males of at least 18 years of age and before receiving their licenses they shall be compelled

Latest Productions of All Film Makers.

PATHÉ.

Don Juan	1,082 ft.
Arabian Dagger	459 ft.
Justice of the Redskin	557 ft.
Fire! Fire!	541 ft.
Lady Barrister	524 ft.
Family of Cats	393 ft.
Fish Preserving at Astrakhan	393 ft.
Mrs. Pimpernell's Gown	541 ft.
Tormented by His Mother-in-Law,	344 ft.
Weird Symphony	393 ft.
An Occasional Porter	328 ft.
Lucky Accident	492 ft.
Athletic Woman	754 ft.
Burglar's New Trick	426 ft.
Anti-Hair Powder	495 ft.
Hide and Seek	180 ft.
Story of a Foundling	426 ft.
In a Submarine	524 ft.
A Complicated Duel	328 ft.
Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.
Blind Woman's Story	688 ft.
Mountaineer's Son	459 ft.
Pretty Dairymaid	688 ft.
Artist's Inheritance	393 ft.
Stolen Sausage	295 ft.
Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.
Pretty Flower Girl	557 ft.
The Bargeman's Daughter	574 ft.
The Two Rivals	475 ft.
Each in His Turn	328 ft.
The Maid's Last Day	295 ft.
Spiritualistic Seance	262 ft.
In China (Hong Chu Fou)	442 ft.
Female Police Force	492 ft.
Gendarme's Honor	377 ft.
Students' Jokes	246 ft.

EDISON.

Skinny's Finish	605 ft.
The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.
The Cowboy and the Schoolmarm	950 ft.

LUBIN.

The Hand of Fate	670 ft.
Magnetic Vapor	345 ft.
Two Brothers of the G. A. R	600 ft.
Bobbie's Pet Rat	400 ft.
The Nearsighted Professor	310 ft.
The Greed for Gold	900 ft.
The Miner's Daughter	915 ft.
The Gallant Knight	585 ft.
Why He Signed the Pledge	700 ft.
The Near-sighted Professor	310 ft.
A Gallant Knight	585 ft.
The Great Jewel Robbery	820 ft.
The Automatic Laundry	361 ft.
The "Merry Widow" Hats	566 ft.

VITAGRAPH.

Romeo and Juliet	915 ft.
The Braggart	430 ft.
The Two Traveling Bags	430 ft.
A Husband's Revenge	465 ft.
The Salt Did It	465 ft.
A Fool and His Money Are Soon Parted	845 ft.
The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.
She Wanted to Be an Actress	360 ft.
The Flower Girl	335 ft.
Indian Bitters	405 ft.
What One Small Boy Can Do	450 ft.

KALEM CO.

Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.
Scarlet Letter	900 ft.
Way Down East	1,000 ft.

SELIG POLYSCOPE CO.

The Shadow of the Law	
East Lynne	
Damon and Pythias	
Not Yet, But Soon	
In the Nick of Time	
Troubles of a New Drug Clerk	470 ft.
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
Man in the Overalls	850 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

The Gentle Sex	750 ft.
An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.
Lord for a Day	889 ft.
Hypnotizing Mother-in-Law	552 ft.
The Juggler Juggles	418 ft.
Well-Thy Water	310 ft.

MÉLIES.

The Miser	900 ft.
Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.
A Lover's Hazing	468 ft.
The Catholic Centennial Celebration	950 ft.
In the Barber Shop	180 ft.
A Mistaken Identity	355 ft.

to undergo an examination at the hands of the board of police and fire commissioners in order that their competency may be established. The license when secured must be posted in a conspicuous place in the theatre.

Every building in which a performance is given shall open directly on the street and must have at least one exit besides the front entrance. No exhibition shall exceed 2,000 square feet in floor space. If located on a corner there must be four exits and then the floor space may not exceed 4,000 feet. No exhibition can be given in a building in which there is a gallery with seats unless such building is of brick. The seats in every exhibition room must be firmly fastened to the floor and no exit can be less than four feet wide and doors which swing outward are required.

It is provided that all aisles shall lead directly to the exits and that all seats are easily accessible to the aisles. Before any theatre is opened the proprietor must have a certificate from the building inspector showing that the building ordinances have been complied with.

Authority is given to the council to revoke any license upon a violation of one of the terms of the ordinance, the proprietor, however, to be given one day in which to explain matters. The provisions of the law apply to theatres, churches, schools and all public halls in the city in which moving picture entertainments are contemplated. A penalty of $50 fine for the first offense and not to exceed $200 for each succeeding offense is provided, together with an alternative jail sentence to not less than five or more than sixty days.

BAD PENS HURT.

Sam Bullock, of Cleveland, Ohio, sends us the following harrowing account of a "catastrophe." The reader is invited to note the "terrible" details, which appeared in the Cleveland Daily Leader of May 20:

"Presence of mind on the part of several passersby prevented a disaster last night when the Amusement Theatre, No. 5809 St. Clair avenue N. E., caught fire from an exploded moving picture film. Two hundred people were caught in a jam at the doorway in a mad effort to escape.

Several people were injured at the door before the panic was over. Helen Busch, twelve-year-old daughter of J. H. Busch, No. 1095 E. 64th street, was pulled from beneath the jam severely bruised. Edward Senchell, her rescuer, was cut and bruised. Lloyd Davis, the picture machine operator, jumped from a second story window and sprained his back.

"The fire started in the film room between the street door and the audience. A flash of flame filled the theatre. The people rushed for the two exits. At the front door the fleeing spectators jammed. Much the same situation as prevailed at the Collinwood school fire confronted the rescuers.

"Several passersby saw the danger and managed to pull enough people from the doorway to loosen the jam. Several were hurt before an entrance was made by men tearing out the entire front of the theatre. With this effective enlargement of the exit all escaped.

"Miss Gertrude Elson, No. 9745 Superior avenue, was cut about the head. Frankie E. George, nine years old, No. 7645 E. 87th street, sustained a bruised leg. Several women fainted in the rush when men trampled over them to escape.

"Those spectators who ran for the rear exit escaped without harm. The theatre attendants did their best to quiet the patrons and prevent the panic, but could not avert the mad rush for the exits. They helped many to escape by the rear door.

"The fire department put out the fire with but little damage to the theatre. The only injury to the building was to the front, which is badly damaged and almost entirely torn away."

"The pity of it," writes Mr. Bullock, "is that there is no law to reach an idiotic pencil pusher such as is herewith responsible for the injury thus inflicted upon a reputable firm and the trade in general; but the Cleveland Association of Moving Picture men will, before this is in print, present this reportorial Ananias with an appropriate *leather medal* as the boss prevaricator of the United States for the following reasons.

"A fire did consume a film owing to a crack in the shutter of the lamp house, said crack appearing unknown to the operator after show started. The operator is a licensed man and instead of 'the presence of mind on the part of passersby preventing a disaster' it was the coolness of this man, the pianist and the proprietors, Messrs. Brown and Frame. Lloyd Davis, the operator did not jump from the window, but as the fired film ran up into the magazine he tried to squelch it and failing broke the thread closing all apertures in the operating gallery, then coolly walked downstairs with the remaining reels in his burned hands and told the proprietors quietly of the fire.

"The house was full, capacity two hundred and fifty, and lined up to the curb waiting. Mr. Frame hastened to the centre and asked the audience to quietly leave that end by the rear exits, while Mr. Brown made a similar request from the front end of the house and the piano punisher kept up a vigorous pounding. Result, all got out without the least trouble; Mr. Frame on the rear exit and Mr. Brown on the front. Not a soul trampled upon and *not a scratch* on the front or doorways.

"One woman, when safely on the sidewalk, fainted, and the same lady fainted the Sunday previous while enjoying the show, she having recently undergone a long siege of sickness.

"To show the awful effects of the 'disaster' it may be stated that this show was running to the same audience in twelve minutes, not even the machine being damaged, except the magazine, which was instantly replaced from the stock in the basement.

"These facts this Munchausen inkslinger well knew, and as he has failed to make the *amend honorable* the presentation has been decided upon, with Mr. Brown as the presentor. Brown is naturally mad, cussing mad, at the injury to the firm's business, especially as the firm's three theatres are equipped in detail for the safety of their patrons.

"Yours truly,

"SAM BULLOCK,
"Mgr. The Grand, The Electra,
"The Amusement.
"Brown and Frame, Props."

THE MAN HUNT

A SIZZLING SENSATION. EVERY SCENE A THRILL. Read the Lecture. Get the Film. Ready Friday, June 5th. Length, 815 feet. KALEM CO., 131 W. 24th St., New York City.

"BARKER'S OWN PHRASE."

The New York Herald remarks that Europe, while being far behind this country in the mechanical end of the moving picture industry, has regarded it far more seriously and placed it on a higher plane. At the present time the British government has under consideration the advisability of forming a department, with a large staff of expert for the exact chronicling, by means of moving photographs of all importa public events.

The rapidity with which happenings great moment can be caught by the cam era and reproduced many miles awa with all their graphic reality has cause our genial friend Will G. Barker, wh recently visited this country, to coin th phrase, "An animated newspaper." H has conceived the notion of showin thousands of people, hundreds of mil away, the happenings of the days, ju as quickly as they might read verbal de criptions of them in their evening new papers.

"Just before I left England," said M Barker, "there was a South African ex hibition at Horticultural Hall, in Sout Kensington, which was opened by Kin Edward VII. Accompanied by anothe operator, I was stationed in the balcon and we cinematographed the entire pro ceedings. While His Majesty was mak ing a round of the exhibition my co league jumped into an automobile an hurried to the dark room, where th films were developed, and at the sam moment the King was returned to hi home in Buckingham Palace, two hour and twenty minutes after the actua opening of the exhibition we were show ing the entire occurrence exactly as i happened to a matinee audience at th Palace Theatre, some ten or twelv miles away.

"Perhaps our greatest success wa gained when our operator stood in th trenches at Casablanca and accuratel recorded upon films the fight betwee the French soldiers and the Moors. A the present time we have an operato with the expedition which is trying t reach the south pole, and, indeed, wher ever happenings of great moment ar expected there the man with the mov ing picture camera is sent by enterpris ing English firms."

PICTURES DO IT.

The Rev. Dr. Goodman of Atlanti City, got tired of preaching to mer women, when he knew all the time tha the men needed it ten times as much, an concluded that, in order to get the me to come to church, it is necessary t offer them some kind of entertainmen that will attract and hold them.

There is a way where there is a will and the preacher has made short work of finding it. He got up a lot of takin moving pictures illustrating the parable and interesting bible scenes, engaged lot of best talent from the vaudevill theatres in the town, bought pipes an tobacco enough to "go 'round," and is

sued his invitations to the men to come and be saved, and have a comfortable time about it.

LICENSE ORDINANCE.

Hereafter the Hoboken (N. J.) officials will have some hand in the opening of picture shows there, according to a new ordinance just published. It provides that "it shall be unlawful for any person or persons or corporation to operate, manage or conduct any theatre or vaudeville house, or any place where moving pictures are exhibited or displayed for profit or revenue, and which are commonly called nicolet, nicolodiums or the like, within the City of Hoboken, without license first had and obtained therefor from the Mayor and Council of the City of Hoboken. Said licenses shall only be issued upon written application therefor, and upon payment of the license fees hereinafter prescribed, and shall run for the term or period of one year from the date of issue. That every applicant for either of such licenses shall pay therefor the following fee: For theatre or vaudeville house license, three hundred dollars, and the sum of two dollars for the City Clerk as his fee for the issuance thereof. For moving picture show, nicolet or nicolodium or the like, the sum of two hundred dollars, and the sum of two dollars for the City Clerk as his fee for the issuance of such license. That any person or coporation violating any of the provisionss of this ordinance shall forfeit and pay a penalty or fine of fifty dollars.

GENUINE ABUSE.

The following newspaper account of a raid on a New Jersey picture show portrays, if entirely true, a condition of affairs most undesirable. Furthermore, this kind of conduct on the part of owners is most detrimental to the interests of the trade:

Having tried to get the Grand Jury to consider complaints he had received of open violations of the new theatre law in West Hoboken, and after notifying the West Hoboken police and Prosecutor of the Pleas Pierre P. Garven of the specific complaints he had received, and waiting for them to stop the violations of the law, Secretary Edward A. Ransom, Jr., of the Society for the Prevention of Cruelty to Children, visited West Hoboken and raided a nickelette where alleged violations of the law existed.

Ransom visited the Model Nickelette, at Syms street and Summit avenue, shortly before 5 o'clock in the afternoon. The place was going full blast. A man at a piano was playing "I'm Afraid to Go Home in the Dark" and motion pictures were being exhibited.

In plain view of any person who passed the place, in a box over the main entrance, a hole in which was opened to admit air, was an 11-year-old boy running the picture machine, a particularly hazardous job, as the moving picture films are highly inflammable, and must be handled with expert care to avoid explosion.

In the theatre were a number of children under the age of sixteen, some of them as young as six years, unaccompanied by parent, guardian or adult friend. The manager, however, had received a tip of the proposed raid from a friendly source, and while he did not have time to get the children out before Ransom entered, the grown persons present had assumed sponsorship for them. A woman, with three children sitting in the row of chairs with her, said that several little girls who sat at the back of her were also her children. All the children were of about the same age. Women and men in different parts of the place spoke up, when Ransom questioned children who sat alone, and said they were in charge of them.

One boy, who was 14 years old on March 30 last, was honest enough to repudiate the statement of a man who sat in back of him when he said that he was responsible for his care. The boy spoke up and said he did not know the man, and that he had entered the show unaccompanied by any person, had purchased his own ticket and had not been questioned regarding his age.

In a statement, made in writing later, he said his parents did not know that he had attended the nickelette. The boy who ran the moving picture machine is William Geissler, of 171 Summit avenue. West Hoboken, who will be 12 years old in August next. He said, in his signed statement, that he attended Public School No. 2, and every day in the week, except Saturdays and Sundays, worked in the nickelette from 7.30 to 10 o'clock.

"Saturdays and Sundays," he said, "I work from 2 o'clock in the afternoon until 11 o'clock at night."

"What are your duties?" he was asked.

"I run the picture machine," was the reply.

For his work he has been paid $3 a week.

ECONOMIZER PROGRESS.

The Star Theatre owned by M. J. Wiswell, Newport, R. I., has been equipped with the "HALLBERG ECONOMIZER." Mr. Wiswell says the light is brighter, steadier and better than ever before, and the "ECONOMIZER" has saved 65 per cent. on the Moving Picture lamp current bill, and the heat from the rheostat is done away with.

F. J. Howard, the prominent film and supply dealer in Boston, has installed three "HALLBERG ECONOMIZERS" in the New Bijou Theatre at Newport, R. I. This is one of the finest moving picture theatres in the country. It is owned and managed by Messrs McMullen & Homes. The three "ECONOMIZERS" are used for one double dissolving stereopticon and for two M. P. machines. The show is continuous, without intermission, and the installation is the most modern of its kind.

"EDENGRAPH" SALES AGENCY.

Mr. George Kleine made a flying trip from Chicago early in the week to finish negotiations that were pending between his firm and the Edengraph Manufacturing Company. Papers have been signed and Mr. Kleine has acquired by purchase the sole and exclusive Western Sales Agency for the Edengraph. Many expert operators visited the Edengraph office during the past week and all were delighted with the sample of the machine, admitting the inventor's claim that it is the "King of all Projecting Machines."

ON THE JOB.

It is reported that forty minutes after the Contich disaster, which occurred near Brussels, cinematograph camera men were busy recording the wreck on films.

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VIEWS & FILMS INDEX

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Latest Films of All Makers

Pathé Frères: "FISH PRESERVING AT ASTRAKHAN." In this extremely interesting picture we see the fishermen in their work of catching fish with nets and dragging them in by the ton. The first picture shows them drying and mending their nets and making ready to cast them. Next we see the beautiful harbor and their departure for the fishing banks. The men at the gallies pulling the big boats out into the stream, and lowering their nets. Then we see them dragging them and throwing the fish into the boats by the thousands, setting sail and returning to land with their wonderful cargo of all kinds and sizes of fish. This film is educational and those who are fortunate enough to see it can gain a great deal of knowledge, for it gives all the principal details of fishing as a large enterprise.

"JUSTICE OF THE REDSKIN," by Pathé Frères, shows a burly Indian and a little white girl in a meadow, and he in bis tenderest way is entertaining her by helping her to gather wild flowers, when their attention is attracted by a traveler who has lost his way and stops to inquire the nearest road to the tavern. The little child volunteers to direct him, and leads the way to the path, closely followed by the Redskin whose intuition warns him that ill may befall his little friend should he leave her alone with the stranger, so they both accompany him to the inn. They soon reach their destination and the traveler, tired and weary after his long journey, sits down and invites the Indian to partake of some refreshments. While they are enjoying same, the attendant, believing that the traveler has a large sum of money on his person, dopes the liquor, and soon both Indian and white man are under the influence of the drug. The miscreant loses no time in rifling the stranger's pockets, and while he is in the act, the child appears and is about to give an alarm when he seizes her, strangles her to death and proceeds to cover his grewsome deed by hiding her under some straw in a stable near by. We next see the parents of the child as they search for their missing daughter. Seeing the two sleeping men, they awaken them to inquire if they have seen the child. The traveler, on returning to consciousness, misses his money and accuses the Indian, who stoutly proclaims his innocence and starts at once on the trail of the culprit. He leads the bereaved parents to the spot where the little one is bidden and, as appearances are against him, he resolves to find the murderer and clear himself. We next see him on the trail of the murderer, whom he finally overtakes after many daring adventures. A desperate struggle ensues, but the Indian proves the victor and soon has his enemy bound hand and foot, and returns with him to the scene of the crime. Arriving at their destination he confronts the murderer with the dead body of his victim and then, taking the law into his own hands, carries the struggling villain to the precipice and is seen casting him into a stream where he sinks never to return.

Pathé Frères: "MRS. PIMPERNELL'S GOWN." The seamstresses in a large modiste parlor have just finisbed Mrs. Pimpernell's new dress. The head lady baving business to attend elsewhere leaves the girls to do their work unwatched. As in all such cases where the boss goes out there is very little work done while the eye of authority is not on. So in this case the girls have things their own way, and are royally entertaining a tradesman when the forelady suddenly returns. In the excitement that follows the announcement that the Madam is returning, they can think of no place to hide the unfortunate man only in the trunk with the dress. He quickly jumps in and the girls return to their work, so when the Madam steps in she finds everything as she left it. She immediately locks the trunk, giving orders to have it sent to Mrs. Pimpernell. In the meantime Mrs. Pimpernell grows impatient waiting for the dress and leaves, requesting the maid to send the dress to Mr. Pimpernell's office. It arrives shortly after she leaves, the maid proceeds to unlock the trunk and, to her great astonishment, finds the man imprisoned in it. The shock causes her to faint and, during her unconsciousness, the man places her in the trunk and sends it to Mr. Pimpernell's office. Shortly after being delivered, a burglar is seen rifling the office and, not being successful in finding any plunder, turns his attention to the trunk. He opens it, thereby allowing the woman to escape. There is a struggle in which she overpowers him, makes him a prisoner in the trunk, and calls the police who take it to the station. Upon opening it they find the burglar attired in the dress. He is soon landed in a cell and Mrs. Pimpernell finally gets her new gown.

"TORMENTED BY HIS MOTHER-IN-LAW," also by Pathé Frères. Mr. and Mrs. Well-married would be the happiest couple on earth were it not for the terrible skeleton in the husband's cupboard, his mother-in-law..... That dragon in woman's clothes always appears at the wrong moment, always says the wrong things and is therefore thoroughly hated by the young spouse. In this film we see the happy couple having lunch in perfect harmony when in comes wifey's mother..... The husband glares at his enemy and, the intruder having made a remark concerning the quality of the food, the infuriated husband seizes the soup tureen and gives the guest a good ducking. Still furious the young man goes out and, passing a café, thinks he will quiet his nerves with a soda. He orders the beverage but, as he is about to mix his drink, the bottle takes the shape of his abhorred mother-in-law. Desperate he grabs for his enemy and shakes her violently. Water comes rushing out of the bottle, and customers having been doused by the apparent lunatic, he is compelled to leave. Arriving before a moving van our friend looks into a mirror leaning against the vehicle, and again he beholds the fiendish face of his wife's parent. Kicking viciously at it the glass is smashed to atoms. From there he goes on to where a pretty girl is sitting on a bench and, seeing an opportunity to forget his woes in a little flirtation, he bends over to talk to the girl—but horrors! again Mother-in-law is glaring at him. The poor man, balf crazy, rushes to his home once more and, seeing the picture of the accursed woman hanging on the wall, takes an old regiment sword from its scabbard, slashes viciously at the innocent portrait and has soon cut the fat grinning face to pieces. Exhausted he lies down and is soon in the land where mother-in-laws are not permitted to enter.

In "LADY BARRISTER," by Pathé Frères, a woman attorney is seen in her apartment with her poor henpecked husband, who is more like her man servant than her better half. She is so taken up with her studies in law that she finds no time to bother with household duties, thus putting the burden on her husband who is compelled to take care of the baby, clean the house, do the cooking and be on hand, ready to answer whenever the wife calls on him to attend to her wants. Things do not run very smoothly however, which is not at all surprising, so she finally decides to take a hand in the domestic affairs herself. She makes an attempt to care for the baby, but gets interested in her books and forgets that the child is living. Then she goes into the kitchen to cook a meal but makes such a bad job of it that she finally decides to let her spouse continue in his capacity of cook and nurse. Soon she is summoned to her office by a hard looking criminal who is in trouble and wants her to defend his case. She leaves her husband in the dining-room caring for the child, and hurries to interview the client. The husband's curiosity aroused, he pecks through the keyhole and soon becomes furiously jealous as he sees the client in familiar conversation with his wife, so bolts in and orders the man from his house. The next scene is in the court room when the lady Barrister arrives with her client. A female friend being also in the court room becomes jealous on seeing that her friend's lawyer is a woman, so it is not long before a free for all fight and hair pulling match takes place. The husband packs the baby in a trunk, starts for the court and arrives just as his wife has won her case; and, in the excitement, leaves it there. The old judge finds it and, discovering the contents, sends it to the parents. When they arrive home the female lawyer has come to the realization that her domestic duties are more to her than the study of law and takes her baby to her heart and promises her husband that she will devote the rest of her life to her family.

"WEIRD SYMPHONY" is another new film by Pathé Frères. People who live in a flat and have musical neighbors on all sides of them who insist on giving concerts at all hours when one is trying to catch a wink of sleep, can appreciate this funny film. We see Mr. Mizzle and his friend entertaining themselves with music, much to the discomfort of the other occupants of the house. They are highly amused and are thoroughly enjoying themselves, but it gradually wears on the nerves of the neighbors until they all begin to dance as if by magic. From every floor they pour into the flat whirling and waltzing, and all the furniture joins in the wild saraband until the whole place is in an uproar. Mrs. Mizzle returns and is horrified at the state of affairs; she makes short work of the revelry by putting a stop to the music and unceremoniously clearing all the merry-makers out, and soon order is restored.

In "ARABIAN DAGGER," by Pathé Frères, we see an old couple outside of their simple country home when an Arabian peddler comes along selling trinkets and other notions. The old man purchases a dagger and, placing it in the drawer of a table outside of the door, goes in the house. His son, a worthless vagabond, is just coming out on his way to the village wine-shop when he sees where the old man placed the knife. At the tavern the loafer meets a companion, and they are drinking and carousing when a stranger happens in and shows them a quantity of money he is carrying. They form a scheme to waylay the old traveler and rob him. While the young man goes home and steals the dagger from its hiding place the other couple get the old traveler drunk. He is soon on his way, closely followed by the pair of ruffians who overtake him in a lonely spot in the woods and waylay him, sinking the knife in his heart and in their hurry dropping the knife. They make away and divide the spoils. Two farmers come upon the body and summon the police, who recognize the dagger as one sold by the Arabian vender. They find him and he recognizes it as the one sold to the old peasant that day. They go to the old man, show him the dagger and tell him of the awful crime that has been committed and are just about to lay the blame on him, for the deed was done with his knife, when the son appears on the scene and confesses his guilt to his father. The old man, infuriated at the shame and disgrace brought on his old gray head, seizes the knife and plunges it into his son's heart, leaving him dying in his mother's arms while he goes with the officers to answer for his crime.

Another new Pathé film shows a "FAMILY OF CATS." One will have to see this film in order to appreciate it, for it is a very difficult matter to describe the many funny antics of the cute little rascals. We see the little kittens in all sorts of poses, and playing all kinds of tricks. One picture shows several who have taken up their abode in a tall silk hat, while another sits in a stine and still another is seen in the body of a guitar. We see them playing all kinds of tricks, eating their dinner and having good sport with white mice. Their little interesting faces will amuse every one that sees them, old and young, for they are all a fine selection of cats.

"DON JUAN," by Pathé Frères. In this beautiful film we see the great Don Juan in his many escapades and in his conquests over his rivals in his love affairs. The first picture shows him at a grand reception, overhearing the girl he is in love with making an engagement with his hated rival, telling him to come to her when she gives a signal from the window. Our hero lies in wait the next night, follows his victim heavily masked, and approaches him as he is waiting to be called by the girl. They engage in a controversy and end by fighting a duel in which Don Juan kills his rival. When the maiden gives the signal for her lover to come to her Don Juan goes in instead and makes ardent love to her before she discovers his identity. When he tells her of his nefarious crime and forces his attentions on her, she seizes a dagger and plunges it into her body while he escapes. The next picture shows her after she has recovered and we see her father placing her in a convent, to be out of her wooer's reach. Don Juan and a friend come and, summoning the good nun to the door, tie her and secure the keys; they make their way to the girl's apartment and carry her away to his home. The father calls at the convent and discovers the girl is gone, traces her to Don Juan's house and appears as the young man is making ardent love to his daughter. Infuriated at his boldness, he denounces him and demands the surrender of the girl. They fight a duel in which the father is killed, thus adding another death to the record of the so-called young hero. We next see the girl at her father's tomb when she is approached by her old lover, and he, in his gallant and winning way, is soon forgiven by the maiden for the sorrow he caused her. He takes her back to his apartment and is making love to her when the ghost of her departed father appears and, denouncing Don Juan, orders him under pain of death to cease his attentions to the young lady. We see Don Juan cringing at the feet of the father and, when he raises his head, the figure has disappeared. The last picture shows us Don Juan at the tomb where the statue of the father has come to life and is denouncing him and showing him the vision of the funeral of his daughter's lover whom he killed, and the daughter passing him with scorn. Don Juan is seen begging forgiveness for his many deeds when he disappears in a flame, while the young lady comes peacefully to place a wreath on her father's tomb.

"THE MISER" is Méliès' new film. In a plainly furnished room, an old miser is counting his gold. Beggars knock at his door for alms, but he dismisses them all with a cold shake of the head. Feeling that his wealth is insecure in his house he takes it to an old ruined castle on the hill. On his way, some merry-makers observe him and follow after to annoy him. While he is concealing his money in the pavement of the ancient hall, these people appear to him dressed up as ghosts and force him to abandon his idea of leaving his treasure there. He then enters the garden and buries his box near a bush. But his hiding place was known to them for they followed him unawares. They dig up the money. The old man returns presently and discovers his loss. He calls for aid and promises a reward for the return of his wealth. The young people give it back. Overjoyed, his eyes glisten at the sight of the coins. But when he starts to distribute some of them as a recompense, he shrinks back, and departs without keeping his word.

The eccentricities, and also the "just inhuman" things that women often do are the topic for a new Essanay film, entitled, "The Gentle Sex." First is pictured her pilfering propensity: hubby comes home, and no sooner enters the house than his wife who has been selecting bargains from the newspapers, pounces upon him and asks for money to go shopping. Of course hubby gives over, after much persuasion, but this is not enough for wifey. She sneaks to hubby's room while he sleeps, and from his pockets extracts all the remaining money he has. She is next seen going to get the bargains, especially a paper of pins reduced from 5 c. to 4 c. She goes to the expense of hiring a cab, and arrives at the store; a bargain scene is being enacted, where fifty women are rushing, crushing and pushing to gain advantage of this great reduction of one cent. Then are shown various scenes, such as women getting off and on a street car; each one endeavoring to pay the fare; sticking a parasol in everybody's eyes; slowness in buying a railroad ticket, thereby causing everyone to miss the train, and other scenes equally as natural.

Kalem's "MAN HUNT" opens with a typical Western ranch scene, where jolly cowboys are wrestling and sporting about, awaiting supper call. The heroine of the story, Rose, appears with a black pony to take a letter to a distant post-office and bring back a packet of bills for the week's pay roll. She mounts her steed and is away for a gallop over the prairie; a superb rider, her father and cowboys look after her with pride as she dashes off. Now is shown the front of the prairie post-office. A pony express rider comes galloping up, leaves his bag of mail and after swapping news is off again. Rose now arrives, and all of the men are attention as she pulls up; one takes her letter; the postmaster comes out with the precious bag, and with

cheerful greetings to all she starts back toward home. In the next picture a Mexican half-breed, a desperate looking wretch, is caught cheating at cards in a ginmill and the cow-punchers kick him bodily out of the bar-room. He is staggering from liquor and after mounting his horse with difficulty rides sullenly off, being promised that he will be dealt with harshly by the cowboys should he become too visible. He is seen out on the highway repeatedly consulting his pocket flask when he hears a horse coming. In a hurry and unsuspecting, Rose rides into view, unaware of the presence of the vile Mexican. In a twinkling, the brute instinct in him conquers the stupor of bad whiskey, and he springs at her, digging his talons into her soft throat as he drags her from her horse. She struggles with him heroically but in vain. Her pony, frightened, dashes home riderless. The bewildered father and the boys stand aghast in wonderment, but soon comes Rose half fainting and staggering and she falls into her father's arm. Just a word, and he understands the fearful story. Leaving her in her mother's care, the father calls the men together; they quickly understand, and with spurs dug into their horses flanks they are away on the trail. Over the prairie they go, not sparing their steeds. Suddenly as they turn into a copse they come upon the greaser, puffing a cigarette. At bay, he quickly draws his gun and fires twice. He is quick to mount his horse and is away riding like the wind., the posse riding like fury after him. He gains on them and near a thicket abandons his horse and plunges in. The posse promptly follow and stick to the trail. Down the side of a ravine they go, and when the Mexican reaches the bottom he crouches behind a bowlder. He shoots the first man that comes down, but no more. They spring upon him from every side and overpower him. Back to the house they take him where the frenzied girl identifies him. They already have a lariat about his neck and sentence of death is pronounced. The kicking, struggling body is hoisted aloft and 'mid a cloud of smoke from the revolvers of the cowboys, it is riddled with bullets and left to rot.

The latest film by The Vitagraph Company of America is entitled, "ROMEO AND JULIET," A Romantic Story of the Ancient Feud Between the Italian Houses of Montague and Capulet. "Romeo and Juliet" is the only Shakespearean tragedy written round a love story. It is a picture of love as it is found even to-day, embracing the whole circle of affection from childhood to old age. The story itself is a familiar one and in treating it we have divided it into nine scenes, as follows: Scene 1—Capulet introduces his daughter, Juliet, to Paris, her future husband. Scene 2—Romeo, son of Montague (Capulet's enemy), enters Capulet's house during a masked hall and there meets Juliet. Scene 3—Love at first sight. Scene 4—The secret marriage of Romeo and Juliet in Friar Lawrence's cell. Scene 5—Infuriated by the death of his friend, Mercutio, Romeo fights and kills Tybalt, a kinsman of Juliet, and is banished by the Prince. Scene 6—Capulet insists upon Juliet's marriage to Paris. Scene 7—"Take this potion and for two days you will be as dead, then I will come to the tomb and awaken you." Scene 8—Hearing of the supposed death of Juliet, Romeo buys poison and prepares to kill himself. Scene 9—Juliet recovers from the effect of the potion, and, finding that Romeo is no more, joins him in death. This, the most beautiful of Shakespeare's plays, has been magnificiently staged, gorgeously costumed, and superbly acted by a large and competent cast. Particular attention has been given to detail and scenic effects. The photography is perfect and numerous scenes are beautifully tinted.

"THE BRAGGART," or "WHAT HE SAID HE WOULD DO AND WHAT HE REALLY DID" is another new film by the Vitagraph Company of America. That a barking dog seldom bites is emphatically demonstrated in this picture. A big burly fellow, the braggart, is the center of an admiring group of females to whom he is relating his exploits, exhibiting at the same time different medals presented for acts of bravery. The conversation is interrupted by music from the street. The ladies object to the noise and the braggart tells them he will stop it. He succeeds, for the disturber proves to be a poor little girl playing a mandolin, whom he brutally chases away. He returns to the parlor, is telling of other brave deeds, when two ferociously looking Italians stop in front and start grinding a hand-organ. The brave man jumps up, rushes threateningly to the Romans, but as he catches a glimpse of their savage faces, his courage gradually fades. He cringes, gives each a couple of dollars and slinks away. Two young ladies are walking along the street when a couple of rowdies speak insultingly to them. Our champion happens along, is told of the occurrence, and starts off to make an example of the two thugs. One glance at his opponent is sufficient. All the fight in him quickly disappears, and after treating them, he sneaks off. A neighbor beats our brave man's son, and the father starts out to do the neighbor up. This man is not of the scarey kind, however, and is just as ready to fight as is the blower, so the encounter ends in words. Reaching home our friend is met at the gate by his wife who is too frightened to speak, and can only point in alarm to the rear of the house. The husband rushes off and finds two tramps rifling the ice-box, helping themselves to chicken, pie, etc. The chesty individual arrives, and immediately wilts. He gives the two tramps a drink, allows them to help themselves to his cash as well as to the refreshments. Our boaster now enters the dining-room. From the next room comes a terrific noise. The cook, an enormous woman, is on a rampage, defying his wife and her mother. The conquering hero enters, strikes an imposing attitude, and is quickly vanquished by the servant. By this time the braggart is a total wreck. His wife and mother look over what is left of him, and then and there he vows never again to tell of what he is going to do.

"THE TWO TRAVELING BAGS," or "The Adventures of Percy White and Pauline Wells" is also a very good new film by the Vitagraph Company of America. In the reading room of a country hotel two people are observed at the writing table busily engaged. The gentleman looks up and catches the eye of his companion, who is a pretty looking young woman. To more fully explain the events which are to follow we show the letter sent by each. The first reads, "Dear Wife:—Home to-morrow. So glad to get back. Bringing you a pleasant surprise. Your affectionate husband, PERCY WHITE." The other reads: "Dear Hubby:—Home to-morrow. Longing to see you. Bringing a little remembrance. Your loving wife, PAULINE WELLS." Both finishing their letters at the same time, get up and unconsciously a mild flirtation begins and after a short tête-à-tête the two part. The next day at the railway station passengers and trainmen are walking about. Mrs. Wells arrives with a traveling bag marked very plainly "P. W." She enters the car and almost immediately Percy White comes in carrying a similar traveling bag also marked "P. W." The couple bow to each other and take seats on opposite sides of the car, Mrs. Wells reading a book while her companion peruses his paper. Both have been watching each other from the corner of their eyes and finally Percy exchanges his paper for Pauline's book. They begin to converse across the isle. The lady makes room in her seat for the young man. He brings his bag over and takes out some fruit which he shares with the lady and places his bag opposite the other one in the rack overhead. The journey is pleasantly finished and at the station the young people part, each in a different direction. Mrs. Wells drops her card which Percy picks up and puts in his pocket. At the "White" apartments Mrs. White is busily engaged sewing when the bell rings. She jumps up, runs to the door and fondly embraces her husband as he enters. He places the bag on the table and after teasing her unfastens it to give her the "pleasant surprise." He pulls out a lady's night-dress, a pair of silk stockings, a corset and a pair of garters. She shakes the articles angrily in Percy's face while he stands back utterly dumbfounded. He tries to explain but his wife storms about furiously, then rushes out of the room. The poor man sits down, picks up the articles and stares at them in astonishment. All of a sudden a light seems to dawn upon him. He pulls the card out of his pocket, looks at the initials on the bag, puts the things into it and rushes out, leaving the card, however, behind. The wife returns, sees the card and missing her husband starts off in pursuit. At the Wells home still more trouble is coming off, Mr. Wells is in his parlor smoking and reading. From time to time he consults his watch. A ring at the bell is followed by his wife's entrance. They embrace and sit down and converse. Mr. Wells is showing marked anxiety to have his "little remembrance." He finally opens the bag, pulls out a pair of pajamas, man's socks, etc. He springs to his feet in a fury, storms up and down the room, his wife expostulating and pleading with him. At this moment there is a ring at the bell and Percy White dashes in brandishing the other handbag. Wells demands an explanation from his wife. She and Percy both endeavor to speak at the same time. Mrs. White now rushes in and all hands begin talking. In the midst of the turmoil Percy spies his own bag on the sofa, grabs it, shows the two "P. W's," and matters are cleared up. After distributing the proper tokens the women sit down and talk confidentially while the men shake hands and have a smoke and a good laugh over the general mixup.

"THE HAND OF FATE" is the latest film from the Lubin Studio. In western Montana a rugged cowboy named Jack is enamored of the daughter of his employer and one day during the breaking in of some mustangs, receives a broken arm. A Mexican rascal who also secretly admires the girl comes in and tries to force his attentions on her, but is repulsed by her father. He secrets himself for a moment and treacherously stabs Jack in the back. The girl now saddles her horse and gallops off to acquaint the cowboys of the crime, and meeting them at their camp they instantly start to overhaul the "greaser." During a terrible thunderstorm the Mexican has meantime reached the house, with a fiendish impulse he climbs inside to finish the cowboy with a knife stroke but is frustrated by the will of Jehovah whose lightning bolts strike him dead in his villainy.

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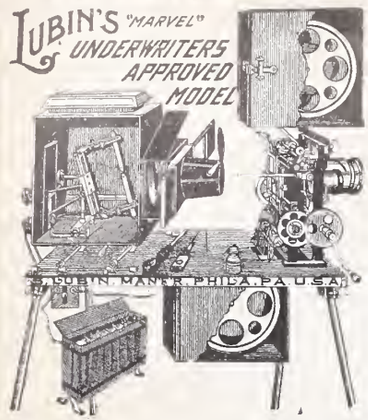

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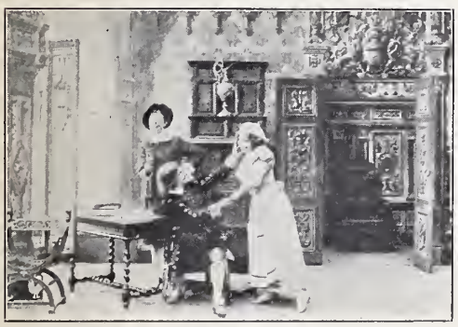

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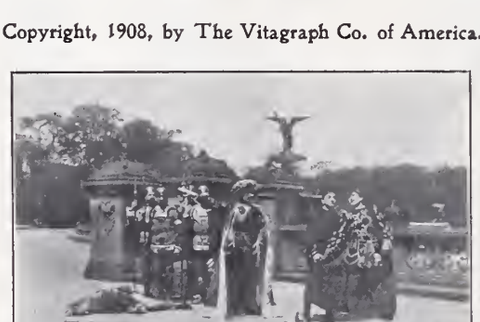

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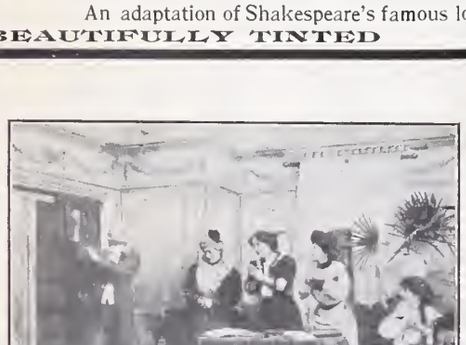

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BREAKING THE BONDS OF LOVE.—At last unable to hold so much love in such a slender body, he decides to break away from it all—Out under the tent he goes and off through the woods—His female charmers are not so easily shaken off and chase after him.

OVER THE HILLS AND FAR AWAY.—The skeleton chases down a village street and to the hills—Over the cliffs he climbs followed by his fair admirers—He slips through tbe iron gates of a private park while his followers climb over the fence—Down through an avenue of trees and over to a summer house where the living skeleton sees an opportunity to escape by climbing the roof of the summer house—He is quickly spied by the bearded lady who soon climbs after him—He leaps for liberty hut is caught beneath tbc entire lot of female charmers—He, being no bigger than a match, crawls out and away he goes again—Into a wood pile he creeps and slips out through the cracks on the other side.

HIS FINISH.—At last unable to evade the fleet fcet of love, he becomes desperate and makes one grand resolve—He leaps into a lake and drowns his sorrows, while his numerous admirers on the hanks weep and wail at the sad finish of Poor Skinny.

No. 6357 Code, Velgjes Length, 605 ft. SHIPMENT, JUNE 3rd, 1908.

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THE PAINTER'S REVENGE

AN EXCITING COMEDY SUBJECT

Synopsis of Scenes.

PAINTING THE SIGN.—Two painters at work on fence sign—The assistant goes for refreshments for the lunch—He proves to be too slow for the boss painter who scolds him for his laziness and refuses to give him any beer—The assistant decides to be revenged—When his boss is not looking, he mixes some paint with the beer—Tbe painter takes a long drink and soon feels the effects—He discovers the trick and boots the assistant—In his agony he finally falls asleep.

THE PAINTER'S DREAM.—The brushes get busy by themselves and do the work of the sleeping painter unaided by human endeavor—Soon the sign is painted—It is a girl reclining on a crescent moon—Slowly she comes to life—The assistant makes love to her—The painter is jealous and drives him away—For revenge, the assistant paints black stripes all over the new sign—The boss grabs a bucket of white paint and endeavors to obliterate the black stripes.

A STUDY IN BLACK AND WHITE.—A baby in its carriage—Assistant paints it black—Boss paints it white again—A park bench is painted black—A gentleman in wbite duck suit sits on it—His clothes are spoiled but the hoss painter tries to paint out the black stripes—A charming girl asleep on a bench—The assistant paints on her face a French moustache and goatee—The painter arrives and proceeds to paint them out—Two lovers wrapped in tbc bliss of a "Soul kiss"—The crazy assistant paints her dress with black stripes, while the painter endeavors to efface them—And still the lovers are oblivious of all that has transpired—The assistant paints black stripes on the sidewalks, while the boss proceeds to rectify the damage by painting out the black stripes—A white horse becomes the next victim—They return again to the board fence—A quarrel ensues and a lighted cigar is thrown into the paint bucket—An explosion follows—Up goes the painter and his assistant through the clouds—They arrive on the moon—The assistant paints the moon with black stripes and the boss paints them white again—The crescent moon tips them off and they descend with a bump—The painter awakes to discover that after all it is only a painter's lazy dream.

No. 6356 Code, Velghout Length, 745 ft.

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CURIOUS MR. CURIO

Synopsis of Scenes.

MR. CURIO GETS CURIOUS.—Professor Knowledge is disturbed from his morning meditation by the arrival of his old and dear friend, Mr. Curio—Mr. Curio at once becomes curious regarding the various collection of strange and odd implements of war and peace which adorn the walls of the room—Mr. Curio discovers an ancient pair of handcuffs—Nothing will do but he must try them on—The professor satisfies his curiosity by locking them on his hands behind his hack—While laughing over the idea, the maid announces a mcssenger at the door and the professor goes to ascertain what the message is—A boy hands him a note which seems to greatly agitate and surprise him—The professor picks up his hat and starts down the street forgetful of his friend whom he has left handcuffed.

FROM CURIOUS TO FURIOUS.—Mr. Curio takes the matter pleasantly for a while, but as time passes and the professor does not return, he becomes furious—Knocks over things and calls for the maid—Struggles to get his hands loose—In ill-humor, he leaves the house in search of a locksmith—Hurrying down the street, Mr. Curio meets two lady acquaintances who extend their hands in greeting—Both surprised and shocked that Mr. Curio does not rcspond—Meets a friend and shows him his hands locked behind his hack—His friend thinks it a huge joke and releaving Mr. Curio of his cigars, leaves him—He accidentally bumps into a man at the corner—The latter kicks him for his awkwardness and poor Curio is helpless to defend himself—A crook passing by sees the opportunity and at once rifles Mr. Curio's pockets of all his belongings—While fleeing from the crook, his silk hat comes off and the boys at once proceed to kick it around.

WORSE AND MORE OF IT.—At last, he sees a blacksmith's shop and induces the blacksmith to file off the handcuffs—The smithy while at work doubts Mr. Curio's storv—Calls the police—A tussle ensues—Mr. Curio breaks away—The smith wakes up a sleepy policeman and they hoth start in pursuit of Mr. Curio—The latter meets an old maid in the park—He explains his predicament to her—His condition is her opportunity and she makes violent love to him—Releasing himself, he starts down the street followed by the old maid with the policeman and smithy in close pursuit—Mr. Curio comes to a tool hox and with the help of a workman tumbles into it—Locks him in as a prisoner until the policeman arrives and arrests him—On the way to the police station they are met hy Professor Knowledge, who explains the situation—Releases Mr. Curio—Thus Professor Knowledge and Mr. Curio part company never to be friends again.

No. 6355 Code, Velgdrevel Length, 680 feet SHIPMENT, MAY 20th, 1908,

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No. 6351—Nero and The Burning of Rome.	**Code Velerwegen.**	**Length 1,025 Ft.**
No. 6350—Tale the Autumn Leaves Told.	**Code Velero.**	**Length 805 Feet.**
No. 6349—The Cowboy and Tbe Schoolmarm.	**Code Velerhande.**	**Length 950 Feet.**
No. 6348—A Country Girl's Seminary Life and Experiences.	**Code Veleras.**	**Length 1,000 Feet.**
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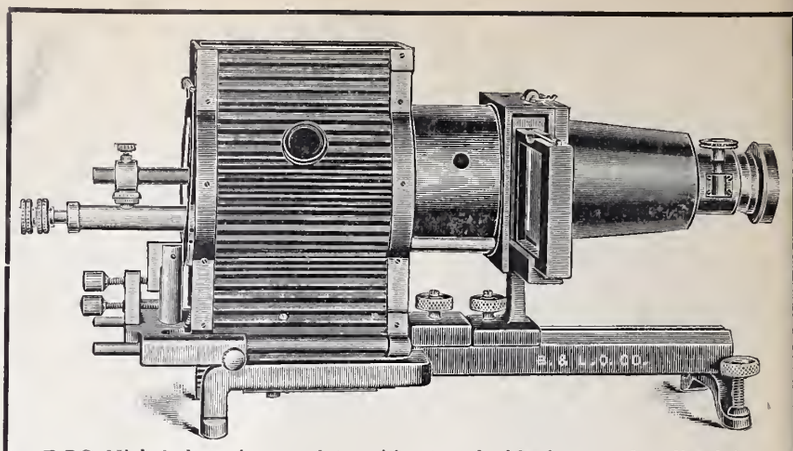

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"The Hitland Slide Company has been selling off its old slides for $3.00 per set. This is raising a rumpus with manufacturers who hold to the price in which there is a profit, as letters are pouring in to them from their patrons demanding a cut in the price because one establishment that has discontinued manufacturing has sold out its stock for a cut price.—*Moving Picture World.*"

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WRONG No. 2

"The Helf & Hager Music Publishing Company, of 43 West Twenty-eighth street, recently sold a lot of old slides (broken sets filled in) to a Chicago film agency with branches in Salt Lake City, Utah; Memphis, Tenn.; Evansville, Ind., and Omaha, Neb., at $3.00 per set. The people of the West will now no douht be regaled with illustrated songs, the sets of which will contain a miscellaneous lot of junk from every slide shop in America. The firm who bought these slides has been complaining that its slide service was just self sustaining, and has been notifying the makers of original slides with letters that contained suggestions that unless they could come down to $3.50 per set and give free music they could cancel the subscription of that house. As near as we can find out every maker of original slides cancelled the subscription. This house is not the only one trying this ruse on the slide makers. It is reported that the Hitland Slide Company and the Helf & Hager slide establishment have discontinued the manufacture of lantern slides and from all accounts will not resume it. But they have raised trouble in the slide market by exciting the cupidity of certain film renters who use them to try and depress the price of the product of regular makers. Most of the junk slides sold to the Chicago film agency had been used but little except by singers paid a salary by the song publishers.—*Moving Picture World.*"

These slides are perfect in every detail. The assortment numbered forty (40) songs, thirty-eight of which were manufactured by prominent slide makers, viz. Scott & Van Altena, Al. Simpson, DeWitt C. Wheeler, Moore Bond & Co. and Van Allin Company, etc. ONLY TWO SETS were of Hitland's manufacture.

WRONG No. 3

"New York, May 5, 1908.

Editor Moving Picture World:—The Hitland Slide Company has, through the decision of its proprietors, The Helf & Hager Music Company, come to the conclusion that the old adage: "Let the shoemaker stick to his last," is a true and trite one, and that their experiment in making lantern slides was only an illustration of the truth of that adage. Last Monday they discharged the last two employees left in their slide shop, stored the belongings in a closet under the stairway and locked the door. Common report on the street says that the cost of the experiment in excess of the actual value of the goods manufactured, which was not great either in quantity nor quality, runs up into the thousands. Their experience is only another illustration of what it costs to "butt in."

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"When The Springtime Brings The Roses, Jessie Dear." $5.00 per Set.
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36 East 23d Street, New York

JUNE 13, 1908
WHOLE NUMBER 112.

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VIEWS AND FILMS INDEX

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 22. JUNE 13, 1908. WHOLE No. 112.

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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JULY THE ELEVENTH.

It is now known that on the eleventh of July the members of the Film Service Association will convene in New York City.

This convention should be entirely different from those which have preceded it. The question of the former meeting was "What shall we do?" while this time each and every man will say, "This have I done!" The probation period of the Association's rules is now over and each member knows how he has fared under the new regime; he should be prepared at the convention to make such demands and make them with such certainty as will remove from his path whatever stumbling blocks the amalgamation has placed there.

The corridor of the hotel, as was the case at former conventions, will be the real forum for discussion. Many there are with grievances who have been too timid to give voice to them by pen, and are also too retiring to declare themselves on the floor at the meetings. But in the corridor, tête-à-tête, have been presented and discussed in one hour more problems of the moving picture business than in the three-day sessions in the assembly hall. At the coming convention, then, we may expect a change in the nature of these discussions; the timid who have lost by the schedule will no doubt be made bold by their losses and we may hear from them; instead of figuring and calculating on what *might be done* to improve matters, as was done at Buffalo, the calculations will be on what *has been done* and what its effect has been.

From a general view of what has transpired since Buffalo, it is plain that there is a specific demand to be made of the body which is to be based on the absolute necessity of removing competition. Whether this will be the removal or modification of the schedule or not is of minor importance, although it is hard to conceive of any other remedy; but the task of *perfecting the Association* is before them, and nobody will do the work of disposing of it but themselves. The Middle West has been clamoring for a convention and the East has need for one; what will be accomplished?

TOO MUCH CREDIT.

We like to hear and read anything that tends to elevate, praise, or promote the interests of the moving picture business, but with many others we draw the line on exaggeration, therefore must take exception to a recent article by our worthy friend, Mr. Hector J. Stryckman, in the Show World. To the majority of people not directly interested in the business the article must be a revelation of amazing qualities. They must think the business of manufacturing, handling and exhibiting films has ascended to a rank second only to the Standard Oil trust and that the financial returns and profits are on a corresponding scale. Somebody has been pumping it awful strong into the writer of the article to which we refer. If such is not the case, he is smoking something we would like to try should our funds get down towards the low water line.

In the first part of the pipe dream the attitude of certain saloonkeepers towards moving pictures is considered and apparently in all seriousness the recently reported scattered victories of the Prohibition party are attributed to the pictures. It is gravely asserted that the brewers have been thrown into consternation by the advancement given to the Prohibition cause by the pictures.

It cannot be denied that nickelodeons and similar places of business have to some extent cut into the revenues of the saloons, but that the saloonkeeper has really had occasion to treat the pictures in the light of a dangerous competitor is a proposition that is pretty well enveloped by doubt. Recreation is certainly essential to life, but the human race will tire of it as well as it tires of anything else. In small towns where nickelodeons were unknown before the current year the pictures have become a novelty with wonderful power of attraction. As a result many faces have been missing from the saloon bars and their owners have flocked to the "show," in consequence of which the saloonkeeper has felt a decrease in his receipts. The fact remains, however, that more nickelodeons than saloons have gone out of business, and it is likewise notable that the increase in the Prohibition vote during the past year has by no means kept pace with the patronage accorded the moving picture places. True a man who used to spend 25 cents over the bar can now only give the saloonkeeper 5 cents, because he is obliged to spend 20 cents to get himself, his wife and his two children into the nickelodeon. But what did the saloonkeeper do before the pictures came to town? He certainly got nothing when a regular show came along, and the husband and father was obliged to give up his entire quarter in order to get a seat in the gallery, and leave his wife and children home at that.

But how about the man who used to put a dollar into the theatre for himself and wife, and when the play was half over go out and give the saloonkeeper one of his remaining dimes or nickels for a drink "between the acts"? Since the advent of the nickelodeon he is now enabled to get two reserved seats and have more than enough left to get a drink between each reel, and that the saloonkeeper gets a good part of the surplus is beyond contradiction, for it is a certainty that the pictures some of the nickelodeons exhibit are enough to drive any man to drink.

The nickelodeons have had no more to do with any advancement the Prohibition party may have made in certain localities than they had with the advancement of the Japanese in warfare, and the arguments to that effect made by Mr. Stryckman are as weighty as his estimates regarding the money spent and made in the picture business. His statistics are of an exceedingly elastic nature. He says there are 150 film exchanges and they buy from the manufacturers annually $4,000,000 worth of films, from which they derive a rental of $8,000,000. Ye gods and little fishes! That means that on the average each exchange spends for new films an average of over $26,000 a year, or, at the rate of ten cents per foot, buys 260,000 feet of film. Only those acquainted with the film business can fully appreciate the enormity of nonsense embodied in such an estimate, particularly when it is known that there are not in existence 150 actual film exchanges in this country. There may be that many listed, but the number includes branch exchanges which, as a rule, make no purchases but are supplied by the parent exchange with new or old subjects, as occasion and the field require. Some of the exchanges on the list never see a new film, but make a business of buying the cheapest secondhand junk that can be found and "piking" the rental field. Some exchanges are buying as high as 400,000 to 500,000 feet of film a year, and some of the leaders in the business exceed these figures, but put these purchases as high as you please, you cannot verify the pipe dream average. In estimating the film business in round figures one is treading on treacherous ground. It takes a great many feet of film to run up to four million dollars. For instance, suppose each of the eight licensed manufacturers sold 4,000,000, or an aggregate of 32,000,000 feet of film per year and got an average of 9 cents per foot for every foot of it, the gross receipts would be only $2,880,000.

Exaggeration helps no business along. In the present case it works an injustice in more ways than one. To assume that the manufacturers derive such an immense revenue is putting a false light upon the facts. The great growth of the business has instilled extraordinary activity to meet the demand for subjects and the large sales have brought large returns, but with the continued growth of the business there has been a constant decrease in their price and a steady increase in expenses. Where a few years ago the sales of the manufacturers amounted to thousands, they now run into hundreds of thousands, but must climb much higher to reach the many millions, as the writer under consideration would infer they have. The moving picture business, when taken intelligently and fairly from all standpoints forms very interesting industrial history. It should not be marred by unreasonable conclusions. It would be interesting to see the compiler of the statistics embark in the film exchange business and see him make annually one dollar on every dollar invested, which he claims is being done when he says the exchanges derive a rental of $8,000,000 on the $4,000,000 worth of films they buy. Every new reel of film is worth at least nine cents per foot, and a thousand feet, which are supposed to constitute a reel, cost $90. If that reel is rented every day at the rate of $5 per day it will take eighteen days to get back the investment, regardless of stated expenses. Now if the film exchanges can be shown how they can make the 100 per cent. on the cost of that reel after it is eighteen days old in these times of first run or no service, the genius who can do it has a chance to make some money. If any one not engaged in the rental business has been influenced by the statistics furnished he had better change his mind. Film exchanges have been made paying ventures by skillful and diligent work, not by any get-rich-quick elements attending them.

UNUSUAL FOR GEORGE KLEINE.

Notwithstanding any differences of policy which any moving picture man may have with Geo. Kleine, of the Kleine Optical Co., it is a well established fact that to this man, whose personality is stamped on every transaction of the concern, is due the highest praise and commendation for his tremendous activity in the field. In view of this, we are glad to note that he has now taken his first chance at "tooting his own horn." His extensive advertisement of the past has been markedly devoid of that laudation and conceit which he, above many others, would be most justified in indulging occasionally. The last advertisement of the concern may at first glance seem to bristle with the "hot air" variety of lingo; but all who have dealt with the concern, on considering the six counts therein enumerated, must needs say, "Verily, 'tis true!"

PATHÉ'S POSITION.

The attitude of Pathé Frères regarding our campaign for the perfection of the Association is a most sensible one. We consider that the views of this great French house concerning this important matter would be most interesting to the trade, and for that purpose we sought out Mr. J. A. Berst in his private sanctum. After a little parrying, he informed us that he considered the proposition by all means worthy of the consideration of the Association, and that in order to ascertain what the wishes of the members are, he had sent out a letter at the request of numerous customers who have urged him to take up the question, claiming that business with them is becoming impossible.

"You will remember," said he, "that when the Executive Board circularized the membership of the Association, asking if they wished the schedule enforced or if they desired any changes made, ninety-one out of one hundred and ten asked that it may be maintained. At that time there was no way out of it other than its abolishment or enforcement, and the members considering (as I do) that there must be a schedule by all means, the result was as above. But this seems to be all changed now, as out of sixty-nine answers received by us up to the present, twenty-eight favor the maintenance of the schedule, twenty-nine vote for total abolition and twelve stand in favor of abolishing the schedule only on goods thirty days old or over.

"The proposition as it now seems is this: It is our opinion that the Association ought to have a schedule, but just at present it seems impossible for the committee or the manufacturers to force the renters to live up to their agreement or even to be fair to each other; and this only for the reason that there are still some Independents in the field, and in order to get this business the members are tempted to offer inducements. Let it not be understood that the inducement offered is in the form of a cut on the Independent price; it is only a reduction of the schedule rate because exhibitors are willing to pay more for the Association service than they are for the other. It is our belief that there will only be a complete Association when the Independents are entirely eliminated, and for this reason we are in favor of cutting out the schedule for three or even six months in order to secure that business. I think this should be done at the earliest possible time, because our concern, which controls three-quarters of the business in Europe, is about to cut down prices of film to a great extent, and the ruin of the independent manufacturers in this way on the continent and a vigorous onslaught in this country must, within six months, leave the Edison licensed manufacturers in full control and in a position to enforce the observance of the Association's rules. You must understand that if we make big sacrifices and sell film at eight cents net (which is the cheapest it was ever sold in this country), and at the same time cut down the price in Europe, we expect in return that the members of the Association will support us and will do likewise; otherwise our sacrifices will be in vain and we had better withdraw the concessions we had made for the next three months and which we intend to extend for three months more.

"Some kind of a modification of the schedule is the only way to overcome the remaining opposition, and I hope that at the next convention the members will discuss the matter thoroughly and find a way to do it."

WHAT IS THE TROUBLE?

It is now long since the clergy and social workers made up their minds that moving picture shows in general are O. K.; there have ceased to appear those violent denunciations in the newspapers which were so frequent a year ago, and except for an occasional exception, of course, press and pulpit have indorsed and lauded the picture show's progress as a refined form of amusement. But it seems now as if something has gone wrong somewhere. From out in Omaha, Nebraska, comes word that Judge Sears has instructed his grand jury to look into the five-cent theatre question, laying especial stress on the matter of crime as made attractive in some of the shows. We have no desire to publicly lambaste anybody, but we will suggest that the judge particularly mentioned a certain film made by a manufacturer of the Middle West; we have written this concern regarding it, and consider our duty done in this regard. But there should be no occasion for the further remarks of Judge Sears.

He found, he declared, about seventy-five boys in the front seats at the show watching the pictures which made a hero of this notorious bandit. He also called attention to the fact that a "former world's champion" had been appearing in the role of a burglar and making this despicable character a hero and suggesting to hundreds of boys who saw him that there was something manly and fine about being a burglar.

He said he believed the power of suggestion in such plays as this was a mighty factor in leading boys into crime. He went on to state that two-thirds of the crime and violence in Omaha at the present time is the work of boys and young men. Invariably, he declared, the juvenile court judges have found that boys who have begun to go wrong are habitual attendants at this kind of shows.

He declared that there isn't a home in Omaha which is worth the attentions of a burglar that hasn't been broken into at some time or other recently, and called attention to the recent remarkable showing when thirteen victims of burglaries were represented on a recent jury panel.

Then looking around the country, we find that right in the city of Chicago a minister addressed a gathering as follows:

"The five-cent theatre, a 'sink hole' of vice, to-day is one of the greatest forces for immorality among children with which we have to contend.

"While I will not say the pictures shown in these places always are immoral, many of the illustrations are sufficiently suggestive to excite an unhealthy imagination in the minds of the youthful audience. The demoralizing effect of the five-cent theatre and the penny arcade long since has been demonstrated.

"In the congested districts of large cities the evil is particularly noticeable. Several weeks ago an investigation in St. Paul disclosed that hundreds of children actually were pawning their school books that they might raise money with which to purchase tickets of admission to these theatres.

"Aside from the baneful influence and its tendency to immorality, the five-cent theatre holds forth an allurement to the children instilling a craving for entertainment which should not exist at so early an age."

Why should this be? Has not the industry reached the point where such attacks on the character of the productions can be avoided? Or is it a sort of reaction from the good behavior of the past? Whatever the reply may be, there is no doubt but that it is in the power of the manufacturers to avoid such undesirable comment; sometimes an exhibitor is forced to accept a film he would rather refuse in order to have any show at all, and the renters who have standing orders are in the same position; but here enters an argument for the Association when it is found that five of seven films mentioned as "particularly violent" are made by manufacturers not operating under the Edison patent.

SUGGEST NEW FIELDS.

It is by no means unusual for us to receive in our mails all manner of suggestions from people not engaged in the business, telling how according to their ideas, motion photography might be employed to good advantage in new fields. Some of the suggestions are laughable, of course, but they prove that the general public is thinking deeply of the possibilities of the film. The photography of local events is the outcome of just such thought and the exhibition in "town halls" of the village fire brigade or some special celebration or other local event has become an every-day matter. Wealthy private individuals are finding huge and more enjoyment in the ownership of a cinematograph camera and societies and civic workers are fast learning the immense value of its powers.

The keynote of it all, of course, is the absolute faithfulness and realistic result to be obtained. When an event is reproduced on a sheet, there is no dispute on this score; the film record is true and whatever its sensitized surface shows to the spectator he must accept as he would the evidence of his own eyes. This is the fundamental principle, or the stronghold of film production; except in the case of specially set or trick films it is authentic beyond the slightest shadow of a doubt and the public is cognizant of this when they witness a scene of life in some distant, strange land. They know that as they see it, so it is. The employment of the film as government record and its preservation in the archives is worthy, wise and valuable; in fact, where a record other than description by word is required, it is necessary.

The action of a Mr. Robertson, a wealthy sportsman who "filmed" his own adventures with rod and gun has opened a discussion among college sport fraternities as to the advisability of photographing the various big athletic events. Bearing directly on this subject, we quote a letter written by Robert K. Jesup, of Salt Lake City, a classmate at Yale of President Hadley, of that institution, in which among other things, he suggests such a course to preserve records of the boat races at New London, Conn. He writes:

"Two years ago I urged upon an entirely unsympathetic college public the idea of vitascoping the Yale-Harvard boat races at New London. In fact, I doubt very much if any attention whatever was paid to it. I now take the liberty of again urging the proposition; and this time, not only the vitascoping of the races at New London, but the Yale-Harvard ball game at New Haven, during commencement week.

"The machines at the ball game could be so placed as to easily include every play, showing also the enthusiastic actions of the assembled thousands of alumni, students, their friends and the very sweet commencement girl togged out in all the colors of the rainbow and a few more thrown in by way of relief. Should the phonograph be used in conjunction, the scenes reproduced would indeed be realistic, including the college cries and the playing of the bands present. Moreover, the stunts of the younger returnig classes on the field prior to the game, would lend added interest sure to catch the public, to say nothing of the pandemonium that reigns in front of the grand stand immediately after the game.

"At the boat races, the machines might be placed either on the referee's boat, or on a craft especially provided and suitably equipped. In this way an absolute accurate history of the races would be secured, pictured in detail from the start to finish. With the phonograph added, the shouts, yells, cheers and the fish horn blasts from the observation trains on either side of the river, and the demonstrations from the strings of yachts, steamers and boats of all kinds that line up the homestretch of the university eight-oarded race would be simply immense. Then, the vitascope history of a college boat race is likely to prove valuable from other points of view than that of the purely spectacular. The actions of the powers under the great strain, their watermanship, oarsmanship, styles of stroke, number of strokes to the minute, tactics, the handling of the boats, judgment of the coxswains, management

of the crews in the heat, and uncertainties of emergency, effects of currents, tides and winds on the boats, the condition of the men at any or all points of the contest—especially during the last half mile—all these features might be studied afterward on the canvas with profit to trainers and participants themselves with a view to future contests.

"The vitascope man should also photograph the scenes about New London depot, just as the big excursion trains are loading up and pulling out to follow the university eights alongside the course. Such sights are always lively enough to tickle an audience anywhere. And, gentle, curly-haired reader, you can wager your sweet life that vitascope exhibitions of the Yale-Harvard ball game at New Haven, and the races at New London would prove a top-notch drawing card. Draw crowds? Well, I guess yes. People would bring their lunches and want to stay all night."

The Baltimore World, in a recent editorial, comes to the front with an entirely new idea, arising out of a gift made to the State Penitentiary. It says:

"The original painting by George Orley of Christ consoling the convict has been presented by the artist to the Maryland Penitentiary. It will be hung in the chapel, and Mr. Orley states that he has hopes of good results from the impression produced on the minds of the convicts who see the painting.

"Wittingly, or otherwise, Mr. Orley has struck a true note in the scale of reformation, and if it were followed to the end the good done would be incalculable.

"Pictures and lessons from the pictures will reach even the most dense intelligence. The human being who can neither read nor write, or who understands so few words and their meaning that intelligent conversation or instruction is impossible, will grasp in an instant the meaning of a vivid picture.

"Truth can be found in literature if one will seek it, but truth in a vivid picture hits you in the face. Truth in a picture finds you. Especially could this method of teaching be most effectively used in institutions such as the Maryland School for Boys, where the minds dealt with are very impressionable and the imaginations yet not hardened by the daily drudgery of life.

"We believe that a good moving picture machine in the reform school would do more in one evening to uplift the boys, to start their minds in the right direction, than a year of sermons.

"There is no such thing as inattention from the younger people when once the stream of brilliant light cuts through the darkened hall and the soft purr of the moving picture machine breaks in on the expectant silence. The effect on the minds of the boys would be so deep that, no matter whether they wished to follow the ideas portrayed or not, they would to an extent have to do so. Perhaps this would be largely in an unconscious way, but that would only be another proof of the efficaey of the method.

"That religious pictures, that sermons and elevating pictures are just as interesting as any others is being proven every day in the various moving picture places throughout the city. It was especially proven during the Christmas holidays, when the "Passion Play" was given over and over again, and the people flocked to the little theatres as readily on the last day as on the first.

"Too much commendation cannot be given to the moving picture men in Baltimore for the uplifting and cleanly humorous scenes always produced. The anti-saloon league is taking great credit now for the recent temperanee wave. They deserve really very little of it. Ninety per cent. of the credit belongs to the moving picture places of the country. If ever the saloon is entirely 'put out of business' it will be due not to the anti-saloon league, but to the pathetic and sometimes horriblc pictures of the effect of drunkenness on the home which are daily being so vividly thrown on the screens in the moving picture shows."

A Mexico daily, on learning that the moving picture film will be employed there to teach publie school pupils geography, comments on it as follows:

"The school boy and girl of Mexico are going to be globe-trotters almost by the time that they are in their teens. The announcement is made that with certain studies the moving picture machine will be used in the publie schools. It is stated that the scheme has been tried suecessfully in Germany, and that it will be introduced here to a considerable extent.

"This undoubtedly is one of the greatest advancements made in the public school system of this republic, and it is a project that will appeal to every one as being most practical and interesting.

"How much better would have been our knowledge of Mexico, how much truer our idea of what this city is, of its wealth and advancement, if, while we were students in the higher grammar grades or high school, we had seen a lifelike moving picture of scenes taken in Mexico City and elsewhere illustrative of the republie and her industries.

"With most of us until we came to Mexico this republic was simply a place on the map to us. All the reading and study that we may have put into the eonsideration of Mexico did not give us anything like the true conception of this great country that we would have secured had we seen a few views of life in the republic taken with our study of the subject as outlined in the geographical textbooks.

"What the moving picture would have done for us in giving us something of a comprehensive and clear idea of Mexico it will do for the Mexican pupil in giving him a clear idea of the United States, of Europe, and, in fact, of the whole world, for in this day and age the moving picture man has gone to every land and every out-

TRADE DIRECTORY.

Bronklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.
American Exchange, 620 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washingtnn St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calehuff, Chas., 4th & Green sts., Philadelphia, Pa
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 21 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
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Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York
Gaumont & Co., 662 Sixth Ave., New York. N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
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Harbach & Co., 809 Filbert St., Philadelphia, Pa.
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Imported Film & Supply Co., 708 Union Street, New Orleaus, La.
Improved Film Exchange, 104 Attorney St., New York.
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Kalem Co., Inc., 131 W. 24th St., New York.
Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
407 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randnlph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 611 Washington st., Boston, Mass.
Novelty Moving Picture, 418 Tnrk st., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d ave., N.Y. City.
Ohio Film Exchange, 16 E. Broad St., Columbus, O.
Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago
Gen. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempre Film Co., Masonic Temple, Chicago, Ill.
Stains, H. F., 2220 Federal St., Camden, N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angeles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenue, New York
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St. Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 24th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland O.
Hale & Giffnrd, 940 New York Life Building Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Trip to California Amusement Co., Cincinnati, O
Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutnscope Co., 11 E. 14th St., New York City.
Automatic Nnvelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detrnit, Mich.
Caille Bros. Cn., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S. Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldon, Williams & Lick, Fort Smith, Ark.

of-the-way place to get films for display in the civilized world.

"The move in Mexico is just a start, but it is a very commendable start, and it is safe to predict that within a very few years the system now inaugurated will be improved and extended until the student receiving a high school diploma will in fact be a well-traveled person, with an ordinarily comprehensive and true idea of almost every place in the entire world."

SKIRTED PILOTS.

Is this the limit, or is there more coming? A note from Toledo says that at the Valentine Theatre, during the summer engagement of moving pictures, a surprise is in store for the patrons in the shape of a complete change of the operating force of the front of the house, from men and boys to women and girls.

The ushers will be young girls dressed in white costumes. The girls have been selected not only for their neatness and comeliness, but for their natural smartness.

In addition to a large corps of these ushers and door-tenders there will be several girls who will do nothing else but pass ice-water from the time the house opens until it closes.

The ushers will also carry small atomizers of delicate perfume, and every time one of them goes down to the front of the house she will spray it with this perfume.

IF SO, WHY SO?

Motion picture shows and the five-cent theatre shows were characterized as generally demoralizing at a conference between the Board of Commissioners and members of the Women's Interdenominational Missionary Union of Washington, at Washington, D. C.

Rev. Zed Copp, in speaking for the members of the union, declared that 75 per cent. of the motion picture shows are demoralizing and filled with vile ideas of life and tend to cheapen crime and produce a vicious life.

He personally visited some shows several months ago. Classifying the character of the performances, he said: said:

"I would say that 5 per cent. are instructive—pure, wholesome amusement—and beneficial to every one; 20 per cent. are amusing. The remainder are bad and immoral."

He named a number of exhibitions as in the latter class. He contended that these shows appear particularly attractive to girls of tender age and young men, who learn to make the motion picture places of amusement their rendezvous. These exhibitions should be prohibited, he maintained.

Mr. Copp said he was ashamed and his cheeks were aflame upon leaving one show.

In answer to a question from Commissioner Macfarland, he said that out of the twenty-five motion pictur theatres he visited only eight.

Commissioner West said the Commissioners are without authority to prosecute the theatre managements and cannot take the responsibility of acting as guardians for children, inasmuch as there is no law limiting the age of patrons of such theatres.

At the conclusion of the hearing Commissioner West addressed a communication to Major Sylvester inviting his attention to the law which had been approved March 1, 1901, and which provides for the revocation of any license issued to the proprietor of a theatre or other public place of amusement whenever it shall be shown that the person holding the license has failed to comply "with such regulations as may be prescribed by said Commissioners for the public decency." Commissioner West directed Major Sylvester to institute a thorough supervision over the character of entertainments presented at the so-called five-cent theatres and to promptly report when the law is violated. Commissioner West stated that the regulations on the subject forbid the presentation or exhibition of anything which in any manner is offensive to common decency.

"The proprietors of these theatres have already been notified," said Commissioner West, "that their licenses will be revoked if they violate the law and the police department will bring such violations promptly to the Commissioners in order that action may be taken. As I stated at the hearing this morning, the Commissioners have no authority to close theatres either on week days or Sunday, nor can they arbitrarily refuse to grant a license for the establishment of a theatre no matter what the price of admission may be. They have, however, the power to supervise the character of the entertainments given, and this power will be fully exercised."

FEES AND OPERATORS.

Grand Rapids, Mich., show proprietors swarmed around the members of the Ordinance Committee like bees around a hive in their effort to secure the adoption of favorable amendments to the proposed vaudette ordinance. The new measure appears to be most offensive to all the moving picture show proprietors in the city, but Chairman McNabb is determined that the increasing number of shows shall be made to meet their pro rata share of the theatre license.

The chief objection which was made against the proposed measure was due to the clause which provides for the compulsory examination of all operators who manipulate the picture machines. This clause is, according to the proprietors, uncalled for and unwarranted. Chairman McNabb believes differently.

"All we ask is that those operators who are now employed be excused from taking this examination," said one moving picture show proprietor, as he sat among several others before the committee. "If he wasn't a competent employee he wouldn't be holding his job. Let all the new ones take the examination."

The chairman and the other members of the committee could not see the matter in that light.

Then the question of the amount of license to be paid was given consideration. According to the new ordinance which has been prepared by Alderman McNabb and his committee the yearly rate will hereafter be $200. This, the owners believe, is exorbitant. Yet the committee is unyielding.

The new edict will also provide for a regulation width of all aisles in all picture shows doing business in the city. This clause is the only one, with the exception of the capacity provision, which seems satisfactory to the owners.

After spending more than two hours before the committee the owners succeeded, because of a telegram which was received by the committee from Manager A. J. Gilligham of the Vaudette Theatre on Canal street, who is out of the city, in having a postponement agreed upon. The telegram from Mr. Gilligham stated that he desired a slight delay, that he might be able to return and speak before the committee.

To this the committee assented, and the ordinance will be held up for one week.

Chairman McNabb is determined that decided changes shall be made in the manner in which some of the local moving picture shows are being operated, and hopes to see the regulation brought about through the enactment of the ordinance.

"I don't think, from what I can now see," he said, "that this committee will reduce the license or eliminate that clause providing for the examination of all operators. Remove those two provisions and your ordinance is practically dead."

ORDINANCE CONFUSION.

A clash between Thomas A. Winterrowd, city building inspector of Indianapolis, and several of the five-cent theatres of the city is billed for some time within the next few days. The turn will be put on immediately after the inspector makes a thorough inspection of these small houses, unless their managers stop putting on vaudeville acts.

"Several of these houses," said Mr. Winterrowd to the Board of Public Safety, "have built little stages and are beginning to put on vaudeville acts. If they do that they become theatres and must be of fireproof construction. I shall insist that they do one of two things, either run a straight picture show, without a stage, or take out theatrical licenses and conform to the theatre construction ordinance. If they try to run vaudeville in their houses I will close them up."

The situation is somewhat complicated. Until recently the building inspector had no power over the five-cent theatres, because the courts held that the theatre ordinance, giving to the building inspector control over places of amusement, did not apply to the little picture shows. The City Council, therefore, was appealed to and passed an ordinance giving control over the five-cent houses to the inspector, and this ordinance has become effective only within the last few days. Now Mr. Winterrowd has the situation in his grasp. He says that the five-cent theatres will have to comply with the terms of either the theatre ordinance, which would be impossible for practically all of them to meet, or cut out their stages and vaudeville stunts. The presence of small stages, the inspector says, only increases the danger of the little houses, some of which have to make

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radical changes, in any event, to comply with the provisions of the new ordinance.

The building inspector told members of the Board of Safety that, with the competition that has resulted from the large number of picture shows in the city, he feared that if vaudeville shows were permitted to be put on there would be no foretelling the result nor where the thing might stop. With competition so fierce, he believed there would be little time before some of the houses would begin to overstep the line between decency and impropriety, and he thought it better to put a stop to the thing at once. He has been informed by Corporation Counsel Matson that he has power to compel the five-cent houses to obey either the old theatre ordinance or the new picture show ordinance, and he proposes to do so. Chief Metzger assured him of the cordial co-operation of the police department.

"I will close all the picture shows that have a stage," said the building inspector with finality.

STADIUM OPENS.

Pictures, illustrated songs and vaudeville are billed for the new Stadium, which opens at Fort Wayne, Ind., Rice and Stouder having completed all arrangements.

The playhouse has the "airdome" for a roof and the stage has nothing over it but the milky way. The theatre is situated on East Berry street, adjoining the Majestic Theatre, and is just forty-five seconds from either Barr or Clinton streets. The interior will give it the semblance of the White City and it will be painted as often as necessary to keep it white. It will always be fresh and inviting. The floor is of cement construction. The stage is an elevation resembling a theatre proscenium arch with the skyline for the keystone of the arch. The curtain and scenery are waterproof and will not be damaged by rain. When rain falls at the time of the performance the company will be moved into the Majestic Theatre, followed by the guests in the Stadium. There will be two entertainments each evening and the charges will be 10 and 20 cents. The first performance will be given at 8 o'clock in the evening and the second show will start at 9.15. Late arrivals at the first show may remain for the second if they desire.

There will be seating accommodations for about 800 guests and there will be tables, retreats, tete-a-tetes for the serving of ice creams, confections and soda water to patrons. It will be a typical summer theatre, roofless, well ventilated and shaded in the afternoon to cool the seating space for the evening. The place promises to be popular with all patrons and the performances will be such as to attract the most exacting.

STANDS FAST.

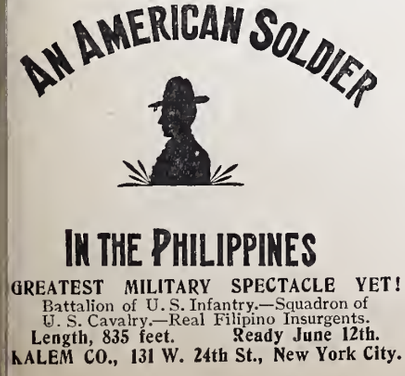
The Somerset (N. J.) Record comes forward strongly in the picture theatre agitation now raging there, by declaring itself in its editorial columns:

"In almost every city in New Jersey there are moving picture establishments in which the exhibits are clean, instructive and amusing. We know of many cases of parents who are glad to give their boys of 12 or 14 years of age the price of admission in order to be sure that they are away from mischief or not roaming the streets during afternoons that these parents cannot guard them. From such shows the children obtain nothing but amusement or instruction and to class the proprietors of them as violators of the law is about on a par with many of the other nonsensical ideas that have emanated from Essex County."

36 E. 23d STREET IS THE ADDRESS; TWO DOLLARS IS THE AMOUNT, AND THE VIEWS AND FILMS INDEX IS THE PAPER—YOU WILL GET IT FOR A WHOLE YEAR, EVERY WEEK.

WAR IS ON.

The five-cent theatres in North Collins street, Joliet, Ill., are engaged in a war. As a result first ward patrons are getting a lot of vaudeville for a lone nickel. Acts are being imported from the Majestic Theatre and from other places which are wont to produce high-class attractions. The entry of the Ditello house into the competition puts the new aspect upon the theatrical affairs in the north end.



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Tracked by the Police Dog	328 ft.
Messenger's Mistake	328 ft.
Joyous Surprise	606 ft.
The Ragpicker's Daughter	738 ft.
Drama in the Tyrol	623 ft.
Misadventures of a Sheriff	508 ft.
Music and Poetry	377 ft.
Dynamite Duel	442 ft.
A Tiresome Play	426 ft.
Brazil.—The Cascades	213 ft.
Don Juan	1,082 ft.
Arabian Dagger	459 ft.
Justice of the Redskin	557 ft.
Fire! Fire!	541 ft.
Lady Barrister	524 ft.
Family of Cats	393 ft.
Fish Preserving at Astrakhan	393 ft.
Mrs. Pimpernell's Gown	541 ft.
Tormented by His Mother-in-Law,	344 ft.
Weird Symphony	393 ft.
An Occasional Porter	328 ft.
Lucky Accident	492 ft.
Athletic Woman	754 ft.
Burglar's New Trick	426 ft.
Anti-Hair Powder	495 ft.
Hide and Seek	180 ft.
Story of a Foundling	426 ft.
In a Submarine	524 ft.
A Complicated Duel	328 ft.
Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.
Blind Woman's Story	688 ft.
Mountaineer's Son	459 ft.
Pretty Dairymaid	688 ft.
Artist's Inheritance	393 ft.
Stolen Sausage	295 ft.
Japanese Butterflies	344 ft.
Nobleman's Rights	639 ft.
Locked Up	492 ft.
Little Chimney-Sweep	459 ft.
Oscar's Elopement	393 ft.

EDISON.

The Blue and the Grey	1,000 ft.
Skinny's Finish	605 ft.
The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.
Tale the Autumn Leaves Told	805 ft.

LUBIN.

An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.
The Hand of Fate	670 ft.
Magnetic Vapor	345 ft.
Two Brothers of the G. A. R.	600 ft.
Bobbie's Pet Rat	400 ft.
The Nearsighted Professor	310 ft.
The Greed for Gold	900 ft.
The Miner's Daughter	915 ft.
The Gallant Knight	585 ft.
Why He Signed the Pledge	700 ft.
The Near-sighted Professor	310 ft.

VITAGRAPH

Circumstantial Evidence	460 ft.
When Casey Joined the Lodge	335 ft.
A Noble Jester	650 ft.
Gratitude	285 ft.
Romeo and Juliet	915 ft.
The Braggart	430 ft.
The Two Traveling Bags	430 ft.
A Husband's Revenge	465 ft.
The Salt Did It	465 ft.
A Fool and His Money Are Soon Parted	845 ft.
The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.
An Odd Pair of Limbs	220 ft.
A Good Boy	250 ft.
A Mother's Crime	447 ft.
Tit for Tat	475 ft.

KALEM CO.

Sailor in Philippines	835 ft.
Man Hunt	815 ft.
Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.

SELIG POLYSCOPE CO.

The Shadow of the Law	
East Lynne	
Damon and Pythias	
Not Yet, But Soon	
In the Nick of Time	
Troubles of a New Drug Clerk	470 ft.
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.
Mishaps of a Bashful Man	800 ft.
The Hidden Hand	1,025 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
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Except for the improvements ordered by the city electrician, there is no stir in the downtown places. While there is no working agreement among the managers there is no need for competition as all are getting a good patronage. The business since its beginning but little more than one year ago, has grown marvelously in Joliet as elsewhere in the land.

FILMS FOR SUMMER.

The Lyric Theatre, at Youngstown, Ohio, has ended its vaudeville season. The playhouse, however, will be kept open with motion pictures and illustrated song entertainments during the summer months.

The vaudeville season has been satisfactory since the opening, with the exception of the past few weeks. The circuit, of which the Lyric is a part, will continue as long as business warrants.

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HUMANOVO AND CHARITY.

Humanovo, the talking pictures, will now be the feature at Baltimore's Maryland Theatre. It is announced that Manager Kernan will give a series of free performances for inmates of public institutions. A few of the institutions already invited are: Mission Helpers' Home for Deaf Mutes, Baltimore Orphan Asylum, German Orphan Asylum, Hebrew Orphan Asylum, Kelso Home, Nursery and Child's Hospital, St. Anthony's German Orphan Asylum, St. John's Orphan Asylum, St. Mary's Orphan Asylum, St. Patrick's Orphanage, St. Paul's Orphan Asylum, St. Vincent de Paul's Asylum and the Samuel Ready Home.

NEW EXCHANGE.

The Ontario Film Exchange is the name of a new exchange which has opened offices in the Medbury Building, Windsor, Ont. They are prepared to furnish high-class service to exhibitors throughout Canada. Mr. Geo. F. Kearney, the manager, is proprietor of the Theatorium at Wingham, Ontario, and was formerly traveling representative for the Detroit Film Exchange. He has a large acquaintance among the Canadian exhibitors and they are giving him their hearty support in his new undertaking. The Ontario Film Exchange, we are told, has adopted the most up-to-date system for working shipments, patterned after the best systems used by the largest Chicago and New York exchanges, which will positively prevent repeaters being sent to their patrons. The class of films and illustrated songs they are sending out are second to none.

PICTURES REOPEN.

The doors of the Park Theatre, Manchester, N. H., will be thrown open once more, after being closed for three weeks.

George Garon has secured the house and will produce high-class moving pictures and illustrated songs. Every one in Manchester knows the Park Theatre and details are superfluous.

The seats are comfortable, and Mr. Garon assures that he will keep the house at a delightfully cool temperature. Under these circumstances the Park will be a pleasant place to while away an hour.

CAIRO SUPPLIED.

Now that the summer season has really opened there seems to be no dearth of amusements for Cairo (Ill.) people. While the city lacks an amusement park, the shortage is more than made up in good attractions downtown. The opera house will be open all summer with a good bill of late moving pictures and illustrated songs. The Arcade on Eighth street continues to do a big business with its programme of pictures, as does also the Nickelodeon on Commercial. Then, too, the new Airdome on Sixth street has been opened and will present during the summer high-class stock and vaudeville.

The management at the Cairo Opera House has installed a number of big four-bladed fans, making it one of the coolest places of amusement in the city. A feature which promises to attract a large amount of interest and which will bring to light a number of local performers is the weekly amateur night, when local contestants will vie with each other for the greater share of the applause of the audience by which the prize winners are to be determined.

BATTLING HARD.

Toledo, Ohio.—The moving picture shows are putting on a battle stunt that all lovers of the cheap theatres will thoroughly enjoy. The managers are fighting among themselves and the patrons are getting the benefit, for the present, in reduced prices and better attractions.

Toledo is said to be the only city in America where every theatre has put in moving pictures as a summer attraction. We lose this distinction next week, for the moving picture machine from Burt's will be moved to the Lyceum and Burt's will be closed for the annual renovation. Nassr will probably take his machine from the Lyceum to Walbridge park.

Meantime Hurtig & Seamon, who first put local theatres into the picture game by opening the Arcade for that purpose, have now declared a new move. Moving pictures will be put in the Empire absolutely free to all and all who attend there get a coupon which procures admittance to the Arcade at half price.

"If it's necessary, we'll open the Coliseum and give free vaudeville to 7,000 people every day," said Leon Berg, who is conducting the fight for Hurtig & Seamon.

Burt and Hooley have made no counter move yet, but something will probably develop early next week unless the war be settled before then.

The war began here in an attempt on the part of the big theatres to kill off the picture shows which were getting the money, and was carried on all over the country. Now the big fellows are fighting and the little fellows are taking sides.

IDLE HOUR OPENS.

The Idle Hour is the name of a new open-air theatre which gave its first performance this week, in Crawfordville, Ind., where motion pictures and illustrated songs are a feature. The audience went away well pleased and if the opening night is a criterion the new amusement place will become popular. It is a well appointed place, the stage well set with scenery and can seat one thousand comfortably.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

Latest Films of All Makers

One of the new films by Pathé Frères is entitled, "TRACKED BY THE POLICE DOG." In this film we see a policeman in his home having lunch with his wife, and apparently very happy. He must leave to go on duty, and taking his dog with him, departs. Soon after his departure his wife decides to visit her parents, and writes a note to him, telling him not to worry in case she is not home when he returns. She sends the note with the janitor, and as she is about to reenter the house she discovers an old family friend coming along, and good-naturedly invites him to have a little lunch. The hubby received the note, and when he is off duty he ealls around to her mother's, and not finding her there becomes suspicious. Returning home, he knocks at the door, and it is some time before he is admitted, for the reason that wifie, knowing his jealousy, hides the friend in a cabinet. When the husband enters he accuses her of having some one in the house, but she denies the charges, and he proceeds to make a search. The dog is conscious that something is radically wrong, and joins in the search, and after a time leads his master to a cabinet where the man is imprisoned. Opening it, the husband becomes enraged and beats the man unmercifully, kicking him down stairs and all the way to the station. Arriving there he is making a charge against him for intruding upon his domestic happiness, when he recognizes in his rival his old friend, who, on explaining the nature of his visit, is forgiven, and so they embrace and leave in good humor.

In "MESSENGER'S MISTAKE," by Pathé Frères, we see an old, crippled man seated at his stand, where he receives articles from the public to be delivered by his messenger boys. A young woman, who has had a disagreement with her better-half, eomes along with her baby in her arms and turns the youngster over to the man, with a note to be delivered to her husband, in which she tells him of her intentious to desert him on the grounds of his extreme cruelty; also stating that he must care for the offspring. She hastily departs, and the stranger is caring for the babe, waiting for one of his boys to come and do the errand when a tradesman comes up with a large dead rabbit to be delivered to a customer, with a note telling him how to keep it fresh until the following day. Soon the messenger is on the scene and ready for business, and the old man gives him the baby and rabbit, with instructions to leave them at their respective addresses. The lad starts off, and arriving at the first house, leaves the youngster with the cook, and mixing up the notes, he hands him the one with instructions about the rabbit. When the chef realizes the mistake he pursues the boy, but fails to catch him. In the meantime the messenger reaches the other place, delivers the note to the heart-broken husband, and leaves the rabbit instead of the baby. The man, unable to understand the situation, decides to go after the lad; so he follows him back to the stand, where he meets the cook with his baby. They exchange bundles and are soon happily on their way again, while the careless lad is highly amused at the result of his mistake.

In "JOYOUS SURPRISE," by Pathé Frères, a very demure and beautiful young girl is seen seated in the drawing-room of a palace with her parents, who are trying to prevail upon her to marry a young nobleman, the son of a very wealthy count, and thereby inherit the large fortune which goes with the union. The maiden has never seen the young man in question, and feeling that she will never marry uuless for love, spurns her father's entreaties, whose only motive in making the match is a mercenary one. The father is so infuriated that he bitterly denounces his daughter. She hurriedly leaves the room, accompanied by a girl friend, and strolls to a lonely spot on the road to give vent to her feelings. While there, she is accosted by a noble-looking young fellow, who happens by on horseback, accompanied by a friend. The gay young man is not a bit backward about letting the demure maiden know that he is deeply in love with her, and she in return shows him that his attentions are not distasteful to her. He hurries away, after promising to meet her the next day, and she returus to the palace. We next see her as she is lying asleep and dreaming that her lover is asking her father for her hand in marriage. She seems to take this dream as a good omen, for at the appointed time she is seen hastening forth to meet her admirer. They are strolling slowly down lovers' lane when he stops to pick a flower, and loosing his footing he plunges headlong into the ravine. He is soon rescued from his perilous position by his companion, who is walking close by. In the meantime the father reeeives a letter from the old count, demanding the hand of the girl for his son. Returning home, she is informed that she must marry the man her father has chosen. She strongly protests, but to no avail. Soon the young count himself arrives, determined to press his suit. When he is presented to the young girl, what is her astonishment and delight to find in the much-despised nobleman none other than her lover. She is now quite willing to comply with her father's wishes, so all ends in happiness and joy.

Another new Pathé film shows "THE RAGPICKER'S DAUGHTER." A pretty flower girl, the daughter of a ragpieker, is seen going about selling her blossoms. Entering a café, she is accosted by a young nobleman, who, after buying a bouquet, presents her with bis card, telling her to eall at his home, when he will give her an order for flowers. The next day the innocent girl calls, and as they are walking through a lonely part of his estate the young man attempts to kiss her. Terrified she strikes at him, and endeavors to make her escape. As she runs in the direction of her home she is followed by the scoundrel and two of his servants, who gag her and carry her back to his palace. She now fights like a tigress to escape; and infuriated at his failure to win her, he throws the poor girl into an empty room to keep her prisoner until she decides to yield to his entreaties. There is no means of communication with the outer world in her prison, for the window is provided with iron shutters, and she abandons all hope of escape. Finally she secures a piece of paper, but having no other writing materials, opens a vein in her arm with a pin and writes a note in her own blood. She then pins it to her shawl, which she forces through the chinks in the shutters and it falls into the ragheap and is soon gathered up by one of the pickers. When they are sorting the rags they come upon the note, and immediately all set out to rescue her. They break open the shutters and climb in just in time to save the girl from the elutches of the scoundrel, and in the battle that follows the latter is wounded and the girl is set free. She returns to her home with her father, after witnessing the young ruffian's trial and punishment in the hands of the law.

"DRAMA IN THE TYROL," by Pathé Frères. A maiden is seen bidding her father good-by as he starts out on a hunting trip. On her way back to her cottage she is met by her lover, a sturdy-looking young man, and as they stroll together through the wood he dcclares his love for her in passionate terms. When they part she gives her promise to be always faithful, and we see him as he goes happily on his way up into the mountain. His thoughts are with his sweetheart; so he stops and writes her a note, telling her of his love, and saying that he will call and ask her father's consent for their marriage. We next see the happy maiden receiving the love missil, and as she is reading it her father returns and demands to see the note. On reading the contents he becomes infuriated at the young wooer's effrontery; so when he appears the father immediately orders him from the house. The young man, not to be turned from his purpose, determines to get rid of the father, thereby removing the only obstacle that stands in the way of their happiness. We next see the old fellow going through the forest hunting, closely followed by his daughter's lover. The former, unaware that his footsteps are being dogged, tramps over hill and dale, and at last, eoming to a high cliff, the old sportsman takes aim and shoots something in the valley below. He then takes a rope, and making it sccure around a tree, starts to descend down the side of the

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VIEWS & FILMS INDEX

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mountain. The young man, taking advantage of the situation, cuts the rope and lets his victim fall into the valley below. He does not notice that the knife which has slipped from his hand falls with the body. Some hunters come upon the inanimate form, and, recognizing it, hasten to alarm the daughter. She is soon on the scene, and picking up the knife, at once realizes who the murderer is. They are seen carrying the body home, and immediately she sends for her lover, who, in his anxiety to claim her as his bride, loses no time in hastening to her side. Upon entering her home he is confronted with the body, and is apparently horrified. When she shows him the knife and accuses him he is strong in his denial; but as he is bending over the form of the old man, apparently in deep grief, she slashes his throat, and he falls a corpse beside the man he killed. Thus the girl is avenged for the murder of her father.

Pathé's "MISADVENTURES OF A SHERIFF" shows an old sheriff in the parlor of his dwelling playing with his child and enjoying all the comforts of home, when a messenger arrives with a notice to go to a house and eject two tenants against whom a judgment has been issued. Ever faithful to his duty, he is seen kissing his wife and little one good-by, and is soon on the highway starting out to perform his official duty. Arriving at the house he is admitted to the first apartment, but when he explains the nature of his mission he is ceremoniously kicked out. He gets back, however, but this time the man takes a revolver from the wall and fires several times, thereby scaring the old fellow so that he quickly takes his departure. We next see him proceeding up the stairs to the next apartment, and upon reaching the bell cord he gives no gentle pull. Inside are the man and woman packing up all their movable stuff and throwing it out of the window to avoid seizure. Finally the man hides behind the draperies, and the woman in a very coquettish manner opens the door and admits the minister of the law. Being very susceptible, he forgets his official capacity and proceeds to flirt with the good-looking woman. She is making things interesting for him when the husband comes from under the cover and hinds the gay old bird hand and foot, and then, after secreting him in a cabinet, proceeds to lower it to the street through the window. As it is on its way, a man in a window on a lower floor cuts the rope, and down comes the cabinet with a bump to the sidewalk. Two men are passing and gather up all the bundles and load them with the cabinet into a cart and start away down the street. We next see them as they are turning a corner colliding with a carriage, and in the ensuing controversy between the cabby and the thieves the police are attracted, and in the excitement the fellows make good their escape and leave the load to the police officers. Finally we see them taking the cart and its contents to the station, and upon opening the box find the old sheriff, who is in such a cramped position that horses are procured and hitched to each of his four limbs to stretch him out into his natural form again. He is restored to his family, apparently none the worse for his terrible experience.

Pathé Frères: "MUSIC AND POETRY." A poet has a small room in a lodging-house adjoining that of a musician, an enthusiastic trombone player. While the dreamy poet is composing his lines and needs solitude and quietness to court the muse, our friend starts practising, and with his tooting and blowing he drives the poet to distraction. Finally the latter goes to the janitor with his complaint and begs him to go to the musician and request him to cease his unearthly noise. This the janitor does, but his request for less noise so infuriates the trombonist that he vows vengeance on his neighbor. He goes out and makes up his mind that in the future his music will sound to the poet's ears like the strains from heaven in comparison with the noise that he intends to make. He hurries along and hires every street singer, hand organ, band and wandering musician that he can find to go to the house and serenade the poet. We see them arriving each in turn and driving the dreamer almost to distraction with their noise. He throws everything in the room out on their heads, but, undaunted, they continue on until the poet is at his wit's end. The janitor sees the trouble and hastens to the station to summon the police; they arrive just in time to prevent the maddened author from throwing the dresser out on the heads of the musicians. The unfortunate man is thereupon arrested for malicious mischief and disorderly conduct.

In "DYNAMITE DUEL," by Pathé Frères, a man is seen entering a café accompanied by a beautiful woman, and taking a seat at a table, they order some refreshments. They are apparently enjoying themselves when the man leaves the table for a moment, and during his absence the lady is accosted by an insipid-looking youth seated near them. He is forcing his attentions on her when her friend, returning, resents the insult offered to his companion during his absence. He repremands the stranger, and in the ensuing controversy they decide to fight a duel. The next picture shows them arriving on the field of battle with their seconds and paraphernalia. Making ready, they choose their weapons, which are light foils, and are soon facing each other. In the ensuing combat they pass their swords through one another, but are none the worse after they are drawn out. Heavy sabres are next introduced, and during the fight these become lodged in the combatants' necks; but again no inconvenience is experienced by the duelists. Finally they procure pistols, but when they shoot they spit up the bullets. In their last attempt to kill each other we see them with cans of dynamite strapped to their backs, and each bearing a torch, tries to light the fuse on the opponent's can. The seconds flee to their carriages and make haste to let the combatants have the whole country to themselves and fight it out alone. The two men are seen in many funny situations, chasing each other through fields and over streams till at last each succeeds in lighting the other's fuse, and away they go, flying through the air from the force of the explosions. Their friends, arriving back in town, think all is over with the pair; but, to their amazement, the different pieces of their friends fall from the skies directly in front of them. Gathering up the fragments, they place them together, and when all is in contact, behold! the living forms of their two friends stand before them. Finally, realizing that there is no use in trying to kill one another, they shake hands and become friends, and we see them all loading into the awaiting vehicles and are away to have a grand celebration.

"A TIRESOME PLAY" is also by Pathé Frères. A young artist of the Latin Quarter in Paris, having succeeded after several vain attempts in writing a complete play, finds it such a marvellous masterpiece that he goes to the leading theatre of his district, where he, on gaining a hearing from the directors, begins reading the wonderful tragedy. Full of passion, and convinced of the impression he is making on his audience, he goes on reading and reading until exhausted. He turns toward the directors, and finds to his dismay, that they are all fast asleep. Disgusted, but not discouraged, he meets some friends in an artists' café, who invite him to dine with them. He, thinking that his fame has already reached their ears, proceeds unasked to climb on a chair and deliver his wonderful lecture once more. Again he is finishing the most pathetic part when a crash of broken glass startles him. He first thinks that emotion has caused the accident, but, looking up, he finds the whole café slumbering, and the waiter having fallen fast asleep, has dropped his tray loaded with crockery. Desperate, he rushes out and takes refuge in a park, where, meeting an old school chum, he tells him his misfortune, and the friend sympathizing, takes the manuscript and starts to read. The author soon commences to yawn; so does the reader; they brace up for a moment, but at last fall against each other, and are soon in the land of nod. A boy, passing by, notices the sleepy group and sets fire to the manuscript, and the poor author, awakened by the glare of his burning drama, falls on his knees in his vain endeavors to put out the cruel flames.

Pathé Frères: "BRAZIL—THE CASCADES." In this interesting picture we see the Pera Chicada Falls, with the current descending impetuously over the rugged rocks, forming furious rapids and a whirlpool as it rushes along through the valley. It gives us an idea of how the natives cross the stream in a perilous way by stretching a cable from shore to shore, and fastening a rope in a loop in which they sit and slide over by use of their arms.

The title of one of the latest films by the Vitagraph Company of America is "GRATITUDE." On the porch of a fine looking house a mother is kissing her daughter good-bye as the little one departs for school. A young man in ragged clothes, a tramp but not rough looking, comes up and asks for something to eat. The mother refuses him haughtily and sharply. The little girl looks pityingly at him and intercedes. The father now comes out, the tramp appeals to him, but is sternly ordered away. He walks wearily along and a few moments later the child runs up behind, takes part of her lunch and offers it to him. He refuses at first, the child insists and finally he takes a sandwich which he devours ravenously. They separate, each going in opposite directions, the tramp glancing back gratefully. Further along the road, on her way to school, the little girl is intercepted by another tramp: a villainous fellow, who, seeing that no one is in sight, grabs the child, and puts her into an empty sack he is carrying. Presently he is met by the first tramp of our story, who glances curiously at the bag A sound reaches his ears and he asks his fellow tramp what the sack contains. He is promptly told to mind his business. Another sound comes from the bag and the younger man, satisfied that something is wrong, knocks the abductor down, opens the bag and finds inside the little girl who befriended him that morning. The other tramp regains consciousness, attacks the rescuer, and wounds him but is finally bested. The child and her tramp hero now proceed on their way. At the little girl's home her mother and father are anxious and worried at her failure to return from school. As hour after hour passes the parents become frantic. The father puts on his coat and is just going out to search for his little girl when the door opens and the missing child rushes into her mother's arms. She relates her experiences and calls for her rescuer into the room. He is immediately recognized as the beggar of that morning, the mother falls on her knees, thanks and blesses him; the father shakes him warmly by the hand and both ask forgiveness for their unkindness of the morning.

"A NOBLE JESTER" is also a new film by the Vitagraph Company of America. Our story opens with an interior view of an old English castle. A young girl, rather listless and languid, sits reading. Her father and tutor presently leave the room. As they go out the teacher shakes his finger reprovingly at his charge. She crosses to the latticed window and looks out; becomes very much interested in what she sees. A young nobleman is passing by on horseback, looks up, sees the beautiful girl at the window, dismounts, draws near and speaks to her. She breaks a rose and throws it to him, and just as he is kissing her hand the father and tutor appear, take her inside and order the young gallant away. Inside the girl is reprimanded for speaking to unknown gentlemen and as punishment, is given extra studies. The young lady is in love, goes about her studies in a listless and disinterested manner. The father and tutor notice her lack of ambition and apparent decline and summon the family physician who pronounces the ailment a case of melancholia and he advises the parent to procure a jester. A proclamation is written and posted and is observed by various persons, among them the nobleman of our former scene. Here is a chance for him to be with and see his lady love. He accordingly dresses himself as a fool, and is among the applicants who seek the position. The jesters arrive at the castle, all of distinctly different type; one tall and melancholy; one fat and comical; one hunchback and lastly the young prince. The father, tutor and doctor enter. The parent explains what is wanted of them and each in turn is bidden to tell his best tale. The three first named do their little stunt, but none seem to meet the requirements. The young nobleman rises and commences to speak. At the sound of his voice the girl starts rapturously, laughs and nods approvingly, whereupon he is immediately engaged and his competitors dismissed. In the park we find the jester telling love tales to the young lady. She is extremely happy and light-hearted again and her father and tutor are delighted. Two couriers enter and announce the arrival of a Baron who comes to ask the hand of the daughter in marriage. The father welcomes him, presents his child, and leaving the Baron to plead his cause, departs. The jester remains watching and listening, and is wild with jealous rage as his rival pleads. To the young lady the ordeal is equally distasteful. She attempts to run away but is roughly seized by the suitor. The jester comes to her rescue, draws his sword and dares his rival to fight. They fence, the Baron's attendants rush to his assistance, but the Jester-Nobleman, being a master at fencing, soon dispatches them all. At this juncture the father, tutor, doctor and servants rush in, find the girl in the jester's arms and the floor strewn with wounded men. The daughter explains, accuses the Baron of cowardness and ungentlemanly conduct, then returns to her lover's arms. The father is indignant and horrified that his daughter should display such poor taste. The jester removes his fool costume, disclosing jewels and other marks of nobility. His retainers enter, the Prince asks for and is given the daughter's hand, while the Baron sneaks away.

"WHEN CASEY JOINED THE LODGE," by the Vitagraph Company of America. Casey is being initiated into a new Order. The members remove the blindfold, he glances around surprised and bewildered and is given the different signals and signs. While the attention of his fellow-members is diverted for a moment, Casey leans carelessly against a barrel marked "gunpowder," lights his pipe and drops the match. A terrific explosion follows, the members are thrown all about and a fearful gap is made in the wall. The next day Casey meets his chum Riley and commences giving the signajs. Riley is disgusted and pokes fun at his fellow countryman, particularly at an old hat which Casey is wearing. Casey thereupon starts for the Bowery and at "Halloran's" purchases an "Eight-Day" hat for $1.90. He struts out and down the street and is just passing Dunlap's when he sights Riley coming toward him. Casey jumps into the doorway and steps out just as his friend is passing and almost paralyzes him by telling him that his hat is a Dunlap. They start for a saloon and emerge a little full. At Riley's home Mrs. R. is setting the table as the two men enter. She has no candle for light and her husband is send for one. He spies a store, in the window of which is displayed a sign: "Pin-wheels, Sky-rockets and Roman-candles." He buys one of the latter and starts for home. As he is about to enter he lights the candle and it goes off, the light from it discloses his friend Casey making love to his wife. This is a cue for a fight. The two men are soon at each other and in the mixup fall down stairs rudely awakening a policeman who is taking a nap in the doorway. He arrests Riley and takes him off to the station house where the injured man is fined $10.00. Another scene at the lodge-room. The different members are in attendance. A new member is led in and put through the degrees. When the blindfold is removed the new member proves to be Riley, and he and Casey continue their fight. Riley grabs a brick and soaks Casey on the head. A knock at the door stops the disturbance and another applicant is brought in and initiated. The bandage being removed discloses a coon. Riley throws a stick of dynamite under the chair, the colored gent goes up through the ceiling and into the clouds. By a peculiar coincidence he descends through the roof of his own home, landing on a chair at the table and goes right on eating as if nothing had happened. Riley now proceeds to the station house, into which he throws another stick of dynamite and the officers fly skyward, Riley with them. The trouble-maker descends first, lands in the lodge-room where Casey stands face to face with him. They renew their fight and are hard at it when the cops fall through the lodge-room, arrest all hands and drag them off. A very novel comic.

"CIRCUMSTANTIAL EVIDENCE," or "AN INNOCENT VICTIM," by the Vitagraph Co. of America. In a miserable house of the city's slums, a mother and her son, a young fellow just

oming into manhood, are hemoaning their poverty. A couple of evil looking men enter and ainly endeavor to persuade the son to adopt their profession—thievery. He motions them way and after bidding his mother adieu leaves the room. Outside, an automobile drives up and young woman whose appearance denotes wealth and refinement, alights. The same two thieves efore referred to are watching from a hiding place and as the young lady comes toward them hey spring out and attempt to rob her. Our young man comes upon the scene opportunely, routs he ruffians, who make a hurried departure after vowing vengeance upon the rescuer. The young ady gratefully thanks the young man and together they enter his home, where the mother is old of the encounter. The young woman gives some money to the mother and takes the son o her home; introduces him to her father, whose appreciation of the young man's bravery results n his heing engaged as butler. A suitor for the young woman's hand visits the house, is accepted, he engagement is announced by the father and the event is being celebrated. While this is oing on, in another part of the house two thieves cautiously enter through the window. They pen the safe, are packing money and jewels into a bundle when the old gentleman enters nd is shot before he can make an outcry. The new butler comes into the room just as the murderers are making their escape. He kneels beside his dead employer, picks the revolver from he floor as the guests enter. He is alone with the pistol in his hand and appearances are ecidedly against him. The young man asserts his innocence but, despite his protestations, s led away to the station house where the judge, after hearing the evidence, commits him to il. The day for trial arrives, the testimony is given and the jury, without leaving their seats, pronounce the prisoner guilty of murder. While the trial is in progress the young lady, now n orphan, visits the mother of the accused man and while there is startled at hearing a conersation from an adjoining room. She goes to the door, listens and hears the two thieves divide he spoils, and express their delight at the fact of the young man being accused of their foul eed. The daughter hears enough to satisfy her of the innocence of the butler, hastily departs nd returns with officers who take the guilty men and incriminating papers with them. They proceed directly to the Court-house, arriving just as the young butler is adjudged guilty. The laughter tells what she has heard, also of a former attempt at robbery by the same men and heir threat of vengeance against the prisoner. The ruffians are sent to prison, the young man ischarged and he again takes up his position in the household.

"SIDESHOW WRESTLERS" is Méliès' newest, in which a gentleman imagines himself a hronic invalid. One of his medical advisers suggests that he visit the wrestlers at a side-show t a fair, and tests his strength. Accordingly he pays them a visit. After watching some outs in which some highly ludicrous scenes are enacted, notably that of the flattening of one he defeated contestants by a strong woman of the show, the old man takes his turn. To his reat delight he wins and then he thinks that he is really strong again and walks away completely cured.

Another Méliès' film is "HUNTING THE TEDDY BEAR." A sportsman, prone to wild xaggeration, relates his experiences of the chase to a crowd in a café. Some surmise that he a bluffer, and accordingly determine to test his ability by challenging him to a bear hunt. fter having repaired to the woods, they take their lunch. One of the gathering at the café nters, disguised as a bear. He frightens the fake hunter away and returns to the city to expose e falsehood of the boastful sportsman.

The first scene in the Kalem Company's new film entitled "AN AMERICAN SOLDIER IN HE PHILLIPINES" pictures one of the oft-occurring purisings of the Ladrones. In front of he headquarters tent in the field the changing of the guard is witnessed and nearby is a Philpino boy grasping a machete. He is a spy, and when suddenly a messenger gallops up with he news that there is need for quick service, the spy slinks away as the hugler calls the men. The soldiers welcome the action for they joyously grasp their guns and line up for orders. As hey march away one man is seen left behind; but he wants to go to the battle and he is so ager that the Major takes a rifle from a wounded soldier nearby, gives it to him and tells him o hurry along. The soldiers are now seen up in the hills where the road is very rough. The hillipine bandits disappear into the thickets as the men march along in Kakhi. The lone oldier hobbles along far in the rear, neither he nor the regiment before him knowing that the with one limb apparently hurt. By degrees he slips behind, but makes a brave attempt to march. A Lieutenant runs back to help him but he tells the man to go on and not mind him for e will try to follow, knowing well that he runs a risk of being captured and killed. The oldier hobbles along far in the rear, neither he nor the regiment before him knowing that hte ushes are full of insurgents and that they are walking into a trap. As he thus struggles along he road painfully, a fine type of a Phillipino girl, rough and wild, but good-hearted, espies him s she is gathering herbs. Her womanly pity is aroused at the sight of the man leaning against is rifle, unable to walk further, and as she comes near him he falls. She hastily removes his gging and ties her silk and scarf about the ankle. But he now hurries on, hardly noticing her s she helps him along. Over the roads she helps him, and before he can realize it he has llen victim to the dusky siren's charms. He becomes entirely lost with her and is soon indulging in loving caresses and embraces. He is suddenly aroused, however, by the sound of a distant ifle shot, but she persuades him that he is mistaken so that he should stay with her; but gain he hears the detonations and this time she cannot deceive him. She rages and raves in er love for him, but his sense of duty is strong and he tears himself away from her. The tory now comes back to the ambush, where the wily Phillipinos catch the American soldiers in heir trap and a terrible battle ensues. They are making their last stand; only the Lieutenant nd a handful of men being left, fighting desperately, but the crippled soldier, having left the irl, had meanwhile summoned reinforcements, and now coming upon the scene the black natives re easily vanquished.

The Essanay Company seem to be able to find humor in the female sex, though to most of s she is a very serious proposition. They produce this week "JUST LIKE A WOMAN." The cenes and incidents in this picture are nothing more nor less than extracts, taken from what a oman unconsciously does each and every day of her life and they will be readily recognized by veryone, especially by the masculine gender. How many times, they ask us, have you gotten our razor in perfect condition to shave and then find out dear little wifey has come and sharpened er peneil with it. How many times have you been in a hurry to buy a theatre or a railroad icket and find a woman at the window arguing with the ticket seller, and telling him the history f her past life, or that the ticket is not worth half what he asks, and of course you sometimes iss your train which they do in this scene. How often has a woman irrespective of the sign n a street car which says, "Please face forward when alighting" have invariably stepped off ackwards which the subject of this picture does, thereby causing a comical scene. Such scene as hese and many others are picturized in our latest subject. Such as her careless handling of her arasol, which she continually pokes in the faces of pedestrians, thereby causing many collisions. nd last but not least we show the woman's favorite hobby, "Bargains." She spots an ad. in he morning paper, which tells her that pins have been redueed from 5c. to 4c., she becomes all xcited in a moment and when hubby comes in, she forces him to give up all his change, and hat which he don't give up, she takes from his trousers while he sleeps. We show her then getting nto a cab to go for the pins, and then comes the great "Bargain" scene showing a maddening ush for the pins.

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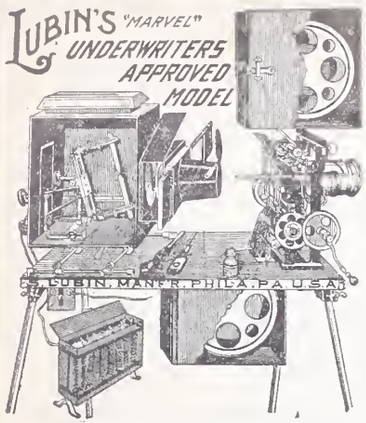
A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.

Another Essanay film is entitled, "I CAN'T READ ENGLISH." Such is the case with Heine Dinkenspiel who migrates here from Germany. Now it was Heine's desire not to learn to read or write English and his failure to be a linguist causes him much trouble and many hard bumps. Heine gets into a beautiful park where there is a sign—"Keep off the Grass." Heine can't read this because he can't read Engilsh, and he walks over all the grass until a husky policeman catches him on this forbidden place, and with the aid of his boot quickly sends him where he belongs. Heine keeps on going and happens by where some men are working on a scaffold, and a big sign reading—"Danger, keep away from below." Heine who can't read this sign, stands looking up, and finally gets a big bucket of mortar which happens to fall. We then see him near a back yard where there is a sign reading—"Keep out, dogs" and of course, as Heine can't read this sign, he goes in and gets the dogs. After getting out of this difficulty he gets into many more, and in the end we find him going to a school where English is taught.

Lubin's new one is "TWO BROTHERS OF THE G. A. R." One summer day in 1862; two brothers, "Ned," a studious lad, and "Dick," just the reverse, engage in a fist fight. Their parents reprimand them and both surlily refuse to shake hands. They go to war in the same company. One becomes the captain. The other a private. All through the long, hard siege of battles and rough marches, both preserve the same obstinate silence. "Ned" is severely wounded and is attended by his brother, now captain, but no word passes. During a furlough early in war times they visit the old home and are betrothed to girls and subsequently marry them. Years roll on to the present time. It is Decoration Day and the families of the brothers meet in a cemetery. The children bring about a reconciliation. Around a table full of good things, the old fellows in visions, fight the "war all over again." Ending by clasping each other in loving embraee.



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UNDER THE STARS AND STRIPES.—Storming the hill—The order is given to capture a strongly fortified Confederate position—The attack—Colors ordered to advance—The flag falls—The retreat—Capt. Stratton sees the danger, rushes to the front, seizes the fallen flag and leads the charge—The hill is taken—Capt. Stratton falls desperately wounded—Carried to a Southern home, the home of Alice Grey—The lovers meet again—The wounded officer is tenderly cared for by his Southern sweetheart.

IN THE ENEMY'S LINES.—General Lee calls for volunteers to carry important dispatches through the Union lines—Lieutenant Ned Grey volunteers—He starts on his dangerous mission—Passing the Union outposts—Detected—The Pursuit—Wounded—Chase through the swamp.

THE FORTUNE OF WAR.—Lieutenant Grey crawls to his home—Brother and sister meet—Hiding the dispatch bearer—The search—Captain Stratton swears no one has entered the house—Between love and duty—The fatal mistake—The dispatch bearer escapes in Captain Stratton's Union overcoat and hat—Eluding the sentry—Discovered—Swimming the river—Through the Union lines—Captain Stratton accused—The arrest.

DRUMHEAD COURT MARTIAL.—The fatal overcoat—Damaging evidence—The verdict: "To be shot at sunrise"—Alice Grey pleads for his life—She appeals to General Grant—He refuses to interfere—She starts on horseback for Washington—Pursued by cavalry.

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SUNRISE.—The firing squad—Breaking of the dawn—Captain Stratton prepares to meet his fate—The order is given: Ready! Aim! Hold!—Alice leaps the wall on horseback, delivers the pardon, and falls fainting in her lover's arms.

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BREAKING THE BONDS OF LOVE.—At last unable to hold so much love in such a slender body, he decides to break away from it all—Out under the tent he goes and off through the woods—His female charmers are not so easily shaken off and chase after him.

OVER THE HILLS AND FAR AWAY.—The skeleton chases down a village street and to the hills—Over the cliffs he climbs followed by his fair admirers—He slips through the iron gates of a private park while his followers climb over the fence—Down through an avenue of trees and over to a summer house where the living skeleton sees an opportunity to escape by climbing the roof of the summer house—He is quickly spied by the bearded lady who soon climbs after him—He leaps for liberty but is caught beneath the entire lot of female charmers—He, being no bigger than a match, crawls out and away he goes again—Into a wood pile he creeps and slips out through the cracks on the other side.

HIS FINISH.—At last unable to evade the fleet feet of love, he becomes desperate and makes one grand resolve—He leaps into a lake and drowns his sorrows, while his numerous admirers on the banks weep and wail at the sad finish of Poor Skinny.

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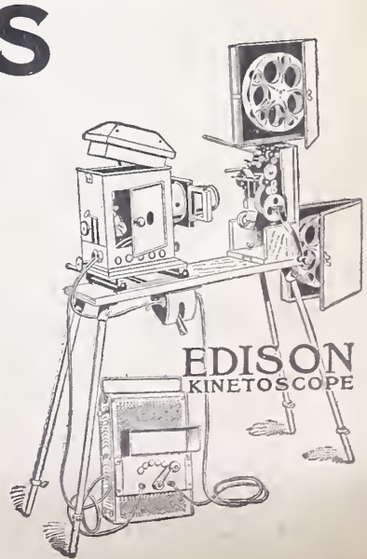

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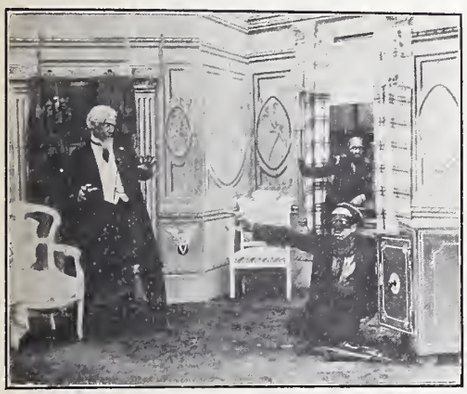


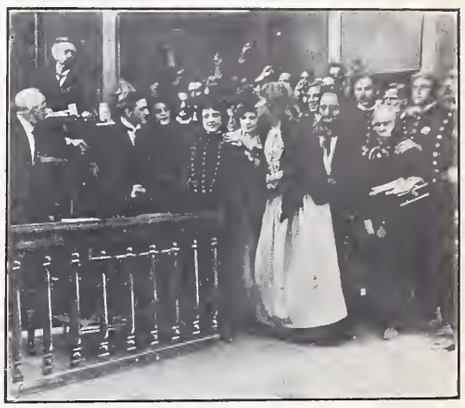
TUESDAY, JUNE 9th

CIRCUMSTANTIAL EVIDENCE

Copyright, 1908, by The Vitagraph Co. of America.

A young man saves a young lady from being robbed and is installed as butler in her father's home. The old gentleman is murdered and all the evidence points to the young butler as the guilty party. Is sentenced to die, but is saved from such a fate by the daughter of the murdered man, who secures evidence to convict the real culprits.

Length, 460 FEET.



TUESDAY, JUNE 9th

WHEN CASEY JOINED THE LODGE

Copyright, 1908, by The Vitagraph Co. of America.

Casey joins a secret order and afterward Riley becomes a brother member. The two Irishmen are continually fighting and their numerous encounters make an extremely laughable picture.

Length, 335 Feet.

SATURDAY, JUNE 13th

A Noble Jester

Or, Faint Heart Never Won Fair Lady

Copyright, 1908, by the Vitagraph Co. of America.

A young nobleman falls in love with a beautiful young girl. The love is mutual. The father objects, whereupon the Prince resorts to a very clever subterfuge to be with his lady love. A rival suitor comes upon the scene, is bested. The Prince's identity becomes known, the father consents to his daughter's marriage.

Length, 630 FEET.

SATURDAY, JUNE 13th

GRATITUDE

Copyright, 1908, by The Vitagraph Co. of America.

A tramp begging at a house is sternly ordered away. Later the same day he saves a little girl from being abducted and restores her to the very house from which he was roughly ejected. The parents ask forgiveness for their unkindness.

Length, 285 FEET.

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cécile.

The Supreme Victory WON BY Independent Films

Selected by Mr. Henry Lee for the

BIG AUDITORIUM, at CHICAGO

One and one-half hours of motion pictures, never before equalled in quality, supplied by the KLEINE OPTICAL COMPANY.

THE APOTHEOSIS OF MOTOGRAPHY.

The attention of the public
and the trade generally
is called to the CHICAGO PAPERS
of JUNE 1st
and to the consensus of praise over
"THE AURAL AND OPTICAL DELIGHT"
Presented by
HENRY LEE'S MIMIC WORLD
At the
BIG AUDITORIUM
"NOTHING LIKE IT EVER SEEN IN THE WORLD."
Read what the promoter of
THIS UNIQUE ENTERPRISE
has to say:

Auditorium Theatre,
June 2d, 1908.

George Kleine, Esq.,
Kleine Optical Co.,
Chicago, Illinois.

Dear Sir:—

I want to thank you for the sympathetic help you have given me in the preparation of the Mimic World at the Auditorium. The success achieved is in a very large measure due to you. I have girdled the globe many times—have seen the best development of film creation and have taken many subjects myself.

The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me and I frankly admit that the success of my initial undertaking in the exploration of advanced motography is entirely due to you. Frankly it would be impossible for me, or for any exhibitor to give a great performance of this character without the Kleine Optical Company and what they can give you.

France and Italy are to-day the greatest centers and producers in the world and you have the key of this product.

You are at liberty to give any form of publicity to my letter which is written in a spirit of gratitude.

Yours always,
(Signed) HENRY LEE.

THE LAST WORD IN MOTION PICTURES.

When Mr. Henry Lee first explained to me bis proposed entertainment wbicb he called "Cyclodramatica," which has been in preparation for two years past, it struck me as marking a most important advance in projection work. Lack of space forbids a detailed description of his plans in connection with this entertainment.

There arose out of this a plan to put on moving pictures in a manner that bad never before been attempted, and in a theatre wbose use would mark an epoch in theatrical daring.

Mr. Lee, artist, actor, author, traveller, cosmopolite, with Mr. Geo. W. Lederer of the Colonial Theatre, Chicago, who represents the Klaw & Erlanger interests, invited me to join them in exploiting an enterprise whose beginning would be the engagement of the Chicago Auditorium for an exceptional presentation of motion pictures. At first the daring of the venture was staggering, but the more I considered the matter the more faseinating it became. It has always been my opinion that motion pictures were not being presented in the most effective manner anywhere, and sueh an opportunity to demonstrate the possibilities of film projecting to the trade as well as to the public was gladly accepted.

Out of this arose Mr. Lee's "Mimic World" and "The Passing Show." Mr. Lee invited the well-known actor Mr. Joseph Kilgour who was recently seen in the "Lion and the Mouse" to make such introductory and descriptive comments to the audience as might be thought necessary to round out the performance. Mr. Kilgour has an exceptional stage presence, his delivery is elegant as well as powerful, and he added greatly to the sum total of perfection that characterized the performances.

The Auditorium of Chicago is probably the best known theatre in the United States, and one of the most famous in the world. Its exact sitting capacity is 4,039, and the operating expenses of the house are enormous. The depth of its stage is 80 ft. and offers every facility for the use of the most elaborate properties to supplement the action of moving pictures.

My associates in this enterprise are men of vast experience, trained in the handling of large theatrical ventures from every view point: artistic, practical, temperamental, and their time and efforts could not fail to produce extraordinary and hitherto unrealized results in a motion picture entertainment.

When the question came up of selecting films for these performances an unprejudiced examination was made of every available source of supply with the very flattering result tbat my associates decided that *no other concern in the United States was in a position to approach the exceptional program of films submitted by the Kleine Optical Company.*

Mr. Henry Lee assumed personal charge of the program both as to the selection of tbe subjects for the performances and planning, rehearsing and carrying to perfection the use of living and inanimate means to bring about the best possible results.

In working out effects as many as 50 people were sometimes in action behind the curtain together with a quantity of properties, some of them extremely elaborate, which filled the enormous stage of the theatre back of the curtain. The famous organ of the Auditorium was also used to strengthen the production. Two well-known organists were engaged, Messrs. Arthur Dunham and Arthur Keller.

The first performance was given Sunday May 31st, and thanks to the thorough preliminary work of Mr. Lee, moved like clock work and proved to be a revelation to the audience.

The most blase theatre-goers were fascinated by what appeared to all of us to be a revelation. The dramatic critics whom I met were enthusiastic in praise of the performance wbose perfection of detail placed it in a very different class from anything of its kind hitherto known. It was a matter of extreme personal satisfaction to have some part in this production, which for the first time since the invention of motion pictures approached my ideal of what sueb an entertainment should be.

GEORGE KLEINE.

Our main purpose in advertising the matter printed upon this page is to demonstrate, beyond doubt or cavil, our position as the largest individual factor in the film and projecting machine business in the United States. Our advertisements during the past eleven years have always been free from exaggeration, buncombe, petty attacks upon other houses in this line of business and unwarranted claims. The truth has always been understated in these advertisements. There are times, however, when the conservatism of an old and well established house must yield to the point of stating fairly what the claims are that warrant its commanding position in the field.

We claim pre-eminence over every other house in the United States in motion picture activities upon the following grounds:

1. FILM SALES: We have sold films in enormous quantities to every important exhibitor and rental exchange in the United States. Our importations and stocks include a variety to be found nowhere else in the world.
2. FILM RENTALS: Our rental business out of Chicago and 15 other cities is by far larger than that of any other half-dozen houses put together. Every foot of film delivered to these branches is new, each having the importance of a home office.
3. PROJECTING MACHINES: Our sales of motion picture machines since the time of the old magniscope in 1897, have been enormous, and our customers are found in every part of the United States. We have just purchased the exclusive Western selling rights for the latest and best of these, the EDENGRAPH.
4. LENSES: It is an acknowledged fact that our purchases of condensers and objectives, both domestic and foreign, are incomparably greater than those of any other house in the business. Our orders for Bausch & Lomb objectives—their records will substantiate the statement—have reached 1,000 of a single style and focus, in one order, and orders for 100 to 300 of other styles have been common. We are exclusive American agents for the well-known French Darlot objectives, celebrated for years among exhibitors everywhere.
5. GENERAL SUPPLIES: Stereopticons, lime light burners and miscellaneous supplies have been important items in our business for many years past.
6. THE SQUARE DEAL: No customer of ours has ever had just cause of complaint because of unfair treatment.

Kleine Optical Co.

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WINNIPEG 12 Canada Life Bldg.
INDIANAPOLIS Traction Building
DENVER Boston Building
BIRMINGHAM 2008 3rd Ave., Harrington Bldg.
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PRICE, 5 CENTS
THIRD YEAR

Published by the FILMS PUBLISHING CO.
36 East 23d Street, New York

JUNE 20, 1908
WHOLE NUMBER 113

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ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES
HOLLYWOOD, - CALIFORNIA

VIEWS AND FILMS INDEX

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Your success depends on the originality you display—that's the keynote of your business. You need a paper that is bristling with new ideas and practical pointers, to say nothing of the latest news.

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Issued Weekly | Now in its third year | Two Dollars per Year

36 East 23rd St. **FILMS PUBLISHING CO.** New York City.

All the PROOF has now been given. The entire assortment of alleged current savers are being thrown out, and are being replaced by the

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(for ALTERNATING CURRENT)

IT DOES ACTUALLY SAVE 73%
IT COSTS ONLY $50.00
Simplest. Coolest. No Rheostat needed.

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That increases the Box Office receipts. Letters from our patrons will convince you that we give the best service at the minimum price. Write for our New Catatog and Film Prices today.

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Are Not Ready-Made

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"When a man hesitates he's lost"

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You Select —We Ship

Newest, Latest and Best Illustrated SONG SLIDES, with **Free Music** shipped daily, weekly or monthly, at lowest rental rates consistent with good service. If you are not getting the kind and class of song slides that you and your patrons ask for—WRITE US QUICK.

We also furnish the services thoroughly competent VOCALISTS PIANISTS, VIOLINISTS, DRUMMERS, INSTRUMENTALISTS, OPERATORS and VAUDEVILLE ACTS in all lines.

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Oxygen and Hydrogen Gas furnished in tanks for Stereoptieon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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—but the Exhibitor knows what he wants; and he wants what he asks for; give the

IMPORTED FILM & SUPPLY CO.

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If we can't satisfy you no one can.

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Be a Top Notcher.

Seat your theatre with the chair that has individuality, saves space, is **comfortable**, is attractive to the eye, that makes your house all aisles and does a hundred other grand things. WRITE TODAY.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 23. JUNE 20, 1908. WHOLE No. 113.

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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ASSOCIATION FACTS —AND OTHER ONES.

It is well known that whenever there has been any great issue on hand, or whenever an important step is to be taken, be it a civic improvement, any one of the numerous progressive innovations, or in fact whenever there is any beneficial movement under way, there is always bound to be somebody or something with an axe to grind interposing frantic objection, no matter how fair or beneficial the proposition may be.

At the present hour the one all-important and pressing trade question is "What is to be done about the schedule?" The trade knows our position in the matter, and the men who have made their dollars in the business for years do not hesitate to indorse our stand; yes, almost to a man the renters look forward eagerly to a relief from the vexing restraint necessitated by the prevalence of the schedule. Yet there are some who have the audacity to insist that "conditions are satisfactory," and urging that the schedule me maintained. How absurd it is to even attempt to infer that the schedule is beneficial in its effect?

To begin with, out of one hundred and ten members of the Association only a mere handful are observing the schedule at all; and in the second place those who are attempting to uphold it are losing heavily by their earnestness. Renters are not trying to conceal their tactics; they quote prices openly, and to our knowledge cases have been reported to the Executive Board that were never taken up. Why? It is difficult to obtain presentable evidence, and besides every man on the board is in the rental field and knowing what conditions are he concludes that if any step is to be taken, it should be the similar treatment of *all of the cutters,*—BUT—this is an impossibility. From a moral viewpoint this is wrong, of course, but from a business standpoint and a knowledge of the conduct of such an organization, it is most proper. These men cannot be reached at all, and it is useless to attempt to force them to observe the schedule individually. Conditions in various quarters differ, and to force some renters to stick to the minimum really means to put them out of business.

And in the face of such a condition of affairs a few individuals in particular try to tell us that all is beautiful as a summer's day. And two recently annointed "trade papers" have stopped biting their own and each other's noses off long enough to bewail the editorial policy of the *Index;* one of them prints a string of letters which the editor finds it necessary to assure us are "perfectly bona fide;" the other peevishly finds fault with our policy on general principles, spouting forth childish argument about "disruption of the Association," etc.

As far as both these sheets are concerned, they are asked to remember that *the moving picture trade association idea was born in the columns of the VIEWS AND FILMS INDEX. As far back as October 27, 1906, we advocated editorially the formation of an association,* and that was long before either of our contemporaries began to pester the unfortunates who happen to be within reach of their columns. Now that they are trying to inflict themselves on the trade, they find it easy to fill space by attacking "something," no matter what; one of them finds it necessary to reprint a few paragraphs which appeared in our columns last November sixteenth. But all of this is merely a side issue; suffice to say that the wisest thing for them to do is to go back to warring with each other; by so doing they are at least amusing and mirth-provoking, while by meddling with more weighty matters they only step into shoes too large for them.

That the Association is not sound at present, it is generally admitted; it is weak because there are men in it who try to sneak around their pledges; this is not surprising, because the holding of a membership does not change a man to an angel from the objectionable material he was before the conventions.

Prevailing conditions are not satisfactory.

The schedule in its present form is the fault of the trouble.

To maintain it is to maintain unsatisfactory conditions.

The remedy is in a modification of the schedule and a free hand; it is better to cut prices when there is no schedule, for the presence of one only makes the offense greater. It is useless to endeavor to force observance. Relief must be had, and if it does not mean the total abolishment or the modification of the schedule, who will come forward with the remedy? Whatever is reasonable will be vigorously advocated in these columns, for we are ready to abandon any principle—in favor of a better one.

TIT-BITS.

Who is going to show us now just exactly and precisely how the great political conventions nominate their candidates. There is a whisper about showing the nominating speaker (his phonographed speech to be used in conjunction); however, the incidents and scenes attendant on such a function would make an interesting film.

At the next F. S. A. convention we ought to see a film entitled "How to Dodge a Schedule." If the manufacturer who wants to produce such a film will let us know, we will name a few people who can pose for it most naturally.

Somebody has been transformed from " a fanatic with a mission to perform," to a "squealer." The transformer is seen to wipe his brow and mutter, "This was the unkindest cut of all! Who'd a' thunk it?"

A man in Philadelphia, asked whether he was satisfied with the schedule, said "Certainly, if the rest of them are." He is known to be a violator, so why shouldn't he be?"

A Drama in three acts.

Act. 1.—The New York renters agree to refuse to take each other's customers. J. B. is a customer who delivers the green regularly to Q. C.

Act. 2.—Q. C. disappoints his dear customer on a feature film which he had advertised extensively, and J. B. decides to change his service. When he goes to other renters, however, none will take his money. He is in distress.

Act. 3.—Somebody does take his money. Curtain.

ALMOST FREE.

It is stated upon excellent authority that some renters outside the Association are renting films at two dollars per reel per week, and a change every day can be secured at that rate. Seven reels per week for fourteen dollars, on a basis of one reel changed daily! Can you beat it? Of course the nature of the stuff furnished goes without comment. But how does the renter come out? Even if the film has reimbursed the holder for its original cost in its better days, such a price does not pay for its handling. But it is just as much surprising that there should be places in existence that can handle such stuff. One explanation is that it is handed to the "green ones," who soon wake up.

A RUSE?

In some of the country towns bitter competition is indulged in between managers of theatres who have put in moving pictures and the owners of store shows. Both sides are using the newspapers freely and in some instances the criticisms are so severe that they get dangerously close to the libel line. It is stated that in one town in New York State the battle waged is so warm the people of the place are thoroughly worked up over it, with mutual satisfaction to the exhibitors. Crowds go to both places involved to see if what the respective managers say of each other is true. It is certainly a great scheme, whether the promoters are in earnest or not.

TENT SHOWS.

Brooklyn, N. Y., is coming to the front with moving picture shows under tents. During the past two weeks eight of them have been started and all report good business. One of the concerns is billing the city like a circus and the signboards on the front and rear of trolley cars are used liberally.

MAKING LANTERN SLIDES.

Except the portrait, says the Photo-Miniature, there is no photographic reproduetion which appeals so strongly to the lay mind as does the lantern-slide. To sueh a mind the slide is known, not as a small, carefully prepared transparency on glass, but as a huge brilliant picture appearing on the white wall of a darkened room. There is still a wonderful glamour of mystery in the great disk of white light as the pictures succeed each other upon it, or melt gradually from one to the other, and the old name of "magic-lantern pictures," used by the uninitiated, was singularly appropriate. Only a short time ago the photographer felt inclined to scoff at what he termed a toy, and left the use of the lantern to the professional entertainer or the philanthropist, and the production of slides to commercial workers.

But within the past few years the amateur photographer has so increasingly taken up the work that he is to-day perhaps the largest user of lantern-plates. One great factor in influencing this change is undoubtedly to be found in the increase of amateur societies. A club meeting creates a wish for a picture which may be viewed simultaneously by a number of people; and by sharing the expense of a lantern, the club members meet a charge which would often be too heavy for an individual worker.

The manipulation of lantern-plates does not materially differ in development from the manipulation of negatives or of bromide papers, and in some ways the work is easier. There being no necessity for any snapshot work in the making of a lantern-slide, the bugbear of under-exposure is avoided; and the wide latitude permissible, from normal exposure to over-exposure, overcomes the difficulty of over-printing. For it is a strange fact that the amateur is very prone to under-expose his negative, and over-expose his *Velox* or *Dekko* print.

THE LANTERN-SLIDE—A lantern-slide is a positive transparency on a glass 3¼ x 4 inches square. The picture itself is smaller, and may be any shape preferred by the maker, and any size up to about 2¾ inches each way. The edges of the picture are defined by an opening of the desired size being cut in a piece of opaque paper. This paper is laid on the slide and masks out the edges and parts not wanted in the picture. Over the paper mask a piece of clear glass is laid of the same size as the one supporting the picture, and the two glasses are firmly bound together by glueing a strip of paper around their edges. This cover-glass serves the double purpose of holding the mask in position and protecting the film from injury. A slide is not in itself the end aimed at, but is rather—as is a negative—a means to the end.

The lantern-slide is to be viewed as a picture much enlarged, by passing through it a powerful beam of light which is thrown through a lens on to a screen or wall in a darkened room. The mechanical limitations in constructing a lantern for this purpose have necessitated a standard size for lantern-slides, and this size has been fixed at 3¼ x 4 inches. (In England the standard size is 3¼ x 3¼ inches, and British and American workers each maintain that their own size is the more practieable one. Fortunately, the slides of the two countries are interchangeable in all lanterns.)

It is very necessary that there shall not be any very dense or opaque parts in the film—the deepest shadows should have the appearance of stains rather than of deposits of matter, or they will appear on the sereen as blaek masses. The highest lights should be clear glass, and between these two extremes there should be as much graduation as possible. A slide, therefore, should be full of detail and graduation, and clear in the shadows. The picture is magnified many times on the screen from two or more feet in diameter in a small room, to over twenty feet in a very large hall. As there must be much loss of intensity of light in this enlargement, and as there is further loss in the reflection from the screen, we must guard agaist too much shadow in our slides. I do not mean from this that we must confine ourselves to light-colored or sunny subjects, but that our scale must commence with clear glass and we must obtain all the gradation possible in the higher scale of light. In a paper print it is often advisable to hunt for our detail among the deep shadows, even at the expense of the higher lights; but in a slide the deepest shadows must, if necessary, be sacrificed.

MAKING.—Lantern-slides may be printed from a negative either by contact or by reduction. By contact is meant the process commonly used in making paper prints. The negative is laid in a printing frame, and against its film side is plaeed the film side of a lantern-plate. The back is placed in the frame, and a short exposure given to artificial light. In making a slide by reduction the negative is placed against a window or other source of light, either day or artificial, and is carefully focused with a camera. A lantern-plate is then placed in the plate-holder, and an exposure made on the negative. The contact method is used for making slides from small negatives, and by workers who do not care to provide the slight apparatus required for reduction. The reduction method is almost a necessity for any one working with negatives of 4 x 5 size or larger. If we endeavor to print a picture 3 x 3 inches from a negative 4 x 5, the question of which part to leave out is often difficult, and with a larger negative the difficulty is greatly increased.

DUST.—Just one word of warning before describing the processes in detail. Cleanliness and care are advisable in all photographic processes, but in the preparation of lantern-slides they are absolutely essential. Dust is our arch enemy; not only the dust which settles on a plate before exposure and so causes pinholes, but that fluff which has such an affinity for the wet surfaces of developed plates when reared up to dry. The finished result being seen by transmitted light—instead of reflected as in the case of a paper print—and under much magnification, accentuates every flaw and serateh in the film, and any attempt to fake or patch a defect is consequently difficult. The remedy, therefore, is to take every eare to keep the film clean.

DRY-PLATE PROCESSES.—The process almost universally used for making lantern-slides is the gelatine dry-plate process, under which term are ineluded both gelatino bromide and gelatino chloride. The only other process worked to any extent is the wet eollodion, which is still used by many who make slides in numbers for trade purposes. Among other processes are the dry eollodion, the albumen, and the earbon; but, exeept perhaps the latter, their use is very limited and not likely to become more general.

"GELATINO BROMIDE."—All the brands of dry plates on the market are what are commonly spoken of as gelatino bromide. The term is more general than technically accurate. The plate may be sensitized with bromide of silver, or the bromide may be replaced in greater or lesser degree with chloride of silver, or with a mixture of chloride and iodide. The plate sensitized with bromide is the more rapid one, and in proportion as the chloride is increased the plate becomes slower, until in the pure chloride we have one suitable only for contract work, and which may be developed in an ordinary room by lamplight, with no special preeautions beyond a sheet of yellow paper to shield it from the direct rays. The chloride plate gives a wider range of tone than does the bromide—though the latter has sufficient latitude for most purposes. The character of the plate may be approximately judged from the appearance of the emulsion. In a bromide plate the emulsion is of a semi-opaque, creamy color, and a pure chloride plate is so colorless that it is difficult to distinguish the coated side by its appearanee. This may be told by breathing on it, when the breath will condense on, and dull, the glass side only. Or if the finger be wetted it will stick to the corner of the coated surface, but not to the glass side.

A GOOD RULE.—There is no *best* lantern plate, though most slide makers have a favorite brand. There are minor differences, due to the various formulæ used in making the emulsions, but they do not affect the beginner. It is a good rule to begin with one brand of plate, and one developer, together with the wholesome belief that any failure is more probably due to the worker than to the materials. When one plate has been mastered, others may be taken up, and various effects of tone tried.

THE NEGATIVE.—A good technical negative is advisable, as the great increase in the size of the picture when shown on the screen magnifies every defect. Negatives which are under-exposed are useless, however much "faking" is attempted, and any negatives with very harsh contrasts should be avoided. The negative should be developed to obtain the greatest amount of graduation in the half tone—this obtaining of slight differences in detail being very essential. At the same time the negative should be such as will give a "plucky" print, in which there is not the slightest indistinctness, but every detail clear. If the negative has been eorreetly exposed and developed, the sky—in an outdoor subject—will probably be sufficiently dense; if not, it may be blocked out. If suffieiently expert, this may be done by painting on the film with Indian ink or some opaque color, but the following of a delicate skyline in this manner is one of those details, theoretieally easy and often recommended, which in practice proves difficult. The best way, perhaps, is to eoat the baek of the plate with matt varnish in which a little aurantia or other yellow alcoholie dye has been dissolved, and scrape it away wherever it overlaps the horizon. Pour a little of Hance's varnish in a small cup and add a drop or two of the dye. Or a matt varnish may be made by dissolving 30 grains of sandarae and 30 grains of dammar in an ouce of ether. When dissolved deeant the clear part and add to it 4 drams of benzole. A little less benzole will give a finer grain to the varnish; more benzole gives a coarser grain.

SPOTTING.—Any pinholes or scratches in the negative should be earefully worked out, if they appear in the sky, or in any dense part of the negative. To spot a pinhole mix a little Indian ink with water, and use a very fine sable brush, well charged with water, and just tipped with the Indian ink. Hold the brush perpendieularly to the film and gently touch the centre of the hole, holding the point of the brush in contact with the film for a few moments to allow the color to soak into the transparent spot. Unless the worker understands retouching, it is not advisable to attempt any work beyond spotting. Unfortunately, however desirable a perfect negative may be, we often have to use a negative which is far from ideal. These defeets may be largely overcome by a eareful ehoice of the best lantern-plate, and suitable exposure. The old wet eollodion process is unequalled for obtaining a passable result from a thin, ghostly negative. A slow, dry lantern-plate gives far better results with thin negatives than does a more rapid one. For the rapid gelatino-bromide plate a negative may be plucky *almost* to hardness if detail is not sacrificed. The more vigorous the negative the stronger should be the light by which the exposure is made. A very thin negative should be exposed to a very weak light, and the slightest trace of over-exposure should be avoided.

CONTACT PRINTING.—Printing by contact is the method most commonly followed by the man whose time and means are limited, or who makes slides only occasionally. It has indeed but one serious defect in the limitation of the amount of negative which may be printed from. Its great advantages are that no special apparatus is necessary, and that it can be worked by artificial light in the evenings. Indeed, except the exposure, the whole of the operations until the plate is fixed are conducted in the dark room, and the exposure is merely a matter of seconds, using a gas-light. The negative from which the slide is to be made is gently but carefully dusted, and is laid in the

printing frame. The box of lantern-plates is opened and one of them is placed in the frame, its film in contact with the negative film. If the back of the printing-frame is not lined with black cloth a piece should be placed over the back of the lantern-plate before the back is placed in. If the negative is not smaller than 4 x 5 then the edges of the lantern-plate will not be protected from the light, and we shall get a certain amount of halation from reflected light which may reach in from the edges to the part we wish to include in our picture. A mask of paper, placed outside the frame, just sufficient to shield the edges, will prevent this. In printing from a larger negative a slight modification of the frame will be necessary. A frame larger than the negative will be required, say for a 5 x 7 negative use an 8 x 10 printing-frame. In this, place a piece of patent plate glass, or other glass if it is clear and sufficiently strong. On this glass lay a sheet of black or non-actinic paper with an opening 3 x 3 inches cut in its centre. The negative from which the print is to be made is next placed in the frame. The extra size of the frame allows any desired portion of the negative to be placed over the opening in the mask. The lantern-plate is then placed in position on the negative and the back fastened in. It will be seen that unless some special precaution is taken the whole pressure of the back will be upon the small area of the slide. To prevent this the lantern-plate is placed in a kit or carrier, the full size of the frame. This kit is a piece of wood of the thickness of the lantern-plate, with a hole cut in its centre 3¼ x 4 inches, to receive the plate. Or it may be of thicker wood, if necessary, with a bed sunk in is to receive the plate. This bed should be lined with black cloth. Frames specially intended for contact printing are obtainable commercially. In some of these the frame is of sufficient size to allow of moving of the negative, but the opening to admit the light is of lantern-plate size only. When the back is fastened in the frame it is ready for exposure.

CONTACT EXPOSURE.—The question of exposure is one which causes an undue amount of trouble, and it is responsible for very many failures. These failures are largely due to hap-hazard work. A parallel case which will be familiar to many who have never made lantern-slides is that of the developing papers, such as *Dekko* or *Velox*. With a careful judging of the negative, followed by an equally careful exposure to the light, the failures from this cause are few. But accuracy is very essential. Many workers will say that they expose their plate—or paper—"about a foot" from their light. But they hold the printing-frame in their hand, and guess the exact distance. If instead of a foot, they hold the frame within ten inches of the light, they obtain about double the exposure which they get by holding the frame fourteen inches away; and yet in each case the distance could be termed "about a foot." The question of the light, too, needs some consideration.

There is much variation in lights which are usually considered reliable. The incandescent electric lights used for lighting our houses vary perceptibly in brilliancy, not only on different evenings but often within a few minutes, and gas is dependent on a variable pressure in the "mains." Fortunately a considerable latitude is allowable in exposure, and with reasonable care the failures should be few. Gas and oil are as good artificial lights as any, and within the reach of all. In using gas choose a fair-sized burner, and turn the gas on sufficiently to obtain the biggest flame without flaring or "roaring." If an oil-lamp is used some mark should be placed on the chimney to show the height of the flame, and the wick should always be trimmed. If the light can be placed on a table, or if a shelf may be put immediately under it, distances from the light should be marked on the table or shelf, every six inches to three feet. In case a pendant light is used, tie a string to the bracket with a knot tied every six inches. In this way, whether the printing-frame stands on the table or is held in the hand, the exact distance from the light is known. There is a considerable difference in the rapidities of different lantern-plates, but a few experiments will determinate the correct exposure. Place a lantern-plate, in contact with a negative, in a plate-holder. There will be no difficulty in doing this if a negative on thin glass is chosen, for the transparency emulsion is itself coated on very thin glass, and the two thicknesses will easily go into the holder. Hold the plate-holder two feet from your source of light—if gas or oil-lamp or light equally strong—if candle-light is used try a distance of one foot, and draw the slide out one-third of its length, and give 20 seconds exposure. Then withdraw the slide another third, and give 20 more seconds exposure. Finally withdraw the slide completely, and give a third 20 seconds exposure. There are now on the one plate three trial exposures of 20, 40, and 60 seconds. Develop the plate and the result will give the approximate exposure. If 40 seconds shows slight over-exposure, we may fix the correct exposure at 30 seconds or try a second plate, giving on it exposures of 26, 30, and 34 seconds.

When once a standard or unit is found, grade all negatives into four or five classes according to their densities, and try an experimental exposure from each batch. It is a good rule to work at a standard distance from the light—two feet is a good distance—but there are exceptions. In the case of a very dense negative the exposure should be closer to the light, and with a very thin negative the distance should be increased. The nearer the source of light the greater appears to be its "momentum" in striking and penetrating dense high lights. If further removed it appears to have a softer effect, very beneficial for thin negatives.

(To be continued.)

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POOR SHAKESPEARE!

It is now generally known in the trade that the Chicago police in their endeavor to keep the picture sheets of the Windy City free from the immoral have ruled against "Macbeth," and their commendable (?) work is thus commented on by the press: The Chicago police squad detailed to censor moving-picture shows has found a fertile field of iniquity in Shakespeare's "Macbeth." The films depicting the duel, the stabbing of King Duncan and the scene showing Macbeth in the act of wiping blood from his dagger have been ruthlessly cut out. It is hoped that for consistency's sake the "Macbeth does murder sleep" episode has been expurgated. This is censorship on more elevated lines than that which has to do with mere indecency. The power of mental suggestion is the psychological shibboleth of the hour and it is apparent that if the evil influence of the drama in inciting to crime is to be checked a beginning should be made at its fountainhead. "Hamlet" should next be put under ban. How many an ingenious mind has been perverted by the riot of murderous passion in that tragedy! No time should be lost in making "Othello" innocuous to colored gentlemen tortured with jealousy of some levee Desdemona. The pernicious example to Fourth avenue of a Fosalind in male attire should be counteracted before it is too late, says the New York World. Shakespeare in the light of modern censorship, is seen to be the arch-offender against public morals. His characters defy all laws and violate every section of the Penal Code. But it has been left to the police squad to out-Comstock Comstock in disclosing the innate viciousness of his works.

Another writer says that William Shakespeare has run afoul of the Chicago Police Department. The officer of the force who acts as censor of the 5-cent theatres has barred representations of the play of "Macbeth." He has orders to prohibit such plays as "Bloody Bill, the Border Bandit," and because he finds that "Macbeth" is also a gory production he puts it in the same schedule, and off it goes. "Children should not be allowed to view scenes of violence and bloodshed," he says. "The tendency is bad. I can't help who wrote the play. Children are not able to discriminate, and while nothing will be done with Shakespearean productions in real theatres, the 5-cent shows will have to obey the rule." This rule is especially interesting as showing the remarkable and unexpected progress of the spirit of ultra refinement. A movement originated some years ago in the feminine circles of Boston looking to the elimination of such demoralizing literature as "Mother Goose" and kindred nursery rhymes from juvenile libraries. Most persons had not regarded "Mother Goose" as injurious to the infant mind, but the ladies said it was. It described terrible and cruel things, they declared—the cutting off of giants' heads, the cutting off of the heads of poor little innocent blind mice with the carving knife, the stealing of pigs—"Tom, Tom, the piper's son, stole a pig," you know; the dreadful performances of Bluebeard and all the rest of the ancient nursery tragedies.

It was urged that it was wrong to contaminate innocent little souls with ideas of this kind, but it was not known until now that the reform had gained much headway. Most parents and guardians laughed when they heard of the protest against the tales beloved of their own children, and recited them to their babies as before. But the notion that children must not hear of anything "bluggy" and must remain in ignorance of all acts of violence has, it appears, gathered great headway. Otherwise it could not have broken out in Chicago, and in its police department at that. That Chicago, where it has been the custom to take strangers, as a special privilege, to wade in gore at the stock yards—that Chicago, of all places, should rise up against Shakespeare because his bloody scenes are demoralizing to the juvenile mind is indeed amazing.

It is more than that, it is a fascinating development in psychology, and fills the observer of events with wonder. What can be the special influences that have led to the growth in the city on the lake of a sentiment so far removed from the common attitude there in regard to crime and gore? And what is the future significance of the movement? Is it possible that the once beloved stock yards are to be kept in the background? And does it presage the eventful barring of Shakespeare's tragedies from real theatres? For if the native Chicagoan is kept from knowledge of "bloody murder" in his early years, will it be safe or right to introduce it to him in later life?

THE EDUCATIONAL FILM.

According to our esteemed English contemporary, the appearance of a volume published by the Charles Urban Trading Company, which is entirely devoted to a treatment of scientific and educational films, may mark the beginning of a trade development, which is hardly dreamt of by the person who knows the kinematograph as an amusement device alone; a development of which the end cannot be realized, and which may cause a change in the methods of the business hardly less sweeping than did the invention of the kinematograph itself, in the lantern trade. Certain far-sighted members of the trade—notably the head of the company issuing this volume—have realized the educative powers of the kinematograph almost from the beginning, but attempts to develop those powers have been so far made experimentally only. The publication of this book indicates that the ground having been prepared by previous publications and by numerous demonstrations, the educational film is now to be exploited in a systematic manner.

What this means we can realize in part from an inspection of the various classes of film subjects listed in this catalogue. Take one of these classes—that dealing with natural history. In this section we have a series of films in which the most timid animals and birds are to be seen at close quarters, and their habits and appearance studied as well or even better (for the film can be repeated again and again) than if we had been present when the picture was taken. The fact that this is possible obviously means that those whose business it is to study the habits of animals are at once anxious to enlist the aid of the living picture. That is one field for the educational film, and as we turn over the pages of the book we come on many others which seem to promise a considerably better harvest to the film manufacturers supplying their requirements.

Thus the series of films showing physical and chemical experiments would be of a value difficult to estimate in schools where various considerations, possibly expense, possibly lack of apparatus, prevent the actual experiment being performed. It must be realized further that in the majority of cases the films illustrate a thing with which it is essential the student should be acquainted, and which cannot be conveyed adequately by any other method.

There are those who are inclined to regard the introduction of the kinematograph into the schools an innovation of too daring a character, but as a matter of fact it is merely a new adaptation of a generally recognized principle. We cannot do better than quote from the catalogue on this point:

"The great importance of educating through the agency of the eye, as well as through the ear, is now fully acknowledged and established. To-day, in every properly conducted, up-to-date college or school, the optical lantern is in daily use for demonstrating by means of slides the subject of the lesson or lecture. The lantern slide, however, no matter how good, has in certain cases its limitations, particularly when illustrating various industries, native customs, animal, bird, or insect life, micro-organisms, etc., insomuch that the slide can only show one pose, phase, or position. It is for this reason, amongst many others, that the Urbanora motion picture has such a future before it as an educational factor, for it is capable of showing upon the screen every movement in the most life-like manner."

Among some of the more obviously valuable uses to which the kinematograph may be put in the educational field, must be mentioned the assistance it can give to the surgeon. The author says in regard to this series:

"The use of the kinematograph, which is independent of time and place, renders it possible for those on one side of the world to witness operations by the most brilliant surgeons on the other. It allows the lecturer to illustrate his discourses by reproducing in their entirety operations performed by himself and others, and so to impress upon the student the details and methods of procedure that he is in a position to profit by witnessing in the theatre the actual operations when opportunities occur; and it allows the surgeon to fight over again his battle of skill against disease, to the profit of future patients and the gain of humanity at large.

"Our chief desire is that these films should not be inspected and criticized solely as demonstrations of surgical skill, but as possibilities of reproduction, under circumstances favorable alike to the surgeon, his patient, and the camera, of this method of disseminating knowledge of surgical procedure."

Of recent years the educational department of the Urban Company has owed a great deal to Mr. T. Clegg, who has thrown himself into the work with an energy born of the strongest possible faith in the kinematograph as an educator. The present volume—it is considerably more than a catalogue, though it is called by the latter name—is his work, and he will be generally congratulated on it. A necessary adjunct to films of the class listed in this book, is, in our opinion, something in the nature of a text book which should supplement and explain the information to be derived from the living picture. This need Mr. Clegg's descriptions supply admirably. No point in the picture is missed, the subject, whether it illustrates a physical phenomenon, the habits of wild creatures, or a native custom, being invariably dealt with in a manner displaying an expert knowledge of the subject.

INTERESTING FOR OPERATORS

In discussing mechanical appliances for the optical lantern, W. H. Golding, in the "Kinematograph and Lantern Weekly," says that to illustrate the chief lines of the spectra of metals such as sodium, etc., the writer has found it convenient to cut narrow slits in thin card or black paper, to admit the passage of light, and to place small pieces of colored gelatine behind them according to the position of the lines in the spectrum. A similar plan has since been suggested by the late Mr. T. C. Hepworth, who was one of the ablest of lanternists and practical photographers, and one of the most fertile in resource, and in devising means for meeting special wants and emergencies in both fields of labor. A 3¼ inch square of card or paper, thus prepared and bound up as a lantern slide between two ordinary cover glasses, will be found useful in many cases as a ready means of illustration; and if dark lines drawn upon very finely ground glass, such as is used for the best focussing screens of cameras, or on a surface of colorless gelatine, be bound up with such a slide or caused to be projected upon the screen from the second lantern of a bi-unial instrument, the phenomena of absorption or Frauenhofer lines may be graphically represented. This method, which has been suggested by Mr. Wright and others, of course requires very accurate registration, so that the dark line may coincide with the corresponding bright one, and it is obviously best that this should be done with a slide showing a continuous spectrum, so that the lines of elements not affected by the substance whose absorption is being demonstrated, should appear brightly upon

the screen when the others are obscured.

Irradiation, or the apparent spreading or overflow of the light impression on the retina of the eye, has frequently been demonstrated by the writer and doubtless by many others, by the use of a slide one-half of which is covered by black paper having a circular spot of about the size of a six-penny piece punched out of it. On the other half of the slide, which is clear glass, the piece punched out is pasted, and the whole bound up with a covering glass in the usual way. When the slide is placed in the lantern and its image projected upon the screen, a bright spot on a dark surface and a dark one on a bright surface are seen, and the former appears so much larger than the latter that it is often difficult to convince an inexperienced observer that both are of precisely the same size. and would exactly cover each other if superimposed. The brighter the light employed the more effectually is the illusion produced.

Perhaps one of the most beautiful and striking experiments devised by Professor Tyndall was one designed to illustrate the crystalline structure of ice. We are familiar with the variegated feathery crystals which are seen upon our window panes in frosty weather, due to the freezing of the condensed moisture from the air upon the cold glass, and perhaps with the beautiful though evanescent six-rayed stars of innumerable patterns which form snowflakes. But it is not equally easy to recognize the same crystalline structure in a solid block of clear ice.

Dr. Tyndall showed how to make this apparent upon the screen by the method of analysis. Placing a slab of the clearest and most transparent ice he could obtain in the path of the rays from the optical lantern, readily done with the open fronted arrangements already described, he caused the rays to come to a focus at a point in the interior of the ice slab, and as water both in the liquid and solid state absorbs a very large share of heat rays passing into it, the ice was gradually melted at and around the focal point. It is well known that water expands considerably on freezing or crystallizing (a fact responsible for the frequent bursting of our own water pipes in winter) and consequently that the water produced by melting must occupy a little less space than the ice did and leave a slight empty or almost empty space, which by this method of projection appears upon the screen to be star shaped, exactly the shape of the ice crystal which previously occupied it. This experiment carefully performed with very simple appliances and materials, will be found both effective and convincing.

To show the action of the galvanometre on the deflection of the single needle telegraph instrument, the most convenient form of apparatus to be used as a lantern slide is probably one with a small magnetic needle readily made from a piece of steel watch spring, and balanced horizontally on a pivot like a dipping needle of the beam of a pair of scales, and having a small pointer made of a piece of fine wire or a narrow strip of writing paper, extending downwards from the fulcrum or point of suspension. The coils made from a few turns of coated copper wire may thus be wound round the upper part of the apparatus surrounding the horizontal needle, and not appearing upon the screen. When the electric current from a small battery is caused to traverse the coil the needle is deflected vertically like the scale beam when unequally weighted, and the pointer depending from it is seen, when projected upon the screen, to move to the right or left according to the direction of the current, actuated by a small pair of spring keys depressed by the operator's fingers alternately when it is desired to reverse the current.

If preferred, the magnetic needle may be placed upright and balanced on a pivot cemented to a glass plate in a slide frame faced by a second one to act as a covering glass, the needle working between them. In this case it will be found best to wind the coils a few times round both glasses on each side of the needle leaving a space between the two sets of coils to enable the latter to be seen. This arrangement is somewhat less easy to fit up than the other, and possesses no special advantage, excepting that the coils as well as the needle may be projected upon the screen and their action, or rather that of the current they transmit, explained.

Amongst the methods suggested by Mr. Wright and others for the illustration of the phenomena of reflection in a graphic and effective manner, some very simple and at the same time attractive experiments may be readily shown by the use of appliances within every day reach and at a very trifling cost. A deep glass jar such as is used by confectioners to contain sweetmeats, or even an ordinary drinking glass or a two or three pound jam jar if made of clear white glass, will serve to contain any liquid which it is desired to illuminate, and if placed in the open-fronted lantern already described, its image and that of its contents may be projected upon the screen. If the audience be small and the glass jar of sufficient size, it may not be needful to project the image, the object itself when placed in the beam of light from the condensers, being sufficiently conspicuous. If such a glass be filled with clear water, as free from air bubbles as possible, and covered by a plate of

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Family of Cats	393 ft.
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Mrs. Pimpernell's Gown	541 ft.
Tormented by His Mother-in-Law	344 ft.
Weird Symphony	393 ft.
An Occasional Porter	328 ft.
Lucky Accident	492 ft.
Athletic Woman	754 ft.
Burglar's New Trick	426 ft.
Anti-Hair Powder	495 ft.
Hide and Seek	180 ft.
Story of a Foundling	426 ft.
In a Submarine	524 ft.
A Complicated Duel	328 ft.
Legend of a Ghost	1,016 ft.
End of a Dream	459 ft.
Unfortunate Pickpocket	344 ft.
A Good Medicine	459 ft.
All for a Bird	278 ft.
Poverty and Probity	557 ft.
Fashionable Hat	344 ft.
Imperial Canal	262 ft.

EDISON.

Honesty is the Best Policy	640 ft.
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Skinny's Finish	605 ft.
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Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1,050 ft.

LUBIN.

Romance of a Gypsy Camp	725 ft.
The Old Maid's Parrot	250 ft.
Outwitted by His Wife	750 ft.
The New Maid	275 ft.
An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.
The Hand of Fate	670 ft.
Magnetic Vapor	345 ft.
Two Brothers of the G. A. R.	600 ft.
Bobbie's Pet Rat	400 ft.
The Nearsighted Professor	310 ft.
The Greed for Gold	900 ft.

VITAGRAPH

The Reprieve	440 ft.
A Bachelor's Baby	430 ft.
The Selfish Man	407 ft.
The Determined Lovers	500 ft.
Circumstantial Evidence	460 ft.
When Casey Joined the Lodge	335 ft.
A Noble Jester	650 ft.
Gratitude	285 ft.
Romeo and Juliet	915 ft.
The Braggart	430 ft.
The Two Traveling Bags	430 ft.
A Husband's Revenge	465 ft.
The Salt Did It	465 ft.
A Fool and His Money Are Soon Parted	845 ft.
The Orphan	600 ft.
Bill, the Bill Poster	485 ft.
He Got Soap in His Eyes	320 ft.
A Lover's Ruse	425 ft.
The Gambler	665 ft.
Nellie, the Beautiful Housemaid,	615 ft.

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Soldier in Philippines	835 ft.
Man Hunt	815 ft.
Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.
The Night Riders	815 ft.
Moonshiner's Daughter	895 ft.

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The Shadow of the Law	
East Lynne	
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Not Yet, But Soon	
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Troubles of a New Drug Clerk	470 ft.
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Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
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The Old, Old Story	1,000 ft.
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The Gentle Sex	750 ft.
An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.
James Boys in Missouri	1,000 ft.

MÉLIES.

A Pageant. Dedication Festival, Boston Normal School	975 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bear	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.
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A Fake Diamond Swindler	586 ft.
A Lover's Hazing	468 ft.

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glass to prevent the entrance of dust, the beam of light will pass through it without rendering the contents visible. It will be recollected that the optical illusions with which the public were long familiar under the names of "Pepper's Ghost" and "Metempsychosis," were produced by reflection from the surface of a large plate of glass which was itself so transparent that objects were seen through it without its presence being noticed or suspected by the spectators. Even so eminent a scientist as Professor Michael Faraday is said to have more than once witnessed the exhibition of the Ghost when first introduced to the public, without being able to account for it until his hand actually touched the plate of glass, when he at once remarked, "I see; that is very beautiful."

When a few drops of tincture of myrrh, or of some other gum or resin dissolved in spirit but not soluble in water, are introduced into the transparent contents of the jar, the minute resinous particles are precipitated, the whole of the water becomes turbid by their being held in suspension, and the rays of light, reflected from the surfaces of the innumerable fragments of solid matter, reveal their presence, the whole becoming lighted up with a glow of white radiance. A spoonful or two of milk introduced into the water will have the same effect, the reflection in this case taking place from the surface of myriads of finely divided oily or fatty particles, whose presence in such a fluid as milk gives it its white appearance.

If the jar, instead of being filled with water, is empty and kept as free as possible from dust, the rays will as before pass through it, leaving it apparently dark, but if a little tobacco, brown paper or something else which burns with a smoky flame, is lighted and dropped into the jar, reflection from the particles of unconsumed carbon of which the smoke consists will instantly reveal its presence. It is best in these experiments to reflect the light from above into the jar by the use of a mirror.

Vibration, and the wave movements caused by it, are well shown by placing an ordinary tuning fork or a piece of stiff steel spring in an upright position in the stage of the open fronted lantern, which is readily done by inserting the handle of the fork or the lower end of the spring or elastic bar in a hole bored in a block of wood sufficiently solid and heavy to act as a firm stand. When so supported its image or shadow may be projected upon the screen by aid of the lantern lens. If the tuning fork be then lightly struck or otherwise caused to sound, or the spring drawn aside and then released, the image upon the screen will at once be observed to become widened and indistinct and to be in vibratory motion. The period of such motion, however, may be so short, and consequently the vibrations so rapid, that the eye of the spectator is unable to follow them, owing to persistence of vision. This is usually the case when an electric contact breaker is used to produce the vibration, as in the case of the clapper of an electric bell. To make the effect more readily apparent it is convenient to hang by a thread from any convenient stand (which may be readily made from a piece of stiff wire bent at right angles and supported in a small block of wood to form a foot) a light ball of cork or elder pith, so placed as just to touch, or very nearly touch, the fork or upright spring or rod. The image being then projected on the screen the ball remains at rest and stationary, but immediately the fork or spring commences to vibrate the ball is thrown violently aside, and this is repeated again and again as it falls back to its position of rest.

If a very small mirror be attached to the vibrating rod, and a pencil of parallel light be concentrated upon it through a small round hole or diaphragm in front of the lantern nozzle, a spot of light can be reflected, either directly or by the aid of another mirror at right angles to it, upon the screen; and when the rod is caused to vibrate the spot becomes expanded into a line of light. This of course demands very careful and accurate adjustment, and if a tuning fork be used the mirror attached to one prong must be balanced by something of equal weight on the other in order that both may vibrate alike.

The sensitiveness of a vibrating body to any other vibration of the same pitch conveyed to it by air waves, and its indifference to vibrations of other periods, can also be readily and effectively shown by the same simple apparatus. If the tuning fork placed as described be projected upon the screen, and while it remains undisturbed another fork tuned to the same note be sounded near it, or the note be struck on a piano, in its neighborhood, the fork will at once commence to vibrate in response and its image, or that of the pith ball, will be disturbed just as if the fork had itself been sounded. If, however, some other notes of entirely different pitch be produced, the image will remain unaffected, however loud they may be. Thus we shall have the phenomena of resonance simply and graphically illustrated, and the corresponding effects in the domain of the almost infinitely finer and more rapid light-rays suggested.

Wave ripples on the surface of water or other fluids may be readily projected by the aid of the vertical adjustment. If a shallow basin containing the fluid be placed on the horizontal table of this appliance, and the image of its surface thrown upon the screen by the aid of the reflecting mirror, or right-angled prism and the lantern objective, and a drop of liquid allowed to fall on the placid surface, or the point of a pencil or needle permitted to touch it, a circular ripple or wave will at once appear and spread in widening circles until it reaches the margin of the basin, from which the wave will rebound and a series of waves return towards the centre, interfering with and modifying the advancing waves of the original series so as to produce complicated and frequently very beautiful patterns. These if well lighted, are reproduced in a greatly magnified form upon the screen. If the white ceiling of the room be used as the screen, the image, projected upwards without horizontal reflection, will be perhaps still more effectively shown.

FIGURES.

The St. John (N. B.) Star figures the city's prospects for reaping revenue from the picture houses. The question of increasing license fees on moving picture houses has been referred back to a committee of the Cimmon Council. At the meeting on Monday afternoon Alderman Hamm volunteered the information that they ought to get after that fellow in the Mechanic's Institute who banks eight or nine hundred dollars a day. Accepting the alderman's estimate, the other shows in town ought to bank between them an equal amount or perhaps a little more, say sixteen or eighteen hundred dollars in all as the daily receipts in the picture houses. This is obviously ridiculous, but perhaps the alderman calculates on the basis established by livery stable men. The admission to any of the show houses is five cents. It is apparent then that to take in $100, two thousand people must be admitted; to make a total of $1,600 in one day from all the entertainments 32,000 would have to attend. As a matter of fact when the Nickel plays to 3,000 people in a day it is doing an excellent business. If the Princess gets 800 the managers are satisfied. The Unique can probably manage to pay a dividend with an average daily attendance of 500. The running expenses amount to fully 80 per cent. of the receipts and in addition to this there is an outside charge for rental of films. Even on the most liberal basis not more than $300 per week represents the profits of the entire lot of picture houses in the city. It is apparent therefore that if the license fees were increased to $50 each per month all round the smaller places would be put out of business while the larger ones which would remain would in all probability have to increase their admission fees. The proposal of the Council also is that circuses shall be taxed $200 for each day's performance. An ordinary circus takes in between $5,000 and $6,000 a day and practically none of this is left in the city excepting the amounts paid for railway fares, rental of grounds and license fees. More money goes away with a circus in one day than from all the picture houses in a month. The present places of amusement are for the poor people and any excessive increase in license fees on the part of the Council will prevent many from enjoying the entertainment offered.

MINUTES.

A meeting of the Moving Picture Association, of New York city, was held at Murray Hill Lyceum, June 5, 1908.

The meeting was called to order by Mr. Donegan, secretary, at 11.30 a. m.

On motion of Fynes, Mr. Donegan

was requested to preside in the absence of the president and vice-president.

Mr. Donegan requested Mr. Gosdorfer to act as secretary.

Mr. Donegan spoke in detail concerning the activities of the Special Committee, of which Mr. Fynes is chairman. He touched on various matters for the benefit of the organization which had been accomplished by the committee, including legal and legislative action. He quoted the indorsement of motion-picture houses by important bodies, including the People's Institute and Women's Municipal League, who hail this form of entertainment and instruction as providing a national theatre for the masses, something which has been urgently needed by the people at large for years.

Mr. Donegan and Mr. Fynes mentioned several bills that had been before the Legislature and ordinances that had been before the Board of Aldermen, some favorable and some adverse to the interests of the members of the association, but all had failed of enactment, leaving the legal status of the business unchanged.

On motion, unanimously passed, the Special Committee was empowered to draft a constitution and by-laws for the association and to report same at the next meeting.

On motion calling for a statement of the finances of the association Mr. Donegan reported in the absence of Mr. Driscoll, treasurer, that all the funds had been expended for the purpose of the association.

A general discussion advocating the upbuilding and strengthening of the association followed, several members making vigorous addresses, which were received with favor.

Mr. Oehl moved that membership dues be fixed at $2 a month for each motion-picture house represented. Mr. Fynes seconded.

Mr. Warren offered an amendment that the amount be fixed at $2 a month for each person, firm or corporation regardless of the number of establishments operated by them.

On vote Mr. Warren's amendment was lost.

Mr. Oehl's motion was put to a rising vote and was carried.

Mr. Donegan stated that the resignation of the president and first vice-president were upon the table and asked the pleasure of the association. Mr. Simpson moved the acceptance of the resignation of the president. Mr. Markgraf seconded. The motion carried.

Mr. Oehl moved the acceptance of the resignation of the first vice-president. The motion carried.

A vote of thanks was tendered the retiring president and first vice-president for their energetic and able services to the association.

A general discussion of film renting affairs and conditions followed.

Mr. Fynes moved that the association meet hereafter twice each month—on the first and third Fridays of each month. The motion carried.

On motion Mr. Donegan was requested to continue as president pro tempore, and Mr. Gosdorfer was requested to continue as secretary pro tempore.

Mr. Fynes moved an adjournment. Mr. Oehl seconded. The motion carried.

MILTON GOSDORFER,
Secretary pro tem.

SHOWS DEFENDED.

Wide divergence of opinion is held in Washington (D. C.) relative to the influence exerted on the youth of the city by the 5 and 10-cent theatres and moving-picture shows. Some declare that, after careful investigation, they can find nothing demoralizing or indelicate in these exhibitions, while others, also after a thorough investigation, assert that they find at least 80 per cent. of such places unfit to be visited by women and children.

Speaking of these shows at a mass-meeting called by the Women's Interdenominational Missionary Union recently, Judge William H. DeLacey, of the Juvenile Court, said:

"To obtain first-hand information of the class of entertainment provided by the 5 and 10-cent theatres and moving-picture shows, I visited many of them within the last few days. I can say that in none of them did I see anything demoralizing to the youth of the city. I do not say such do not exist, but I did not find them. Many of the places are insanitary, and some may be without fire protection, but the class of amusement provided appeared to me to be amusing, if not particularly elevating."

Judge DeLacey's opinion is concurred in by many persons who are familiar with the places mentioned. On the other hand, Rev. Zed H. Copp, probation officer of the Juvenile Court, who has devoted much time in investigating the places, assert that fully 80 per cent. of them are unfit to be seen. It was on Mr. Copp's report that the Woman's Interdenominational Missionary Union based its action in asking that such places be closed.

An afternoon and evening was spent by a reporter of the Post in visiting ten or twelve of these places. The weather was very warm and the places looked cool and inviting. Inside, the lights were turned low and electric fans kept the air circulating and generated a refreshing breeze. The houses were comfortably filled with audiences consisting for the most part of women and children, fully 75 per cent. being women of apparent respectability.

In several of the places there were short vaudeville acts, interspersed with illustrated songs and moving pictures The 5 and 10-cent places do not cater to the class of persons who want their fun in tabloid form, the proprietors say, but who want it in generous quantities. Nor do they want a libretto in order to get the point of a joke. Wit and satire of the finer sort is not what they demand. If a man rocks a boat and falls overboard they want the picture to show him rescued near dead and thoroughly wet, and the longer he is in the water the more fun it is.

Pictures shown this week are almost without exception of the broadly ludicrous type. In one place two men are shown stealing a "rope" of sausage from in front of a butcher's shop. They are detected and pursued by the butcher, who is soon joined by the police and all the inhabitants of the village. Over housetops, through alleys, down hills they go until the two men finally come to grief and are caught.

It is argued by opponents of the picture shows that representation of crime has a demoralizing effect on the minds of the young.

There was not a picture which the opponents of the shows call "suggestive." Many were foolish, from the viewpoint of the grown-up man, but looked at through children's eyes they were merely amusing.

Then there are the "weepy" illustrated songs. The soldier boy in the khaki uniform is going to the war. His mother weeps on his neck, his sweetheart on his shoulder, and the man with the barytone voice stands in the wings and, as the pictures are flashed on the canvas, sings about death and glory and the like, and the audience forgets the man who has been chased by a bulldog, furtively wipes tears from its eyes, and vows undying devotion to its country.

Then there is flashed on the canvas the picture of a baronial castle. Men in bright uniforms and mounted on gayly caparisoned horses ride up to the door. The baron's daughter trips down the broad stairway. She greets her sweetheart, and his rival wants to fight it out then and there with swords. They fight. The rival is wounded and the victorious lover rides away, while the girl throws kisses after him.

A man comes on the stage and sings a song and does a dance. Again the audience forgets the troubles of the lovers and laughs. The lights are turned low. On the screen is flashed a picture of a little girl dying. She wants to live till the flowers bloom again, but the quiet doctor shakes his head. The man in the wings sings a pathetic song, and the little girl dies as the last verse is sung. The audience cries softly, and each little boy decides then and there to be better to his sister. He won't perhaps, but the resolution has done him good.

The show is over. The audience files out and goes to its homes, where, perhaps, there is little to amuse or to drive dull care away.

QUAKERTOWN JOB.

The moving-picture place of Christiansen & Miller, at No. 2121 Germantown avenue, was broken into some time on Saturday night or early Sunday morning, and the police only made it known yesterday. The building was ransacked from one end to the other, the thieves being in search of money, but when they failed to find any they carried away several reels of picture films valued at about $500. They entered the place by a front door, which was jimmied open. Not the slightest clew was obtained by the police, who are quite at sea over this and other robberies in that district.

HARD LAW.

Gloucester, Mass.

Proprietors of the moving-picture theatres and the district police force will be exceedingly busy from now to the first of July getting ready for the enforcement of the two new laws which Acting Governor Draper has signed. Nominally speaking they take effect upon their being signed, but contain a penalty clause they legally cannot be enforced for thirty days after being enacted. They were signed June 1 and they are operative on July 1.

The most complicated measure is the one relating to the use of the cinematograph. The new law applies to any moving-picture machine using a film more than ten inches in length, all of which are to be inspected by the district police force before being operated. In fact, they must bear numbered metal tags showing that they have been approved. The State authorities can order such changes made and such regulations enforced as it deems necessary for protection against fire, and can at any time enter premises where such machines are operated.

Operators are to be licensed after an examination proves them to be qualified. If an operator wants to employ an assistant he must secure a permit which requires the registration of the assistant who cannot operate the machine himself. The operator's license costs $3 for the first year and $1 for each annual renewal.

Violations of the new law are to be punished by fines ranging from $25 to $500. Managers now holding licenses have until August 1 to obtain new ones.

The other law is in regard to the operation of the picture machines themselves. After a machine has been operated continuously for twenty minutes the manager is required to provide some other form of amusement for not less than five minutes. Disregard of this law will subject a manager to a fine of not less than $50 or to imprisonment for not less than six months.

AN OPPORTUNITY.

We are informed by the Greater New York Film Rental Company that they have a good proposition for anyone desiring to embark in the moving picture business, in the shape of a theatre, in Lowell, Mass.; the theatre is a well-paying one, but the concern wishes to sell it because it is too far from the home office.

THE FEMALE BLUEBEARD

Not too exciting—Just enough to draw the crowds, especially if you tint the fire scene.

Ready Friday June 19th.

Get the Picture. Now ready.

KALEM CO., 131 W. 24th St., New York City.

Latest Films of All Makers

The title of one of Pathé's latest films is: "BEATRICE CENCI." This picture is an illustration of the story of Beatrice Cenci, the young woman who planned the murder of her guardian, in Rome in the year of 1599. We see Francesco Cenci, who is an extremely gruff and cruel man, with Beatrice, who is his ward. He makes love to her, but she spurns his entreaties, for she has one who is very dear to her heart by the name of Guido. She writes a note to him to come to the tower of the castle, which he does, and gains access to her quarters by means of a rope ladder, which she lowers from the window. We see them planning a nefarious crime, and while he goes to get the aid of two ruffians, she drugs the old man by putting a potion in his wine, and soon he is feeling the effects of the poison and retires to his room, where he lays in a stupor on his cot. Guido returns with his assistants and they enter the old man's chamber and while he is sleeping sink a knife into his heart. They throw the body from a window and make good their escape, but some servants who have heard the excitement rush out and find the corpse of their master lying in a heap under the window. They immediately pursue the murderers and overtake them in a lonely spot in the woods, where they kill Guido and one of his companions, but spare the other fellow who promises to reveal the secrets of the plot. They take him back to the castle and there confront him with Beatrice, who is apparently in deep grief over the body of her dead guardian. He accuses her of being the instigator of the crime and she is taken to prison. The last picture shows her in the prison and submitting to the tortures of the strappado, but she strongly proclaims her innocence of any hand in the affair. Finally she is confronted with the body of her lover Guido, and, realizing her loss, she confesses and is condemned to die on the scaffold.

In "THE NEW MAID," by Pathé Frères, two men and a woman, professional criminals, are seen in their lodgings, when one of the fellows reads an ad. from the paper, calling for a new maid in the residence of one of the rich families of the city. The woman sets out and calls at the stated place and secures the position. Returning to the den of thieves they proceed to carry out their clever ruse of sending an accomplice with her to rob the house. They take an old trunk and one of the roughs gets into it and they strap the lid down and carry it to the house as the young woman's baggage. The lady cordially receives her and her luggage and shows her to her room. As soon as the mistress goes out the girl releases her accomplice and they await developments. After supper the mistress dozes into a quiet slumber and her son, who noticed the beauty of the new maid, steals up to her room and is making love to her while her pal is hiding under the bed. Suddenly they hear footsteps on the stairs and she hides the boy in the trunk. The man of the house, having as keen an eye for beauty, steals up to pay the pretty maid a visit. The old fellow is making things interesting for her when he thinks he hears his wife coming and he, too, is put in the trunk with his son. Immediately the girl and her companion fasten the straps, making them both prisoners, and going through the house steal all the valuables and money and escape. When the mistress awakens she hears the noise of the prisoners in the trunk and, missing the valuables, summons the police, who carry the trunk to the station and, upon opening it, the woman is horrified to see her husband and son in it. She soon realizes the meaning of their peculiar imprisonment and after giving them both a good beating, she falls hysterical in the arms of an officer.

In "RUFFIANS THRASHED," by Pathé Frères, we see a strong man who gives exhibitions in a little theatre of which he and another man are proprietors. After the performance the two men leave and go to a café, where they divide up the proceeds of the day. While they are seated at a table counting their money they are seen by two ruffians, who follow them, intending to waylay them. The friends separate, each going his respective way, and as the strong man is crossing a lonely bridge he is confronted by the toughs. They, not realizing the terrible strength of the Hercules, grab him, and in a moment we see the Sandow swinging his victim in the air like a piece of cloth and, casting him into the gutter, walks coolly off. The fellows, who are worse for their experience, hobble off and meet the other man. They attack him, and he, being a skilled athlete, gets his opponent on his back and carries him to the police station and turns him over to the law.

Pathé Frères' "ASTRAKHAN FISHERIES" shows fishermen setting sail for the fishing banks, and one would judge from the happy smiles that wreath their faces that they were starting out for a pleasure trip, and so no doubt it is to them, hardy fishermen that they are. The next view shows them casting their nets, and then we see them dragging and throwing the fish by the tons into the boats. We get a good view at close range of a fine big fellow about four feet long and gathered around him are the satisfied fishermen. The last scene is the return home when the boats at full sail start for port with their wonderful cargo.

"PECULIAR PEOPLE" is another new film, by Pathé Frères. This beautifully colored film shows a man who takes two marionettes out of a case and places them on chairs. He retires and immediately they become alive and move around the room and do many interesting things such as eat, drink, dance, quarrel and fight a duel. They then return to their original inanimate state and are motionless puppets when the man comes in again. He now pulls them apart and places them back in the cabinet. He next takes a hoop and causes beautiful girls to appear and dance and do many graceful things and disappear into space. Then we see a clown who does many droll tricks and he too disappears into space. Finally we see an ensemble of all the characters, who are very much alive and form a beautiful picture.

Pathé Frères: "GRANDFATHER'S PILLS." A young woman sitting on a bench in the public park is annoyed by an old man sitting next to her and paying her persistent attention. Resenting this ridiculous flirtation the young lady rises to leave, but the old man tries to stop her, so she pushes him down and is soon seen seeking more peaceful quarters. The old flirt, disgusted, starts reading his paper, when his attention is attracted by an advertisement of some wonderful pills. This remarkable medicine restores youth to the most decrepit and feeble. Charmed by the prospect of once more being blessed with youthful strength and energy, our old beau goes to the specialist, accompanied by his grandchild, and purchases the priceless life restorer. Arriving home, he takes one of the lozenges and feeling quite nimble again, goes out, not forgetting, however, to lock the pills away in a glass bookcase. The grandchild, being now alone, breaks the glass window, grabs for the pills and, having eaten a whole handful, feels supernatural strength flowing through his young veins. He upsets a table on his way out and, coming across some moving men struggling to lift a heavy cabinet, pushes them aside and has soon placed the piece of furniture in the van. From there he goes and defies a heavyweight man, rescues a drunkard from the clutches of the police by throwing the patrolman over a fence, and at last returning home, enters the old people's sitting room. The grandfather wanting to punish him for his escapade, soon repents, for the young Hercules taking his elder across his knee gives him a sound thrashing and, expelling him from the room, sits down smoking a good cigar.

In Pathé's "DOUBLE SUICIDE" a young woman seated in a room with her father is awaiting the arrival of her fiance, who is coming to ask the old man for his daughter's hand. The young lover is soon on the scene, bearing a beautiful bouquet for his lady love. The unfortunate Romeo does not stand very high in the old fellow's estimation, and when he makes his proposition the infuriated father strikes him over the head and promptly ejects him from the house. The young man broken in spirit at the failure to win his suit, is seen entering a café where he writes a note to the girl suggesting that they commit suicide together. The maiden, on receiving it, hastens to meet him. The next picture shows the young couple meeting and going to a lonely spot in the woods, to bid their last farewell to this cruel world. The girl, kneeling down, he points a revolver at her head, but just as he is about to fire, they are frightened away by a hunter close by. They go to another part of the forest and after tying a rope around their necks and fastening the other end to a tree, are about to strangle to death when they are again interrupted by a couple of young lovers. Next we see them in the act of jumping into the bay, but a couple of fishermen loom up from behind the rocks and again they are foiled in their scheme. They are so intent in their purpose that they purchase some charcoal and go to a room in the tavern to suffocate. He writes a note to the chief of police, telling him of his designs and asking him to inform her father, which he does. Finally we see them light the coal and lie down to die by the poisonous fumes, but a draught blows the window open and admits the fresh air. The proprietor of the hotel seeing the smoke pouring from the window, sends in an alarm for the fire department. In the meantime the repentant father and police arrive and are shown to the room where the unhappy couple are trying to end their miserable existence. The old man is so elated at finding his daughter alive that he clasps her in his arms and gladly gives his consent to the marriage. The firemen arrive and, turning the hose into the smoke-filled room, drench the whole party.

Pathé Frères' "VICTIM OF HIS HONESTY" shows an unfortunate outcast begging of the passersby on the street. Soon hungry and weary, he falls asleep on a bench, but is not allowed to slumber long, for a policeman comes up and orders him to move on. We next see him trudging down a thoroughfare, when he picks up a purse that a careless woman has dropped. He opens it to see if it contains anything of value, when part of the money and some of the papers slip out. The woman on missing her purse hastens to the police station to report her loss. While there the poor beggar, who is too honest to keep what does not belong to him, enters and hands the bag over to the officer at the desk, who gives it to the woman. She is overjoyed to get it back, but on opening it discovers that part of the contents are missing, and immediately accuses the poor man. Grabbing him, they throw him into a cell, refusing to listen to his plea for mercy. As all this is taking place at the police headquarters, another pedestrian, passing the spot where the tramp found the purse, sees something on the pavement that attracts his attention, and when he picks it up, finds greenbacks and valuable papers rolled together. He also hurries to the station, where the woman recognizes her property. When they realize the injustice that has been done the beggar, they hasten to his cell to release him without delay. But, alas, they are too late, for the lifeless form of the discouraged and heart-broken beggar is seen hanging from the window bars as they enter.

"UNLUCKY ARTIST" is also by Pathé Frères. We see an ugly woman posing for an artist who is just putting the finishing touches on her portrait. She leaves, giving orders to the painter to deliver the picture at her home. Soon the young man, happy with the expectation of receiving a large sum for his work, is on his way down the street with the precious picture. Meeting a carrier he fastens it on his back and sends him on his way to the home of the purchaser. But the carrier soon meets a friend, and they stop and seat themselves on a bench to have a chat. While seated a mischievous boy steals up and disfigures the portrait by adding a mustache to the lady's face. The messenger, unconscious of what has been going on, bids his friend good-bye and continues on his way. Arriving at his destination the young artist is there to present the picture to the woman's husband, but to his horror and dismay he finds his work ruined. The woman's husband, furious, refuses to accept the portrait and orders the artist off his property. For revenge the disappointed painter and his friends secure a horse and return to the house, where the master is seated in an easy chair on the lawn, and, tying the animal to the rungs of the chair, start him off and drag the infuriated man all over the town, followed by his family and a howling mob.

Pathé's "POOR PUSSY" shows a woman feeding her cat and is as attentive to it as though it were a child. When puss finishes her delightful repast the mistress prepares to take a journey. Getting kitty ready, she puts her in a basket and while she is preparing her own toilet the maid enters and takes the basket containing the cat and starts away down the street. She has not gone very far when she meets the idol of her heart, a policeman, who takes her for a stroll. They sit on a bench and she lays the basket beside her and in the height of their love making two mischievous boys steal the cat and place a rock in the basket instead. They take poor pussy and tie her to a kite and away she goes high up in the clouds. After dangling in midair for some time she finally drops in front of a restaurant. The proprietor, who is standing outside, grabs the cat in high glee and takes her in to the chef, who soon converts poor pussy into a most delicious rabbit stew. The woman in the meantime misses the cat and starts in pursuit of her maid, whom she soon overtakes, and they in turn follow the bad boys and the kite. Finally, tired and worn out, she drops into the café and orders some of the rabbit which appears on the bill of fare. The proprietor goes to the kitchen and dishes it up and while there he has a quarrel with the cook who, for revenge, comes into the dining-room and tells the woman of the fate of her cat, and proves his assertion by producing the fur. The woman, wild with rage and sorrow at the loss of her pet, attacks the cook and his employer, and is soon avenged, for she breaks everything in the place, giving both men a terrible beating.

From the Luhin studio come "AN HONEST NEWSBOY'S REWARD," and "TWO LITTLE DOGS." In the first subject a deserving, energetic little lad thrown on his own resources at a tender age helping his mother and sister to keep "the wolf away," uses his spare moments in selling papers. An old merchant drops a bulging wallet while crossing the street, which the boy sees and attempts to restore. An automobile throws him to the ground. The merchant takes him to the hospital. The boy hands the wallet to its surprised owner who gives him the contents and his address. Restored to health he visits the rich man's place of business and there he is received with kindness and given work. Instead of frittering his time—his nights are spent in study—and being of a mechanical turn, invents a machine calculated to save his employer many thousands. His superior qualities are recognized by his employer who receives him as a partner. The changes in the fortunes of the little family from wretchedness to affluence, smiles and joy in place of darkness, all reward the aggressive little hero.

In "TWO LITTLE DOGS" "Pat" Clancy and "Heiny" Dietrich work together as laborers. On their way to work one buys a paper and reads of "a family being saved from burglary by their pet dog." Much affected at this story they "knock off" work, and buy dogs which they take home. The dogs begin to fight, the two families participate in the melee with such vigor

that the cops interfere and they are carted off before the magistrate where another discussion starts and dogs, police, Irish, Dutch, old and young, pile up in a compact mass.

Méliès place on the market "A PAGEANT." This film is the only one taken of the Educational Pageant given at the Dedication Festival of the Boston Normal School which took place on June Sixth and Eighth, Nineteen Hundred and Eight. The episodes aim to suggest by picturesque and symbolic groups the various Educational Ideals of different epochs in the World's History. The interludes, dances, rites, etc., aim not only to add rhythm, charm and variety to the spectacle but to mark by forcible contrasts the changes in ideals from Era to Era. The order of procession is as follows:—Trumpeters in Roman costume. Hand-maids of Alma Mater. Alma Mater. Eucation in the East. Oriental Dancers. Greek Sages. The niue Muses and Apollo. Group of Roman Sages. The twelve Arval brothers. Early Christian Education. Education in the Middle Ages. Arab Scholars, Moorish Dance, Call of the Muezzin. The revival of Learning. The Advancement of modern Learning. Song from the Meistersingers. The Morris dancers. University Education. Elementary Education. Kindergarten Education. Dances of the Seasons. Modern Education. Peace, Prosperity, Happiness. Merry dance of children garlanded with roses. Final Tableau.

Essanay's latest is "THE TRAGEDIAN." Romeo Hamfat, a tragedian of great fame throughout the tank town, buys a new tragedy. He next engages a room at a boarding house and immediately begins to rehearse the bloodthirsty act. We show in this scene a double set; Hamfat in one room and a peaceful boarder in the other. Hamfat now begins calling out "Marry me or I will kill you and place your body in yonder trunk." The man next door hears this, and thinks a murder is being committed. He rushes out and hails two policemen and they quietly follow him to the room in order to catch the desperate murderer. They break in upon Hamfat and grab him; Hamfat relcases himself and rushes through the door, the policemen and boarders following him. We next show Hamfat in the lead down the stairway, rushing into a chinaman who is delivering some laundry. He does not stop for them, but continues on into a dining-room; out of a window; into a tailor shop; out of the back door into a barber shop; into various passers-by; up a fire escape; down the chimney; and the way they enter into the room through the fire place, which happens to be the room of Hamfat, is a caution. They are full of soot and tattered and torn. The policemen grab Hamfat and explain to him that he is a murderer, claiming that they heard him say he was putting a body in a trunk. Hamfat then explains that he was only rehearsing an act, and has the laugh on them.

Another Essanay film is "THE LITTLE MADCAP," each incident in which bears some water happening; the tomboy girl does many daring stunts; we see her empty a tub of water on a Dutch band; see her substitute a pig for a baby; see her capsize a boat in which there is a fat woman which creates a mighty splash; see her shower the coon parade; see her push the lovers in the lagoon; see her stealing the swimming boys' clothes and lead them home in barrels; see her dump a cart with its driver in a stream; see her push a plank from a lagoon bridge and sending everybody splashing into the water; see her shove a hand out tramp from the railing of a high bridge into the water; see her push a poor unsuspecting Dutchman into a fountain.

We saw at Méliès' this week "LIVELY PRANKS WITH A FAKE PYTHON." In the sitting room of an apartment in the Latin Quarter of Paris, a maid is cleaning. She rolls up a rug lengthwise and throws it over the window-sill to beat. Two students who happen to be passing conceive the idea of making a snake of the rug. They climb a ladder, enter the room just as the girl leaves, paint an exaggerated paper head of a snake and fasten it to the end of the rolled-up rug. Then they tie strings to various parts and throw the rug into the street. As people come along they scare them by making the fake python wiggle like a live one, the students themselves working it from the roof by means of the invisible strings. The police are summoned. A general melee follows due to altercations between all hands resulting from the exposure of the trick.

Another film seen at Méliès' is "THE LITTLE PEACE MAKER." A young husband and wife do not find their union as congenial as they had expected. While sitting in their parlor with their back turned to one another after a quarrel, the man thinks of a solution of their ills. This solution is embodied in a tableau at the back of the scenes in which a fairy appears attended by a lovely baby. The vision disappears and the husband reconciles his wife by relating to her his thoughts and his hopes for the future.

"THE REPRIEVE, AN EPISODE IN THE LIFE OF ABRAHAM LINCOLN," is the latest film by the Vitagraph Company of America. This thrilling story of the days of '61 and '65 shows a scene in the woods and our hero doing sentry duty. His work has been tiresome, his strength is about given out and he sits down to rest. He falls asleep and he is awakened by the general and a squad of soldiers who come unexpectedly upon him, place him under arrest and march him off to the guard house. He is later brought to the general's headquarters where he is tried for his laxity. The buttons are torn from his uniform, and he is otherwise degraded and sentenced to be shot. In the guard house the man sits meditating over the fate in store for him. He is visited by the chaplain who consoles him as best he can. As a last resort the prisoner determines to write home and have his wife intercede in his behalf. The letter is written, dispatched, and in due time reaches its destination. At his home we find the wife, the little ones marching around the room playing soldier. The postman enters, delivers the letter, which the wife reads, and telling the little boy to care for sister she proceeds to carry out the wish expressed by her unfortunate husband. The time is short; a horse is secured, the woman mounts and hurries on her errand. We see her galloping at full speed, and she finally arrives at the Executive Mansion. Here we find President Lincoln dictating to his secretary when the orderly enters and announces a caller. The wife is ushered in, falls on her knees and pleads with the President to spare her husband. The Executive shakes his head negatively, but at last yields to the earnest entreaties of the woman and signs the reprieve. She hastily departs and starts for the prison where the husband is sentenced to die. At the guard house the convicted man is seen talking with his spiritual adviser when the soldiers enter and lead him out to die. He is placed against a stone wall and his comrades stand off ready for the signal to fire when a woman is seen galloping towards them frantically waving a paper. She soon reaches them, hands the reprieve to the officer, who orders the squad to ground arms. The faithful woman rushes into her husband's arms, having saved him, at least for the time being.

Another new film by the Vitagraph Company of America is entitled "A BACHELOR'S BABY," or "A GENERAL MISUNDERSTANDING." A woman poorly clad and showing signs of disipation stops before a house in a row where they are all alike. She carries a basket in which reposes a tiny baby. She hesitates a moment and finally decides upon a house, glances furtively about, deposits the baby upon the porch, rings the bell, hastens away and hides around the corner where she can watch the result. A bachelor's apartments, and four men deeply engaged in a game of cards. The door bell rings, the host answers, goes to the door, picks up the basket, is horrified and dumbfounded to find a baby. He is bewildered and perplexed, but decides that it won't do to take the basket inside. He resolves to put it on a neighbor's porch and is tiptoeing over when

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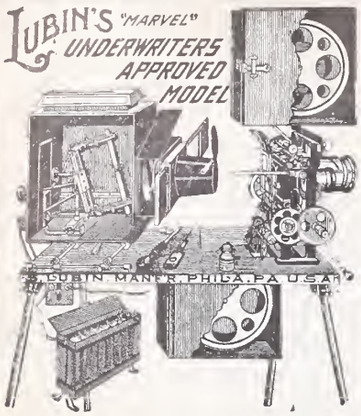

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or JOHN J. HARVEY, Atty. at Law, Lowell, Mass.

a tramp passes and makes up his mind to win the basket. The mother meanwhile is watching the proceedings from her hiding place.) As the bachelor re-enters his house the hobo advances stealthily, obtains the basket and starts away with it. He goes into an alley anticipating a good feast, and upon inserting his hand into the basket draws out a nursing bottle. Further investigation discloses the sleeping infant. Chagrined and disappointed the tramp returns the basket to the bachelor's porch, rings the bell and runs away. The bachelor answers, again finds the basket and determines to leave it at a neighbor's house on the other side of his. He does so, and the infant is taken inside by an elderly gentleman whose wife decides that the deserted child shall be taken to the police station. While the husband is preparing to take the trip an errand boy is seen approaching the bachelor's house carrying a basket, the exact counterpart of the one which has caused so much annoyance to the bachelor. The boy goes through the basement, puts the basket on the dumbwaiter, blows the whistle, and hauls it up to its destination. As the whistle blows the card players anticipate a drink, the bachelor goes to the dumbwaiter, sees the basket, believes it to be the baby again, is panic stricken, pulls it down to the basement, goes below himself and starts away with the troublesome burden. Passing his neighbor's house the old couple are still talking. The couple start for the station house. The bachelor by this time is way ahead, walking rapidly. During all this excitement the mother comes upon the hobo whom she saw take her baby away and is arguing over the matter when a policeman comes along and decides to take both to the lockup. In the station house the bachelor is the first to arrive. He is just telling about the infant in the basket which has been left at his door. The sergeant makes an examination and finds not an infant, but a well-filled basket of bottled beer. He decides the man is crazy and orders him out. Shortly after the old gent with the baby arrives, begins to relate the same tale as the bachelor, the officers believe him to be crazy also and send him away. The tramp and woman now arrive and the woman tells her story. The officers listen and inform her that a man has just left with the basket. She dashes out, spies out our bachelor friend with his basket of beer, believes that it is her baby, grasps the basket and starts away. The bachelor calls a policeman to arrest her. Upon examination the woman finds her mistake and is confused. At this juncture the elder man with the other basket comes upon the plot. The mother makes no mistake this time and is soon sitting joyfully on the pavement grasping her child. All hands grasp the situation, are relieved at its solution and dance around the mother and child brandishing the bottles of Pilsner.

"THE SELFISH MAN" is another new film by the Vitagraph Company of America. The story opens with the selfish man enjoying his after dinner coffee and liquors. His liveried servant lights a cigar for him and, in fact, is nothing more than a slave; but even in anticipating every move and waiting upon his master drugingly the servant is rewarded with nothing but abuse and harsh treatment. Taking his hat and coat the man of the house leaves and we find him in the street standing in front of a bakery. A decrepit old man scantily clad and benumbed with the intense cold appeals to him for alms. The request is refused and the poor old man is pushed roughly away. A ragged little girl begs and tells of her mother and a baby starving at home. Even this pathetic story fails to move his stony heart and the child is treated in the same harsh manner as the old man. Continuing his way the heartless man comes upon an aged man shoveling snow. He shows signs of weakness, but determinedly keeps at his work. Strength finally deserts him and he staggers and falls before the selfish man. This pitiful sight has no effect, and the unconscious man is given a kick and left unattended by the selfish man. Returning to his apartments, the servant enters announcing callers. A beautiful young lady accompanied by her father and mother enters. They exchange greetings, and the selfish man is soon making love to the young lady. She looks him squarely in the face, is aware of his selfish, heartless nature and refuses him, and afterwards with her parents departs. The man throws himself on a couch and falls asleep. In his dreams a beautiful young woman, representing the Angel of Love, appears, in her hand carrying a wand. She touches the dreamer; he starts back in surprise. She motions him to don a ragged suit of clothes and go out into the cold. He refuses, but a flame of fire shoots from the wand and in terror he falls to his knees, begging for mercy. He is forced to put on the ragged clothes and we see him dressed as a beggar leaving the house followed by the angel. On the street the terrified man shivers in the snow and begs to be allowed to go back home. He begs and pleads with passers-by, but is accorded the same treatment which he dealt out in our former scene. He is finally left alone exhausted and unconscious on the street. Returning to his rooms we notice him toss restlessly in his sleep, falls from the couch, and his dream is over. He glances at his clothes and around the room in a bewildered manner, raises his hands gratefully, happy that it was but a dream, resolves to forsake his selfish ways and be kind and gentle to his fellow men. He calls in the servants, children and poor from the streets, and provides generously for them. The young lady who refused him because of his selfish character observes the change and accepts him as her future husband.

"THE DETERMINED LOVERS," or "WHERE THERE'S A WILL THERE'S A WAY," by the Vitagraph Company of America. That love conquers all difficulties is most emphatically demonstrated in this picture. It opens with a library scene, an old man with a gouty foot sitting on one side of the table, his wife on the other. Their daughter and her lover enter. The young man wants to marry the girl. The mother shakes her head; the old man violently refuses. The lover tries to argue, but is sternly ordered away. He goes, leaving his sweetheart in tears, but resolves to have the girl at all hazards. The lovers meet in a suburban lane and are planning an elopment when the old man surprises them, drives the young lover away and takes his daughter home. At night the persistent young man drives up to the house in a runabout. The girl, who is evidently aware of the scheme, runs out, jumps into the buggy, and the couple drive off. They make all haste, come to the home of a clergyman, rouse him and implore him to marry them. The minister reluctantly consents. The young couple stand up for the ceremony. The elopers have scarcely got out of sight when the irate father and mother appear in pajamas and night dress, the chauffeur tumbles out similarly attired, all hands climb into the auto and set out in pursuit of the buggy. Just as the young people are about to become man and wife the father leaps through the window, picks the daughter up bodily, and shaking his fist at the clergyman, starts for home. A stout, hard-faced female is engaged as constant companion and guardian to the daughter. With all the precaution, the young people arrange to communicate with and see each other. On the street the girl and her chaperon are walking along and pass the young lover. The girl drops her handkerchief, the young man picks it up, reads a short note and answers it, making an appointment. He ties the note in the handkerchief and leaves it on the pavement. The young lady returns, picks it up and resumes the stroll. The two women pass by some high, thick underbrush. The young lover darts out, seizes the guardian, blinds and gags her. A justice of the peace, who has been let into the scheme, emerges from the bushes and starts the marriage ceremony when an automobile comes along, the angry parents, who are its occupants, see the couple, divine the intention, alight and stop the proceedings. The girl is taken home. The lover is again foiled. From a lane leading toward the young lady's home she is seen lounging in a hammock, the lover appears leading two horses. The girl is summoned, mounts a horse, and with the young man starts away. The guardian informs the father and he starts off after the fleeing pair. The couple grasp a justice of the peace, the young man lifts him on his horse and they ride on. The justice marries the persistent couple as they are riding at break-neck speed. The ring is passed to the girl and they are soon pronounced man and wife. They rein in their horses, the angry father rides up and is informed that they are married at last. He rages, then calms and gives his blessing. They could not keep their daughter from marrying the man she loved.

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ONE TOUCH OF NATURE.—The two children go to the home of a prominent doctor and beg him to come and help their mamma—They haven't any money and he cruelly drives them away from his door—While the two children are crying in the street, they are discovered by a newsboy who learns the cause of their sorrow—Cheering them up, he gives half his papers to the little boy to sell and to the little girl he gives some money that she may buy flowers and earn more—The two children hasten off.

CAFE.—The little girl tries to sell her flowers and the little boy his newspapers—One gentleman buys a paper and lays his pocketbook down while waiting for change—A sneak thief steals the purse—The boy is accused and is about to be arrested when the gentleman's kind-hearted wife interferes and he is released.

THE TEST OF HONESTY.—The little girl finds a purse and returns home to her mother, only to find her much worse—She must have medicine—The little girl finally decides to take some of the money from the purse and procure the medicine—The Drug Store—The medicine is obtained—The struggle between right and wrong—Right conquers—She runs out of the drug store crying and returns the money to the purse.

THE PRAYER TO HEAVEN FOR HELP.—She sees the notice of the lost pocketbook in the paper and sends a note with her little brother to the owner of the purse.

THE PRAYER IS ANSWERED.—The loser of the purse arrives and identifies his property—He notices the miserable condition of the mother and children—He leaves some money on the table—Shortly after his departure packages and bundles of every description begin to arrive; also the best doctor in the city for the sick mother—Honesty receives its just reward.

No. 6359 Code, Velhacao Length, 640 ft. READY FOR SHIPMENT, JUNE 17th, 1908.

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Synopsis of Scenes.

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UNDER THE STARS AND STRIPES.—Storming the hill—The order is given to capture a strongly fortified Confederate position—The attaek—Colors ordered to advanee—The flag falls—The retreat—Capt. Stratton sees the danger, rushes to the front, seizes the fallen flag and leads the charge—The hill is taken—Capt. Stratton falls desperately wounded—Carried to a Southern home, the home of Aliee Grey—The lovers meet again—The wounded officer is tenderly eared for by his Southern sweetheart.

IN THE ENEMY'S LINES.—General Lee ealls for volunteers to carry important dispatches through the Union lines—Lieutenant Ned Grey volunteers—He starts on his dangerous mission—Passing the Union outposts—Detected—The Pursuit—Wounded—Chase through the swamp.

THE FORTUNE OF WAR.—Lieutenant Grey erawls to his home—Brother and sister meet—Hiding the dispateh bearer—The searoh—Captain Stratton swears no one has entered the house—Between love and duty—The fatal mistake—The dispatch bearer escapes in Captain Stratton's Union overeoat and hat—Eluding the sentry—Discovered—Swimming the river—Through the Union lines—Captain Stratton aecused—The arrest.

DRUMHEAD COURT MARTIAL.—The fatal overeoat—Damaging evidence—The verdiet: "To be shot at sunrise"—Aliee Grey pleads for his life—She appeals to General Grant—He refuses to interfere—She starts on horsebaek for Washington—Pursued by cavalry.

THE WHITE HOUSE.—Reeeived by President Lineoln—His great heart is touched—Justice triumphs—The pardon is granted.

SUNRISE.—The firing squad—Breaking of the dawn—Captain Stratton prepares to meet his fate—The order is given: Ready! Aim! Hold!—Alice leaps the wall on horseback, delivers the pardon, and falls fainting in her lover's arms.

No. 6358 Code, Velhacada Length, 1,085 feet

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Length, 407 FEET.

THE REPRIEVE

An Episode in the Life of Abraham Lincoln

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A sentinel falls asleep at his post, is tried and sentenced to die. His wife interviews the president who grants a reprieve. She returns just in time to save her husband's life.

Length, 440 FEET.

SATURDAY, JUNE 20th

THE DETERMINED LOVERS

OR WHERE THERE'S A WILL THERE'S A WAY

Copyright, 1908, by The Vitagraph Co. of America.

A young couple plan to get married. Several attempts are frustrated by the girl's father. At last they elope on horseback and are married by a justice of the peace while all are riding at breakneck speed.

Length, 500 Feet.

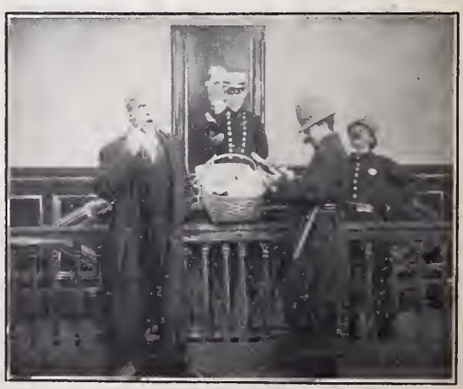
A BACHELOR'S BABY

OR A GENERAL MISUNDERSTANDING

Copyright, 1908, by The Vitagraph Co. of America.

A woman leaves a basket containing her baby on the porch of a bachelor's house. He discovers it and puts it on his neighbor's doorstep. An errand boy delivers some beer (in similar basket) to the bachelor's rooms. He thinks it's the baby again and takes his beer to the police station. The mother regrets her action and goes after the baby. Bumps into the bachelor with his "beer basket." The neighbor finally comes along with the duplicate basket and returns the infant to its mother.

Length, 430 FEET.



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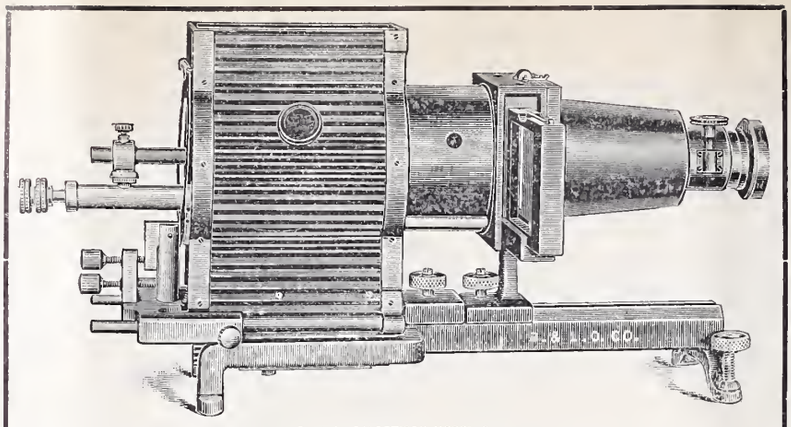
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VOL. III. No. 24. JUNE 27, 1908. WHOLE No. 114.

Published by

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LEON J. RUBINSTEIN, EDITOR

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The masterstroke of discipline applied to a member of the Film Service Association during the past week is ample evidence of the fruitlessness of its members attempting an evasion of their obligation. Almost from the first week after the organization started rumors gained circulation fast and furiously that many of its members were not abiding by their contracts and promises, but were secretly undermining their colleagues in performing the very acts they had organized to prevent. Notice was given through the columns of this paper and other sources that the offenders had better discontinue their practices, as their acts would surely be detected. They failed to heed the warnings and continued on in the illegitimate paths. Again they were warned that location of the operations at great distances from the headquarters of the Association afforded no immunity from detection and discovery was inevitable. They were told that evidence against them was piling up every day. But neither warnings nor advice deterred them.

The day of judgment is at hand. The time for the guilty to plead and take their medicine has arrived. The loyal members of the F. S. A. are now receiving vindication. We learn from a most authoritative source, which we are not at liberty to quote at present, that a few days ago one of the largest and most prominent film exchanges in the West was brought up for judgment and mulcted. A representative of the exchange traveled several hundred miles to New York City in response to a summons to answer charges of having sold films furnished him under the license agreement of last March. Whatever his hopes may have been regarding a successful refutation of the charges, they melted rapidly before the extraordinary array of indisputable evidence, even to the production of some of the films he had sold. A fine of $5,000 was imposed. Heavy as the penalty was, the offender declared he would abide by it, the fine to be paid and the exchange to retain its membership in the Film Service Association.

This case forms one of the most interesting and important developments noted since the F. S. A. went into existence, and the lessons to be learned from it are many. Chief among them is the one of faithfulness. The member who has tried to enrich himself at the expense of his colleagues' faithfulness has not only failed, but has fooled himself as well. The warning lesson is next shown. The case cited demonstrates that the F. S. A. has the opportunity, facilities and power to trace, detect and punish the offender regardless of the remote location of his operations. Keen competition in the film rental business has created a spiri. of watchfulness and jealousy that leaves offenders absolutely without any avenue of escape from detection and punishment. Next we find the evidence of good faith on the part of the F. S. A. towards its loyal members. It has taken no small amount of patience to withstand the charges of laxity, sluggishness and indifference against the Association. At times the attacks have been severe, but the guiding heads have calmly proceeded in their own way accumulating facts and evidence that would hold water. The wisdom of this action is now apparent to all. Attempts to reply to, or resent, the charges might have diverted attention from the real and most important issue, and possibly allowed a leakage that might have thwarted the end that has been attained.

The action of the Association does not rest entirely upon, or end with, the Western film exchange case in which the $5,000 fine was imposed. It is authoritatively, though not officially, stated that a number of other Association members are booked for the rack and there is a powerful array of ingeniously gleaned evidence at hand to present against them. The results will be watched with unlimited interest. We are assured they will abundantly demonstrate the usefulness and effectiveness of the Film Service Association in behalf of the members who have joined it in good faith and keep their obligations.

There is one important lesson taught by the developments in the Western case that commands most serious attention. It is clear that a predominating part in the nature of many men is to seek, make and take advantage of every loophole that will enable them to evade the provisions of contracts. Their signatures to the papers are not dry before they begin to twist, scheme and connive. Impelled either by natural knavery or greed, they start at the very beginning "to beat the paper out." Unfortunately the F. S. A. has a number of such men in its ranks. Their very natures will not allow them to abide by the rental schedule. The result is that the faithful members find them aggressive competitors in addition to the competing Independents, and with no remedy at hand save such as may come in the course of time through such action as was taken in the Western case, and even then the satisfaction is only one of sentiment. The revenue he has lost by the knifing is gone for good.

Looking at the matter in still another light, we find the rental schedule a menace to the welfare of the Film Service Association in the form of temptation. The members see the Independents swarming about their customers with inducements of the most alluring kind, the prime factor being cut rates. The Association man has his shelves loaded down with subjects and knows that he can beat the Independents both as to quantity and quality of subjects. But he is bound hand and foot by the rental schedule. The prices quoted are minimum figures and he is powerless to get new customers, or even hold his own. Whether his subjects have been on the market one week, or six months, the prices are the same and he must abide by them or turn renegade and suffer the penalty. It is unfair to place a man in such a position. He should be given some opportunity to hold his own and also make a fight for business which he knows he can take from the Independents at prices higher than they get, but lower than the schedule that binds him and puts him *hors de combat*.

The spirit of fair play is ever dominant in American character. It may be subdued at times, but never crushed. Like the spirit of liberty, it will meet rebuff upon rebuff, but it inevitably rises again to the surface and ultimately takes its place with the ruling powers. Fair play is founded upon common sense, justice and equity. It is the synonym of Fair Chance, and there is not a member of the Film Service Association who is not crying for that to-day. Lay aside all assumed sentimentality and look the facts squarely in the face. The film rental schedule has been a greater factor in driving customers to the Independents than their own efforts have been in getting them into the ranks. It will not be denied that many exhibitors have returned to the Association after going over to the Independents, but it must be admitted that at no time can they be counted upon by the Association. If they see the Independents are handling what looks pretty good to them they "jump" and take advantage of the lower rates. When the run of film gets bad they go back to the Association. Many exhibitors are making a practice of this and every time they "jump" the Association exchange is out so much in good, cold cash that amounts to a considerable sum in the course of the year.

As a purely business principle the film rental schedule deserves either the axe or the knife. Its abolishment, we believe, would be a blessing to scores, if not all, members of the Association. If some think an abolishment too radical then let them compromise and agree that the schedule be amended so as to allow the rental of films that have been on the market thirty or sixty days on terms by which the Association exchanges will be enabled to compete with the Independent exchanges. We say "on terms" so that there may be no misunderstanding. The Association exchanges should be allowed to make competitive terms that will give them some chance to compete, according to the respective local conditions. The schedule should fix no prices on old films, but allow the exchange to make the best terms the competition will allow. There can be no doubt that if the Film Service Association will even accede to the compromise suggested, at least fifty per cent. of the Independent business will drift to the Association ranks within sixty days after the change in the schedule is made.

The Film Service Association man can very appropriately exclaim: "Give me liberty, or give me death!" If the present rental schedule is to remain as a noose about his business it is a matter of very short time when it will choke the life out of it.

Some capital is being made by certain antagonists of the Film Service Association out of a decision rendered this week by the Supreme Court of the Untied States. The claim is made that the decision delivers a solar plexus blow to the Association's system and it must fall. As a matter of fact the case decided embraced no point that can arise in connection with the F. S. A.

For the benefit of those who have not been informed of the facts we will review them briefly. The decision ends a seven-year litigation over the retail price of copyrighted books. R. H. Macy & Co., of New York City, denied the right of the publishers to compel retailers to maintain fixed prices. Macy & Co. had for years sold books at cut prices and the court holds they had a right to fix their own prices. They purchased outright from the publishers. With regard to the Film Service Association, the facts are entirely different. The films are not sold outright to the members, but only leased for a certain period

under well defined license regulations. In making the leases the manufacturers reserve rights which control the films while in the hands of the renters to an extent that if the conditions are not fulfilled possession reverts to the original holders, or manufacturers. In the Macy case it does not appear that it embodied any characteristics of a restricted sale.

The funeral director is around again. He is the man who feels that the moving pictures are on the decline in popularity because many nickelodeons have closed their doors. This story is heard regularly with the approach of the summer season. When the hot weather arrives all kinds of indoor amusements suffer a large falling off in patronage. Until a few years ago all the theatres closed for the summer months. The roof garden idea did away with the custom. With the opening of the fall and winter season the funeral director will take to the woods. Most of the vaudeville houses will have less vaudeville acts and more moving pictures than they have ever had. The past season has demonstrated that there is more money in this line of amusement for the managers than the old-line straight vaudeville. Such leaders in the business as Keith and Proctor have learned this. Unless the unexpected happens vaudeville acts will figure more as auxiliaries next season than otherwise. The pictures will lead with two or three vaudeville turns to relieve the monotony. Last season the managers started out in a battle of determined competition. Stars were caught up from the fields of drama, comedy and burlesque to become headliners on the vaudeville bills. The people got good entertainment for their money, but it was an expensive game for the managers. Finally they formed a truce. The stars returned to their own fields as fast as their contracts expired or the managers could buy them off. The public did not like the change and vaudeville has been gradually sinking to the level attained by the old-time variety shows. The pictures were then resorted to and the best vaudeville and burlesque houses in the country have been carried to the close of the regular season profitably. There have been instances where they have not met with the same success, and for good reasons. It is a poor undertaking to change the policy of a house when the usual closing time is almost at hand. Managers who did not wait until the spring season was well advanced before inaugurating the moving pictures have met with success.

Where the pictures are shown in places that afford comfort to the patrons their popularity is as great today as it ever was, and in a great many instances managers say the pictures seem to have a greater hold than ever before, especially at the seaside resorts and summer parks. All the Chautauqua managers are giving more bookings to the pictures than they have in any previous year. Receipts of some of the chautauquas last year showed that moving pictures attracted larger audiences than some of the best platform men in the country. This will account in a measure for the increased picture bookings this year. The great spread of the nickelodeons throughout the country during the past eight or nine months may have an effect on the drawing power of the pictures quite contrary to the desires of the Chautauqua managers this summer. This must be expected if new subjects are not shown to give the people a change from what they have already seen. If they are handled right the pictures will make good and the public will appreciate them. But however the summer season may turn out, it may be depended upon that next fall and season will be the greatest in the history of the pictures. There is every reason to believe that they will be seen in greater quantity and variety and better quality than ever before, as well as in places that will outnumber those of the season just closed.

THE VILE TONGUE.

Most men—real men—enjoy an argument that calls for the use of real brains; the way to tell that your adversary is beaten is when he gets vile with his tongue, gets "riled" or "hot under the collar," and stoops to personal attack. At this point we realize that he is doing the "baby act" of calling names, and he is not worth any further consideration—he defeats himself.

"ACTOLOGUE."

Keeping abreast of the times, the National Film Company of Detroit is putting out "THE ACTOLOGUE" talking pictures and has in rehearsal five companies. One company will open in Detroit at the Palace Theatre in about two weeks and another company will open in Cleveland about the same time. The remaining companies will play the smaller theatres in the smaller cities and towns. The enterprise of the National in furthering this project is another move in the right direction.

GOOD IDEA.

A good many managers have realized the fact that it is a good advertisement for their house to have the singer's photo thrown on the screen before the song. In some houses they are showing slides of their entire staff, and that it pleases the audience, is proven by the applause that each slide receives. The Novelty Slide Company, 221 E. 53d St., New York City, are making a speciality of this kind of slides.

TAFT IS WANTED.

With the Republican National Convention at hand, and with Secretary Taft looming up as the possible candidate for President, the demand for an acquaintance with him is evidenced in the requests received by the Kalem Company for their film which shows the Secretary reviewing troops. If Taft is nominated, the Kalem Company should look forward to a renewal of the demand for their production.

THE THEATRE FOR ALL THE PEOPLE.

In days of yore, "ye actor troupe"
Gave pleasure to king and queen;
All gathered round the two-foot stage
With its rough and scrawny scene.

With loud roared lines, and costume scant
And plays of blood and thunder
The Thespian won enough applause
To split the walls asunder.

Those good old days, long ere our time
When the actor troupe was IT,
When all the town would go clean mad
To hand them its glad mitt,

Where are they now, those happy days?
Frohman and Shubert say
That we must not sigh for them more
For they have had their day.

They give us Sothern, Hackett, Drew,
Bellew, and many more;
And we pay out more coin by far
Than they did in days of yore.

We think it's cheap, though, and we pack
Every theatre in town
From the top of the highest gallery
To the fancy priced seats, way down.

We always thought it the only way
Until we came to know
Of real enjoyment to be had
At the moving picture show.

True, first it was a scrimpy scheme,—
We turned our eyes away,
But soon we learned that film shows
Were good, and here to stay.

The "shack" gave way to a palace grand
With blaze of electric lights
And there dad takes the little ones
To see the wondrous sights.

Scenes from lands all o'er the world
East, West, from Pole to Pole;
Stories of life, adventure, war,
And tales that touch the soul.

Now managers bewail their lot
And the expensive theatre's plight.
They feel the inroads made by the shows
Where the admission price is right.

Already some have made the change;
They are falling into line;
Film programs bring the people in
And box office returns are fine.

The standard of films is now so high
It o'ershadows the highest steeple
And it has brought into our midst
"The Theatre for *all* the people."

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

PROGRESS.

Mr. John Griffin, president of the Griffin Amusement Company, which owns and controls five of the leading moving picture theatres in Toronto, Canada, has recently opened a moving picture show at Long Branch, a summer resort on Lake Ontario, west of Toronto. The house was formally opened on May 25.

Julius Rothstein, proprietor of the Lyric, of Watertown, N. Y., opened a big vaudeville and moving picture show in Seegar's Academy, Rome, N. Y., June 1.

James Banks, owner of the Nickeltorium at New Castle, Ind., has found his present location too small to accommodate his increasing patronage, and has removed his theatre to larger quarters in the Jennings Building, 1329 West Broad street. Mr. Banks is now at work refitting the place in the most approved style.

W. S. Parker, manager of the Electric Theatre at Manistee, Mich., has leased the old Bijou Theatre of that city, and will convert it into a moving picture show. It has been renamed the Empire.

Room and Grazeck will soon open a pretty little theatre at 1900 East Main street, Richmond, Va.

L. H. Ramsey, of Lexington, Ky., has purchased the Howard Theatre in Huntington, W. Va., and opened it on June 15 under the name of the Hippodrome. The house was thoroughly remodeled and will be devoted to vaudeville, illustrated songs and moving pictures. Edward W. Ramsey will sing the illustrated songs and take part in the various vaudeville features.

We receive from O. V. Traggardh, proprietor of the Oliver Theatre, Seattle, Wash., a pretty little "first anniversary programme," printed in red on a blue folder. In a smart greeting the owner takes pride in having made good his promise that no pictures would be shown that were ever run in the city before.

J. Chas. Haynes and May E. Addison have opened the Little Bijou Family Theatre at Rhinelander, Wis. It is devoted to vaudeville and moving pictures.

Gustav Peterson has leased the Haynes Opera House, Weatherford, Texas, for the ensuing season, and will take charge of the theatre within the next few weeks. It is understood that Mr. Peterson will put on a number of moving picture shows during the summer, and will probably add a number of other attractions.

J. W. King has leased the Valley City Opera House, Water Valley, Miss., for a term of three years commencing October 1. During the summer months Mr. King will make many improvements at the house and will

open the season October 1, presenting a moving picture and vaudeville entertainment.

Messrs. Van Denmark and Costello, proprietors of the Grand Theatre at Ithaca, N. Y., have closed its doors. They will, it is said, open up a moving picture show in western Pennsylvania with a seating capacity of 800 people.

Three new buildings are being erected at Onset, Mass., a summer colony, to be devoted to moving pictures for the colonists. This year there will be more cottages there than usual, and old-timers think the theatres will realize.

A new electric theatre has been opened at 112 S. Fourth street, La Crosse, Wis. Manager W. D. Burford has taken special pains to make his house attractive and to protect his patrons from danger of fire. The walls of the room in which the moving picture machine is located are covered with asbestos and sheet iron. The seats are well arranged and there are four exits.

ORGANIZED.

Wednesday, June 3, an important organization was effected in Cincinnati by the managers and owners of moving-picture and arcade houses of Cincinnati and vicinity. The primary object claimed by this organization is to promote the mutual interests of its members. It is believed that this can be done by bringing about a better acquaintance among the members of the profession throughout the country. The association will, it claims, endeavor to protect the business of its members from unjust and discriminating causes and to guard against dishonest employees; in short not only to protect but to promote their business interests. Twenty-seven moving-picture men were present representing forty-five houses, and the meeting was very enthusiastic. The officers elected were as follows:

President, I. M. McMann; vice-president, Mart Spaeth; secretary, C. A. McGowan; treasurer, John Huss; the board of directors, consisting of five, are Mr. Hill, John Huss, John Reilly, Mr. Dyer and John Thompson.

The members state that it is hoped to make this the nucleus or beginning of a State organization, and later to develop a national organization. The object is not to freeze anybody out of the business. All reputable managers and owners of moving-picture houses are eligible for membership. It is not a trust, but simply an organization to promote the best interests of its members. Its members believe in the elimination of all objectionable features, and in the placing of the business on a high plane, that will appeal to the better class of the amusement-going public, including ladies and children.

GOOD REASON.

In defending the St. John (N. B.) picture theatres from excessive tax, the Star thus editorially speaks for the film shows:

"There is a movement on foot in the Common Council to impose a much larger tax on moving picture shows than is now paid. Almost all the aldermen seem to be affected by the notion that these institutions are taking from the city immense amounts of money, that their profits are enormous, and that they can well afford to pay many times what is now asked in license fees. Some even go as far as to declare that the picture shows are undesirable and should be put out of business. There is an evident intention to make conditions so hard that the majority of these houses of entertainment will have to close. Such a course is by no means wise. If the aldermen were able to go about and examine the accounts of the picture companies they would find that the net profits are really quite small. The present license fee is $75 per year. There is now a proposal to make it not less than $50 per month or $600 per year. It is doubtful if more than one or two shows in town could continue in business and pay such a license. These picture houses are not the very best institutions that a city could possess, but they are in many ways worthy of support. Since the fad became popular in St. John thousands upon thousands of the poorer class, who cannot afford to attend higher priced entertainments, have been able to secure amusement at an insignificant cost. It is a pleasure in most cases to spend an hour in watching the pictures shown and in very rare instances has there been any cause for complaint. More than this, the moving picture industry is assuming an important position in the education of the world. A man may sit at home and read books of travel all his life time, but by watching a so-called travel picture for ten minutes he will learn more of some particular place than he could by all his reading. Years ago the subjects chosen were frivolous, to-day they are educative, although, as in all other amusements the comedy element must play a part in order to hold the interest of audiences and to attract business. In St. John there are five or six picture houses. Each one gives employment to local people. In most of them by far the greater portion of the receipts are expended in running expenses. Only in one or two cases do the net profits go out of the city, and these profits are not such as would warrant the Common Council in imposing an exhorbitant tax. Such a move would mean that a number of St. John men who have invested their money in this form of amusement enterprise would lose. Double the present license fee would be quite enough to charge, but if the aldermen insist on squeezing money from every possible source it may be that the majority of the picture houses could pay up to $20 a month. Anything beyond this would be extremely unfair."

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.

New York Calcium Light Co., 102 Utica Ave., Boston, Mass.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

FILMS, SLIDES AND APPARATUS.

Actograph Co., 50 Union Square, New York.

American Exchange, 630 Halsey St., Brooklyn, N. Y.

American Film Exchange, 605-607-609 Wabash Building, Pittsburg, Pa.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

American Biograph Co., 11 E. 14th St., New York.

American Vitagraph Company, 116 Nassau St., New York.

American Vitagraph Company, 109 Randolph St., Chicago, Ill.

P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.

Bailey Film Service, 116 21st St., Birmingham, Ala.

Boston Film Exchange, 564 Washington St., Boston, Mass.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Calehuff, Chas., 4th & Green sts., Philadelphia, Pa

Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.

Chicago Film Exchange, 120 E. Randolph St., Chicago.

Chicago Projecting Co., 225 Dearborn St., Chicago.

Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

O. T. Crawford Gayety Theatre, St. Louis, Mo.

Harry Davis, 347 Fifth Ave., Pittsburg, Pa.

Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.

Duquesne Amusement Supply Co., 616 Fifth Ave., Pittsburg, Pa.

Eugene Cline & Co., 59 Dearborn St., Chicago.

Edison Mfg. Co., 21 Union Square, New York.

Edison Mfg. Co., 304 Wabash Ave., Chicago.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.

German-American Cinematograph & Film Co., 109 E. 12th St., New York.

Gaumont & Co., 662 Sixth Ave., New York. N. Y.

Gaumont & Co., 52 State St., Chicago, Ill.

Globe Film Service, 79 Dearborn St., Chicago.

Greater New York Film Rental Co., 24 Union Square, New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Harstn & Co., 138 E. 14th St., New York.

F. J. Howard, 564 Washington st., Boston, Mass

Imported Film & Supply Co., 708 Union Street, New Orleans, La.

Improved Film Exchange, 104 Attorney St., New York.

Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.

Kalem Co., Inc., 131 W. 24th St., New York.

Kinetograph Co., 41 E. 21st St., New York.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

Kohl, Chas. W., 913 Market st., Philadelphia, Pa.

Laemmle Film Service, 196 Lake St., Chicago, Ill.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.

S. Lubin, 19 S. 8th St., Philadelphia, Pa.

McAllister, 49 Nassau St., New York.

McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.

Mutual Film Exchange, 95 Washington St., Chicago, Ill.

G. Melies, 204 E. 38th St., New York.

Miles Bros., 259, 261 and 263 Sixth Ave., N. Y.

Miles Bros., 790 Turk St., San Francisco, Cal.

National Film Renting Bureau, 62 N. Clark St., Chicago.

N. Power, 117 Nassau St., New York.

New England Film Exchange, 611 Washington st., Boston, Mass.

Novelty Moving Picture, 418 Turk st., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d st., N. Y. City.

Ohio Film Exchange, 16 E. Broad St., Columbus, O.

Ouimet, L. E., 624 St. Catharine East, Montreal, Canada.

Pathe Freres, 41 West 25th St., New York.

Pathe Freres, 37 Randolph St., Chicago.

Pathe Freres, 2104 First Ave., Birmingham, Ala.

Peerless Exchange, 112 E. Randolph St., Chicago.

Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.

Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.

Selig Polyscope Co., 45 E. Randolph St., Chicago.

Geo. K. Spoor & Co., 62 N. Clark St., Chicago.

Southern Film Exchange, 146 W. 5th St., Cincinnati, O.

Stereopticon Film Exchange, 106 Franklin St., Chicago.

L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.

Wm. H. Swanson & Co., 160 Lake st., Chicago, Ill.

Sempre Film Co., Masonic Temple, Chicago, Ill.

Stains, H. F., 2220 Federal St., Camden, N. J.

Swanson St. Louis Film Co., 312 Chestnut St., St. Louis, Mo.

Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Talking Machine Co., Rochester, N. Y.

Talley's Film Exchange, Los Angeles, Cal.

Vitagraph Co. of America, 116 Nassau St., N. Y.

Alfred Weiss Film Exchange, 219 Sixth Avenue, New York

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.

Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 24th St., New York.

Ch. Dressler & Co., 143 East 23d St., New York.

20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.

Cleveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland O.

Hale & Gifford, 940 New York Life Building Kansas City, Mo.

Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.

Hennegan & Co., Cincinnati, O.

Mark Solomon & Co., Fisher Bldg., Chicago, Ill

Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.

Trip to California Amusement Co., Cincinnati, O

Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.

American Mutoscope Co., 11 E. 14th St., New York City.

Automatic Novelty Co., 145 E. 22d St., New York City.

Caille Bros. Co., 1200 Second Ave., Detroit, Mich.

Caille Bros. Co., 32 Union Square, New York.

Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.

M. S. Kline, 45 N. Division St., Buffalo, N. Y

Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.

Manhattan Auto. Merchandising Co., 116 Nassau St., New York.

Marvin & Casler, Times Building, New York.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

National Automatic Weighing Machine Co., 60 Murray St., New York.

The National Novelty Co. (Inc.), 106 2d St., S., Minneapolis, Minn.

National Supply Co., 1703 E. 55th st., Cleveland, O.

Rogers-Montgomery Mfg. Co., 96 Warren St., New York.

Roovers Bros., Brooklyn, N. Y.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 922 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 152 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Standard Bell Ticket Co., 181 Pearl St., N. Y.

Thrash-Lick Printing Co., Ft. Smith, Ark.

Weldon, Williams & Lick, Fort Smith, Ark.

MAKING LANTERN SLIDES.

(We regret that we have been unable to arrange for the continuation of the series on slide making. We would advise our readers, however, that the entire series, a most complete and practical treatise, can be procured for twenty-five cents (by mentioning the Views and Films Index) from Tennant and Ward, 122 E. 25th Street, New York.)

THE BUSINESS OF EXHIBITING.

The A. B. C. of the Theatorium Business.
By F. G. AIKEN,
President of the Amusement Supply Company.

Amusement, I believe, is a necessity and it may well be classed as such Ever since the beginning of history amusement has been, next to food and clothing, apparently a part of our existence, and it seems that in keeping with the progress in other lines, the demand for amusement has increased in like proportion. It furnishes a needed recreation, a relaxation from our daily duties. The great problem, however, has been to supply a wholesome and substantial amusement that could be furnished at a price that the masses can afford to pay.

The expense for salaries, transportation, etc., for theatrical troupes is too great to bring it within a price that can be paid by the masses, and furnish them as much amusement as they need and should have, and while they have been getting along without that which would be so beneficial to them, the motion picture has come to the rescue and has apparently furnished just what was needed, viz.: a refined, substantial and wholesome amusement, and not only at a price that is within the reach of the masses, but that may be paid as often as amusement is necessary.

While the motion picture industry is comparatively new, it has become much greater than is generally known. It has, in a comparatively short space of time, taken a place with the great industries of our country, and in my estimation it has become a permanent one. It is permanent because it is based on a solid foundation, viz.: that of furnishing wholesome and interesting amusement at a price that brings it within the reach of that great class that heretofore have to but a very small degree been patrons of paid-for amusement. In one way, we may say that motion pictures is not a new industry, but simply a class of an already long-established industry.

As to the future of the motion picture, I believe there is nothing short of wonderful possibilities. The first requisite, viz.: that of price, it meets in the most satisfactory manner—it almost goes the limit. In the second requirement, viz.: that which it furnishes for the money, it bids fair to go beyond all expectations. There seems hardly any limit to the possibilities, but as that is a matter that will, in my estimation, take care of itself as requirements demand, I prefer to talk of the present.

The motion picture industry, I believe, is yet in its infancy, and that for investment in this line there is very great possibilities. I will say, however, that the degree of success that is to be attained will depend to a very large degree upon the manner in which the individual enterprise is conducted, and that this condition will probably be more marked in the future than it has been in the past. The business must be conducted the same as any other, along business lines, and with good business judgment. There are, and will probably continue to be, opportunities in this line the same as in others, for people of varying degrees of business ability, but the great successes will be made by those who conduct their business in a manner that will merit the approval of all with whom they come in contact.

In my estimation there are many elements that the successful motion picture man must take into account. At present the most important element in the motion picture business is the motion picture theatre, commonly called the five-cent theatre or the nickelodeon. Because of the admission price being so low, there is more excuse for running the five-cent theatre in a careless manner than there is for big daily newspapers, the street car companies, and many other such corporations to run their business without due regard to those principles which must stand for success.

First among the necessities is the motion picture machine. It must be borne in mind that no matter what else is done, if the motion pictures are not what they should be, success cannot be hoped for. Without a good machine, it is impossible to project good pictures with the best film that was ever made. The best machine that can be had is none too good, and whether it be considered as an investment or an expense, it is exceedingly small as compared with the other running expenses of the establishment. My most earnest advice in this matter is to get the best that money will buy. Of most vital importance in connection with the machine is that it be kept in good condition, because any machine, however good it may be, may not be expected to give good results without proper care. It should be in the hands of a thoroughly competent operator, who will at all times take a pride in his work; who will keep the machine cleaned, well oiled, and in proper adjustment. Without such the machine will not only do a poor quality of work, but it will ruin the films, as a result of which the patronage of the place will depreciate instead of grow, and the best film service cannot be expected from the film rental companies. The owner of the theatre, if he is not an operator himself, should spare no pains in assuring himself that his operator has the ability that he should have.

Next to the machine the film service is of the most vital importance. The films should be photographically, mechanically, and from a pictorial standpoint, the best that can be had, for, as I said before, regarding the machine, the best machine made cannot project a good picture without a good film. Care should be exercised in the class of films that are shown. No films should be shown that are of such a nature that they would not appeal to a refined audience. A temporary success may be brought about by showing sensational films, but much of this is through curiosity, and I believe that experience will bear me out in my conviction that any class of audience will very quickly tire of this class of subjects, and the better class will be absolutely disgusted. To make the greatest success the patronage of women and children must be encouraged. For example, I am well acquainted with a party who started less than two years ago a five-cent theatre in an Illinois town toward the middle of the state. He is of refined tastes and has much ability in several different directions. Everything about his little theatre was arranged as neatly as a moderate investment could make it. He bought the best machine he could get; he insisted on having the best pictures that were available; his employees were neat and gentlemanly; the premises were kept in a neat, clean and tidy condition, and from the beginning he was favored with more patronage than he could accommodate. He soon opened another theatre in the same town, and he has since extended his operations to two other towns. He now has some of his seats coated with white enamel, which are kept apart for ladies and children without gentlemen escorts. He has gentlemanly ushers, who appear in Tuxedo coats. A strip of heavy carpet is laid down the aisles. The interior of the room is plain, but neatly decorated, and the exterior in front is kept clean and neat and suggestive of what may be found within. The result is that from the day of beginning, until the present time, his entertainment place has been a busy one and no small part of the time he has had more patronage than he could accomodate.

For proper film service the motion picture theatre has to depend very largely on the film rental agency, and the service that may be had from the film rental agency depends almost entirely upon the business methods, the system employed and the manner in which the system is followed up.

The management must be willing to spend the money necessary to secure the best class of films, and pay higher prices when necessary to exclude that class of films ,which, in his estimation, are of an unsuitable character, or for other reasons are not worthy of a place in the service. He must, as far as is practible, comply with the wishes of his patrons. His patrons have varying ideas as regards the class of film they want, and the greatest possible care has to be exercised in order to come as nearly as possible to satisfying these varying requirements.

A complete and readily accessible record must be at hand, showing every subject that has been previously used by the renter, together with the class of subjects he prefers, the dates of his changes, and all other needed information, and the system required to keep this record, and properly serve the customer quickly and accurately, is necessarily intricate. While the progressive film rental agency will use

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every possible endeavor to serve the requirements of their patrons to the best of their ability, it is not always possible to furnish them with exactly what they want because the film rental agency has in turn to depend upon the manufacturers, and if several of the manufacturers during the same period get out productions that do not possess the merit they should, the rental agency has little choice. Their patrons must be supplied, and it is a question of take what may be had or nothing. This, however, is something that does not happen very often with that class of agencies that are not overtaxing their capacity.

Another very important element in the success of the rental agency is that the films be kept in the best possible condition, making all needed repairs each time the film has been used, and discarding such films as may from time to time be rendered unfit for further service. The future of the business depends to no small degree upon the manufacturers, for it is they who must keep pace with the requirements in the line of improvements from time to time, but it is my belief that this feature will be cared for as requirements may demand, in a manner that will be beyond reasonable expectations.

It is my firm belief that if the business is kept infused with the proper amount of merit, monetary success is sure to follow.

County fairs, State fairs, city amusement parks and summer carnivals afford an excellent and profitable field for the exhibition of motion pictures. Privileges for these concessions are usually rented for a certain sum of money, but are sometimes operated on a percentage. Many operators of five-cent theatres have taken advantage of the opportunity to close their motion picture theatres in the cities during the hot months, in keeping with the general custom, and work the concessions at the fairs, parks, etc., where this class of entertainment is in great demand. The fact is, when making comparisons with other forms of amusement at the parks, carnivals, etc., a term very frequently used to describe the situation is that "motion pictures have been taking top money."

After the fairs are closed, the city theatres are again opened, and by following this plan, those who care to, have a big business the year round.

Many managers prefer to close and take a vacation during the warm months, while others in good locations keep open the year round.

In starting a motion picture theatre the matter of first importance is the selection of the town. It has been demonstrated that most towns with a population above 2,000 will support a motion picture theatre, and while there are towns of much smaller population that have paid well, generally speaking, it is preferable to select a larger town or city.

Next in importance to the selection of the town is the selection of the location in the town. In this matter the conditions are not different from that which governs any other line of business, viz.: That it pays to locate where the people pass or congregate, regardless of the amount of the rent. While the rent may seem large, it is by no means a serious matter, if you are located where you can get the patronage. It must be remembered that in the larger towns and cities, the people are not in the habit of hunting for the amusement—the amusement must be so located as to tempt them. Hence, the best location available should be selected.

For further proof of the merit of our advice, we refer to extracts from press notices in the general introduction, in the front part of the eatalogue, regarding the success of motion picture theatres located on State street, Chicago, where the rent is the highest in the city. This same condition will be observed in any other cities and towns where motion picture theatres have been judiciously located, with the exception of instances where they have been located in suburban residential districts, adjacent to large cities, in which case they have also selected the better locations in the business district of that section.

Outside appearance is a matter of vital importance to those anticipating the opening of a motion picture theatre, and they should be as liberal as their means will allow in the matter of fitting up the front. It is of most vital importance that the front be made inviting, as it is the first attraction to tempt people to enter the place, and an attractive and neat outward appearance is always suggestive of the same conditions on the inside, and has a tendency to tempt the would-be pleasure seeker.

An abundance of light is considered an indispensable feature for a motion picture theatre. It is a well-known fact that the streets and localities best illuminated are the places most patronized at night. While some use one or more electric arc lamps, it is generally customary to decorate the fronts with a considerable number of incandescent electric lights. Some use all transparent bulbs, some use the sanded, and others use combinations of colors. The selection in this regard will depend on the location and class of patronage that is expected to attend.

The inside of your theatre must be equally neat and attractive in order to have your patrons feel that they would like to come again. The interior decoration need not be expensive, but should be selected with taste and made as attractive as the means at hand will permit, and above all, the premises should always be kept neat and clean and all equipment in proper order.

An electric sign, while not indispensable, is generally considered a necessary element in the equipment of a motion picture theatre. An electric sign not only furnishes additional illumination, but it brings before the public in the most conspicuous manner possible what you have to sell, viz.: amusement at a price that brings it within the reach of all.

The selection of the equipment is a

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Ruffians Thrashed .....164 ft.
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Grandfather's Pills .....541 ft.
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Victim of his Honesty.....360 ft.
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Poor Pussy .....459 ft.
Beatrice Cenci .....770 ft.
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Messenger's Mistake.....328 ft.
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A Tiresome Play.....426 ft.
Brazil.—The Cascades.....213 ft.
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Fire! Fire!.....541 ft.
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Fish Preserving at Astrakhan....393 ft.
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Tormented by His Mother-in-Law, 344 ft.
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Bridal Couple Dodging the Cameras 785 ft.
The Merry Widow Waltz Craze..705 ft.

LUBIN.

Student's Prank.....580 ft.
Philadelphia, the Cradle of Liberty 305 ft.
Romanee of a Gypsy Camp.....725 ft.
The Old Maid's Parrot .....250 ft.
Outwitted by His Wife.....750 ft.
The New Maid.....275 ft.
An Honest Newsboy's Reward.745 ft.
Two Little Dogs.....210 ft.
Mephisto's Affinity.....635 ft.
Adventures of Mr. Troubles....271 ft.
The Hand of Fate.....670 ft.
Magnetic Vapor.....345 ft.
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The Reprieve .....440 ft.
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The Selfish Man.....407 ft.
The Determined Lovers .....500 ft.
Circumstantial Evidenee.....460 ft.
When Casey Joined the Lodge.335 ft.
A Noble Jester.....650 ft.
Gratitude .....285 ft.
Romeo and Juliet.....915 ft.
The Braggart.....430 ft.
The Two Traveling Bags.....430 ft.
A Husband's Revenge.....465 ft.
The Salt Did It.....465 ft.
A Fool and His Money Are Soon Parted.....845 ft.
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The Blue Bonnet.....925 ft.
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Trieky Twins.....265 ft.
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The Gentle Sex.....750 ft.
An Animated Doll.....750 ft
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Ker-Choo .....400 ft.
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matter of greatest importance and has been commented upon at length in the general introduction to this catalogue. It must be remembered that your entire stock in trade and all you have to sell to the public is pictures, and that in order to make it an inducement for them to return and to become regular patrons of your place, you must give them quality. That can be given only by having the proper apparatus in the way of a motion picture machine and the attachments for producing both motion pictures and illustrated song views. The purchase of the motion picture machine differs from your expense in that the expense continues from day to day, while, with the exception of the small expense in connection with replacing worn-out parts, the investment ceases when the machine is installed. A good machine makes it possible to furnish pictures that are steady, clear, brilliant and a pleasure for the public to look at, at the same time makes it easier for the operator, makes it possible to retain better help, and in every way contributes to a large degree to the success of the enterprise. The difference in price between the cheapest and the best is comparatively small. Another feature in favor of the use of the best machine is the fact that with such the best possible care can be taken of the film, which insures their being returned to the rental firm in good condition, and such customers are usually favored and are given preference in the matter of service over those who do not return their films in good condition. The purchase of a second-hand machine or a machine which has not an established reputation must be condemned in the most vigorous manner. The second-hand machine, in nine cases out of ten, has been abandoned because it had ceased to fill the requirements for its former owner, and the machine without a reputation is probably so poorly made that it would be almost useless, in addition to which either one of the above might cost the owner $100 or more in a single night for damage done to film. We advise in all cases where the means will permit, the purchase of only the best.

The small amount of help required is a strong feature in favor of the motion picture theatre, the requirements consising of:

First—A ticket seller. This position should be held by a good-looking young lady—the better looking and more refined in appearance the better for the business. Do not overlook the fact that she must be refined and lady-like. The salary will depend on the city, the locality and other conditions, but, as a rule, it is moderate.

Second—A doorkeeper to take the tickets. This position should be held by a man and may be held by an elderly gentleman, respectable and of attractive appearance. As the duties of doorkeeper are light, the compensation will be moderate. The owner, unless he is engaged in other business or employment, often fills the position of manager and doorkeeper.

Third—An operator to operate the machine. Salaries of operators range from $10 to $15 per week and upwards, but seldom above $20. Whatever may be the degree of experience possessed by the operator, he must be careful, reliable, painstaking, and should be of a mechanical turn of mind. If so constituted he may be depended upon.

Three people are all that is required for a small place—in fact, it is possible for the smaller place to get along with two.

For larger places, in the larger cities and where there is a greater attendance, a piano player and vocalist (preferably a young lady) and an usher may be employed to advantage. The piano player and vocalist are used in the higher class places for the rendition of the illustrated songs, which in the smaller places is done with the talking machine. The usher may more than pay his expenses by selling candies and other little knick-knacks to the patrons.

The barker or "spieler" may or may not be a necessary or profitable feature. It depends entirely on the locality and class of people that are being catered to. In high-class, refined localities they should never be employed. The barker or spieler is the man who stands in the front entrance and tells the public of "The wonders that are to be seen on the inside."

In addition to the electric sign, there should be neat posters that announce to the public what the subject of the show is. These posters may be printed with a brush and should be pasted or tacked on to either a portable bulletin board or a paneled space on the side-walls of the lobby or entrance.

The entertainment should consist of motion pictures, songs and slides. It is customary to show 1,000 feet of film at each exhibition. The 1,000 feet of film, as a rule, covers from one to three subjects, and requires nearly twenty minutes to show. The charge for a good film rental service ranges usually from $10 per week upward, depending on the number of changes per week, the age and condition of the films. The showing of the motion pictures is usually followed by an illustrated song, the views for which are projected from stereopticon slides, and the music and words for which is furnished by either a talking machine or a vocalist and piano. Pianos may be rented in almost any town at a nominal cost.

Film and song slide service. A good film and song slide service is absolutely indispensable to the conducting of a successful motion picture theatre. Pictures are what the people come to see, and the better the pictures, the greater the success. The charge for song slide service is usually fifty cents per change. Disc records for talking machine, fifty cents per week. Cylinder records for talking machine, twenty-five cents per week.

The talking machine. We wish to call the attention of the prospective purchaser to the recent great improvement in talking machines, viz.: The machine whose diaphragm is operated by compressed air, thus giving it a volume and sweetness of tone not to be approached by any other form of talking machine, and which makes it especially adapted to the public exhibition business. While it "comes high," it will be found an excellent attraction and a good investment in any motion picture theatre, where the size of the house and the patronage will warrant it. It will also be found a profitable investment to certain classes of traveling exhibitors.

Advertising. We believe in advertising for motion picture theatres. First, the front of the establishment, by its attractiveness and properly displayed signs, posters, etc., should be made to advertise what is to be seen within.

In most cities, except the largest ones, newspaper advertising is advisable. Suggestions, copy, etc., will be furnished by us when desired, to purchasers of outfits. Handbills may often be used to advantage, and especially when anything is going on in town to bring in a great many strangers. Posters may be used to advantage to tack up on fences, telegraph poles, buildings or hung in show windows of stores. It is always advisable to advertise any subjects that possess special merit.

A very catchy street attraction may be produced by having the operator's booth enclosed in front with plate glass, and by having the inside of the booth neatly and tastily decorated and arranged; a crowd will gather around the front of the theatre to see the operator do his work, with the result that it increases the patronage in the theatre to a very large degree. This plan has been introduced with great success by a number of motion picture theatres.

One of the important features, as previously stated, that contributes to the success of a motion picture theatre is that the place not only be arranged in an artistic manner, but that it be kept clean and that the conduct and manners of every one connected with the place be polite and beyond criticism in every way.

The management. There is nothing difficult about the management of a motion picture theatre—the fact is, it is exceedingly simple, and with reasonable care and by following our instructions any one of ordinary intelligence should be able to successfully conduct one or more.

The admission price, until the past few months, has almost universally been five cents, but during the past six or eight months a great many have been adopting a little longer programme and an admission price of ten cents, and those who have tried this arrangement have, so far as we have been able to learn, been very successful.

The accounting is exceedingly simple. The business is all cash. All that is necessary is to keep a record of the receipts, which may be checked by the sale of tickets; pay the running expenses, and put the balance in the bank.

INJUNCTIONS SETTLED.

Injunctions obtained by theatrical managers in New York City against the police to prevent interference with Sunday performances pending the trial of an action against Commissioner Bingham, were swept away by decisions handed down in the Appellate Division of the Supreme Court. In the case of the Keith & Proctor Amusement Company the decision, in which all the justices concur, says in part:

"In this case the whole Police Department was enjoined so long as the plaintiff's entertainment shall be given in such a manner as not to disturb the public peace or amount to a serious interruption of the repose and religious liberty of the community. There would thus seem to be imposed upon the police officers the question of determining whether a performance of the plaintiff would be a serious interruption of the repose and religious liberty of the community, with the danger of a commitment for contempt in case they should disagree with the court as to whether there was such an interruption."

In deciding upon the injunction obtained by A. L. Shepard, manager of the Manhattan Theatre, the court, in an opinion written by Justice Ingraham, referring to a rumor that Police Captain Kelleher had threatened to stop moving pictures in the theatre on Sunday afternoon, says:

"Under this injunction members of the police force are prevented entering these premises except to serve warrants, which, of course, could only be obtained upon evidence that a crime had been committed, or for the arrest of persons who had committed a felony or misdemeanor in their presence. But they being enjoined from entering the building during these Sunday entertainments, a crime committed in the building at that time would not be in their presence. There is thus segregated from the rest of the City of New York a territory in which during a considerable portion of each Sunday the police are powerless to enforce the criminal law and in which, during that period, crime may be committed with impunity. No policeman could enter the premises during these entertainments without disobeying the order of the court, unless armed with a warrant.

"In other words, the enforcement of the criminal law is suspended by an order of a court of equity during a considerable portion of each Sunday solely upon the allegation that the plaintiff intended to do an act which he claimed was not a crime and that a police captain had told somebody, who had told the plaintiff, that he intended to arrest the plaintiff or his employees for the performance of that act.

"If equity has jurisdiction to entertain such applications and determine whether a party is innocent or guilty of a crime, there would be no necessity for the existence of criminal courts. The question of what was or was not criminal could be determined in equity, and if an alleged criminal is entitled to the imposition of the court to protect him from an arrest, I can see no reason why the police would not also be entitled to its process to enjoin a person charged with a crime from interposing any objection to his punishment. It is perfectly clear that the whole question is one over which a court of equity has no jurisdiction."

The Appellate Division also finds that a similar injunction against the police was improperly granted in behalf of the Eden Musee Amusement Company.

Other cases similarly disposed of by the court are those of the Olympic Athletic Club, Adolph Suesskind, proprietor of a dancing club in Fifty-eighth street, and Max Schimkevits, a moving picture show owner. The athletic club asked for $1,000 damages from Police Commissioner Bingham for preventing its members from indulging in roller skating on Sundays. The club also had an injunction.

In the case of the dancing hall, Justice Laughlin wrote a dissenting opinion, in which he finds that the police had no right to "close the hall, depriving the owners of its use and rental." In reviewing each order for temporary injunction, costs of $10 are imposed.

The appeal considered by the Appellate Division was taken by the Corporation Counsel after the injunctions had been granted by the Supreme Court.

NOT YET SETTLED.

That new moving picture ordinance of Grand Rapids, Mich., is still bothering the heads of the ordinance committee members and it seems that every time it arises for discussion there are more changes to be made. Last night Aldermen McNabb and De Boer decided upon one provision which will greatly please many of the objectors to the new law. The clause requiring the examination of all operators was eliminated. A permit must sill be secured, but will be issued by the police board to any male person of sixteen years or more provided his application is indorsed by two responsible citizens. The electrical inspector retains the power of revoking this permit for incompetency or carelessness.

The license fee of $200 may also be changed. Whenever it is, indications are that a clause providing for an additional fee of $100 when vaudeville is put on in connection with the picture show will be included in the ordinance. The committee members point out that the theatres are charged the extra fee for the picture exhibition and there is no good reason why the picture theatres should not be charged extra for putting on a vaudeville performance. The matter of the width of the aisles, which has been the subject of much discussion, will probably be placed at three feet for the centre aisle and two feet for the side aisle. This will, it is believed, satisfy most of the proprietors.

COLORED MOVING PICTURES.

Processes for the automatic production of colored pictures continue to crop up. The latest is an application to moving picture machines. Hitherto the reproduction of any color in a moving projection has been impossible except by the laborious method of hand-coloring the films, and as each picture is only about the size of a postage stamp, to reproduce the image of a highly colored insect or bird by hand is impossible. The inventor of the new process, which was exhibited in London on May 1 last, is G. Albert Smith, who in an address quoted in The Lancet (London, May 9), gave the theory of his system in the following words:

"When I show you a wax phonograph or gramophone 'record' and observe that it is a band of music or the voice of a singer you are aware that it is in reality an engraven record of the complex sound waves set in motion by these performances, and you know that when the wax tablet or cylinder is placed in a suitable machine these sound waves can be repeated and the original music reproduced. In the same way, when I show you a small roll of kinematograph films bearing, say, 5,000 little photographs, these photographs having no trace of color about them, you are to understand that they carry within themselves, in their long range of tones and half-tones, so to speak, a record of the color waves received by the lens when the picture was taken, and when this film is run through a bioscope projector fitted with the proper attachment the recorded 'color waves' are again set in motion and the scene is reproduced to our eyes in its proper colors."

This, taken by itself, would seem rather fanciful, but as further elucidated by The Lancet reviewer it would appear to be an adaptation of the "three-color" process in which the fundamental color pictures are combined by being thrown successively on the screen with such rapidity as to blend in the observer's vision. We quote his explanation as follows:

"First of all, a film is used which is rendered as sensitive to red, yellow or green rays as the ordinary photographic film is to blue rays. This is run through a kinematograph camera in the usual way, with the exception that betwen the film and the lens is a rotating disk, part of an annulus of which is composed of a green gelatine screen—i. e., blue plus yellow—and another part of the same annulus of an orange-red screen—i. e., red plus yellow. The film when developed shows no color at all, but only the ordinary gradations of black and white. When, however, this film is again run through the kinematograph lantern, with the revolving disk between it and the lens, the color waves are again actuated, and the photographs on the film appear upon the screen in color. The demonstration referred to, though Mr. Smith impressed upon his audience that the invention was yet in an experimental and inchoate stage, was of extreme interest. Thus, the photograph of a lady in a white dress with red sash and red roses in her hat came out in very pure coloring, while another photograph of a child dressed mainly in green who held up at intervals a tartan plaid, the tartan containing a great deal of red and yellow, came out equally well. Allowance has to be made for the fact that as the films were taken by daylight and exhibited by the arc light the colors naturally showed some slight deviation from the appearance which they would have presented by daylight. So far as we can see, the invention has a promising future before it."

HUMANOVO KEEPS GOING.

In the face of much adverse criticism, we pronounced our judgment in favor of the future of Humanovo, the talking pictures, and we are glad to learn that we were not in error. The novelty is scoring a pronounced success.

As an instance, the Casino Company of Toledo started with the Valentine Theatre in that town and since has leased the first-class theatres in Dayton, Springfield, Detroit, Battle Creek, Columbus and Indianapolis, and are filling the houses at every performance. Other towns where the Humanovo is playing are: New York (Harlem Opera House), Boston, Brockton, Pawtucket, Providence, Lewiston, Biddeford, Lynchburg, Charlotte, Greensboro and many more to be added next week. The Humanovo Company promises a surprise within ten days that will startle the moving picture world and is promised to be the most novel and perfect motion picture entertainment ever exhibited.

AT PASTOR'S.

In these days of exceptionally keen competition on Fourteenth street, New York, picture shows on that street must "show goods" in order to be anywhere near the running. The American Vitagraph at Tony Pastor's is more than making good, with a double film show and four big vaudeville acts which pack the house. The answer to "Why does George Hedden wear that smile?" is: "He is the manager."

LICENSE ACT.

The Council Board of West Hoboken (N. J.) has passed an ordinance making the picture show license fee One Hundred Dollars, payable July first.

LADY AUDLEY'S SECRET

A strong dramatization of the story of a perfidious woman. *Good Feature for Talking Pictures.*

Ready Friday June 26th.

KALEM CO., 131 W. 24th St., New York City.

Latest Films of All Makers

"NO TRIFLING WITH LOVE" is the new Méliès offering. In the square of a French village of the eighteenth century, a lot of young people are making merry over the nuptials of a couple. Presently there enters a wealthy nobleman, who asks the causes of the festivities. Shortly afterwards, the bride, in wedding garments appears without her husband for he has been detained. Struck by her beauty, the old gentleman spirits her away to his castle where he offers her jewels, costly robes, and gold if she will only run away with him. She spurns him and his wealth. Meanwhile, her friends have secretly got admittance to the chamber where she is held. By a ruse they rescue her and capture the presumptuous lord. Then the fun begins! The nobleman is seized by soldiers and compelled to crave pardon on bended knee. He is dragged into the streets and humiliated beyond measure; and finally a donkey is brought upon which he is thrown. Riding backwards, he has to meet the jibes of the populace and to suffer under the blows. The scene closes with dancing and singing.

The latest Pathé Frères' film is entitled: "FOR THE SAKE OF A CROWN." A baby girl is born to the King and Queen, which is a terrible disappointment to both of them, for their hopes were built on it being a boy and inheriting the crown. The King, however, not to be thwarted in his plans, decides to substitute a boy for their newly born daughter. The nurse brings the baby to the drawing room and two attendants take charge of it and hasten away on horseback through the country to the home of a poor peasant, whose wife has a boy born on the same day as the little princess. They give the peasants a large sum of money and he allows them to take his child and leave the girl instead. The mother is inconsolable and fights to save her own little one, but to no avail; they leave their charge and forcibly carry the boy away. Arriving at the castle, the little heir is crowned and the news soon spreads through the kingdom that a King has been born. The poor peasant woman, when she overcomes the grief to some extent, leaves her drunken husband and joins a gypsy band, taking her little one with her, whom she now loves as her own. The next scene is twenty years after, when we see the King and the dauphin starting on a hunting expedition, accompanied by their attendants and courtiers. As they are riding along, the King lags behind the party, and two highwaymen waylay and rob him, leaving him nearly dead in the road. The dauphin, who is off in a remote part of the forest, meets a pretty girl, and is very much taken with her. They are soon seen in earnest conversation and while they are chatting the mother of the girl comes upon the scene and immediately recognizes the attendants as those who carried her baby away. She accuses them, and as they angrily discuss the matter, the King is carried by on a stretcher. He hears the conversation and admits the deception, confessing to the woman that the young man is her son. The meeting between the mother and her boy, as well as that between the father and daughter, is extremely pathetic, and the old King dies happy in the arms of his own child after joining the hands of the young people and giving them his blessing.

"TROUBLESOME THEFT," by Pathé Frères. A man stopping to rest on a bench in a park lays a bundle beside him, while he unfolds his newspaper and settles down to enjoy the news. Soon a sneak thief comes up and steals the bundle, and hurrying to a lonely spot unties the string, but finds inside only a large can. Thinking that it is an infernal machine, he leaves it and is starting off when a man hails him and orders him to carry it away. The frightened fellow takes it and tries to get rid of it at a café, but a waiter finds it and calls him back and makes him remove it. He next leaves it on a doorstep, but just as he is about to depart a woman discovers it, and after giving him a good beating, she also compels him to carry it away. He boards a car and meets with the same fate when he tries to alight without his burden. Finally he goes to the police station and frightens all the officers out of their wits and they refuse to touch it or have anything to do with him, so turn him loose with his troublesome bundle. As he is walking down the street looking for a good opportunity to get rid of it, he meets the owner, who takes it from him, and gives him a well-deserved thrashing. The thief follows the fellow, curious to know what the can really does contain, when, to his astonishment, the man meets his family and they all retire to a quiet spot in the woods and have a family picnic. The poor thief is panic stricken when he sees the man open the can and take out a large quantity of eatables and wine, and the happy family sit on the grass and enjoy a delightful repast, while the hungry thief looks on with envy.

Pathé Frères': "MYSTERIOUS FLAMES." His Satanic Majesty seems here to be in a very good humor and performs many marvelous tricks in magic. We first see him dancing around a large urn, then passing his wand over it, flames are seen to shoot up, and out steps a beautiful maiden from a roaring fire. She brings a bevy of pretty girls out of space, and we see them all revolving in midair and forming many marvelous pictures. Flaming vases next appear, out of which come a number of graceful girls; others join them and they form a grand ensemble and dance an extremely artistic ballet. Finally they all disappear, and old Satan is on the scene again doing a light fantastic with the first maiden. After this he juggles flaming torches till he goes up in a gush of fire, and we then see the group of girls again going through many beautiful dances.

"MR. BOOZER GETS A FRIGHT," is also a Pathé film. Returning home after a very late supper, Mr. Boozer enters his room and is preparing to retire, when all at once his attention is attracted to the clothes on the bed, which rise and fall as if possessed. His nerves, not being of the strongest, such unusual proceedings frighten him not a little, and he quickly departs to summon help. We see him returning with a neighbor, but the latter flees in terror on witnessing the commotion of the seemingly unoccupied cot. The other tenants soon become aware of the excitement and all clamber up to the man's room, but not one has sufficient courage to go near the bed. All at once someone stepping back suddenly spreads terror among the others, and all make a dash for the door. In the rush and crush the banister breaks and all are thrown in a heap on the floor below. Help is summoned from the hospital, and when the doctors arrive they find everything in wild confusion. After relieving the wounded, they enter the mysterious chamber and cautiously draw near the bed and remove the covers, only to find imprisoned in the blankets, a poor, frightened little kitten. The angry neighbors now give their attention to Mr. Boozer and mete out to him his well-deserved punishment for the trouble and excitement he has caused.

In Pathé's "MAGNETIC REMOVAL" a man reads an advertisement in the newspaper of a wonderful invention, where, through magnetism, their household goods can be moved from one place to another without the slightest bother. He and his wife go to the office and engage the men to come and move their furniture to their new home. They return and make preparations and get their family ready and all go to a café to enjoy themselves while the work is being done. The men come and go through the house, placing the magnet on all movable stuff, and at the appointed time they turn on the electricity and everything in the place starts to move, and soon the house is entirely dismantled, and we see all the furniture filing out of the house and along the street like living objects. Arriving at the new address, each article finds its own place, and in a short time the whole apartment is entirely settled and everything in its proper place without the aid of human hands. When the family return to their new home they are astonished and happy to find the place ready for occupancy, and when the man comes to collect the bill the head of the house is only too glad to settle with him, for all appreciate the great convenience of moving and getting settled in their new apartment without any worry or labor.

"OUR DOG FRIENDS," by Pathé Frères. The idea of using dogs for police duty originated in Europe, and has found favor in the United States, for they have recently been added to the New York force, and this film gives us a clear idea of the intelligence of the animals, and the advantage to be gained by their able assistance in running down criminals. We see them attack a man with a stick and conquer him. They also attack a thief in the act of robbing a house and hold him at bay until the officers arrive. They do wonderful feats of high jumping, and we see them carrying out their master's commands with almost human intelligence.

Pathé Frères': "NOCTURNAL THIEVES." Here is seen an old miser preparing for bed, but before retiring he counts his money and hides it under his mattress. He is just dropping off to sleep when two thieves climb on the roof and come down through the skylight into the attic directly over his room. They proceed to bore a hole in his ceiling, but the noise awakens him, and jumping out of bed, does not take time to dress, but starts off on a bicycle for the police. He has a long way to go, and during his absence the thieves succeed in getting into his room and stealing all his valuables. He gets back after some time with a policeman perched on the front of his bicycle, and as they enter the house, the thieves jump out of the window, seize the bicycle and ride away. When the old man sees how he was fooled, he and the officer set out in pursuit of the thieves. They are fortunate in overtaking an auto on the road, into which they climb, and in a short time catch the fleeing burglars and arrest them.

"THE FAT BABY" is another new film by Pathé Frères. This extremely funny picture shows the antics of a baby weighing not less than two hundred pounds. She is in the kitchen helping herself to a piece of bread and jelly. Her appetite is such that nothing less than a loaf of bread and a pot of jam will satisfy her. She comes into the parlor, where the parents are seated and begins to pout and sits on the edge of the table, upsetting it and causing no end of trouble. The father tries to amuse her by jumping from a chair onto the floor, but when she attempts it, she goes through the bottom and they have great difficulty in extricating her. The parents take her out for a walk and while passing a store she gets her eye on a small rocking horse and frets till she gets it. After mounting it, the combined strength of both parents is barely sufficient to drag it along under her. They come upon a couple seated on a bench in the park and sit beside them to rest, but when the baby sits in the centre her terrible weight breaks the bench down, scattering the occupants in all directions. She next gets a doll and toy balloon and is amusing herself when the father takes the balloon away from her and he is so small that he is carried up in the air and dangles around until rescued by his offspring, who carries him in her arms to safety. They finally get her home with her toys and are completely exhausted from the many ordeals of the trip.

"WALKS IN SOUDAN," by Pathé Frères. These views of a very interesting part of the black continent are bound to be welcomed by all lovers of comfortable traveling who enjoy an animated representation of the manners and customs of races so wide apart from their own, who can never expect to go out there to see them for themselves. We are brought in close contact with typical scenes of native life in Soudan, such as a market place with all its hustle and bustle. We see weavers making large mats for the purpose of lying or sitting on, also dealers in arms and golden wear, native musicians and a number of other interesting and educational scenes.

In "LOVERS' ILL LUCK," by Pathé Frères, a dashing young woman who is bored to death by her old husband sends a note to her young admirer, inviting him to call, and when he receives the love letter he leaves for her home post haste. The lady in question feigns illness and insists upon being left in solitude to quiet her nerves. The husband thinking she is very ill, goes out. As soon as he has left, she is as bright and gay as a soubrette, and makes hasty preparations to receive her lover. Soon the bashful young man is on the scene and is very cordially received by the hostess. He does not forget, on entering, to tip the maid, who promises to inform him when the old man returns. The amorous young Romeo is soon making desperate love to the queen of his heart, when in rushes the maid, warning them of the husband's return. The woman quickly hides her companion in a wardrobe and turns just in time to welcome her husband. He however, heard the excitement and accuses her of having some one secreted in the closet. She proclaims her innocence, and just as the old man is about to investigate, out walks her friend disguised as a woman, and giving the old fellow a coquettish nudge, departs for the street and liberty. The old man falls on his knees and begs forgiveness from his loved one for daring to suspect her. We next see the young man hastening down the street in a very ladylike manner and followed by a string of old sports who mistake him for a woman. The chase continues for some time, and finally, to rid himself of his admirers, he jumps into a baker's cart and pulls the lid down, thereby giving the old men the slip. Finally we see the baker start off with the cart, and as they near the masquerader's home, he jumps out and rushes in, glad to be back after such a strenuous experience.

The Selig Company has photographed some of the beautiful Oregon scenery, including views from Portland to the falls. The official title of the film is "THE MULTNOMAH FALLS."

A new Selig film is "THE FIGHTING PARSON," in which John Glade, a young theological student, being of a delicate physique, is advised by a medical man with up-to-date ideas to take up physical culture. One of his tutors is an adept at the manly art of self-defense, and for three years at college life the young man finds recreation and health in daily friendly bouts with his teacher. As the story opens we see a nurse leaving the mansion of her wealthy employer, with two beautiful children entrusted to her care for an airing in the park. The father of the children has a bitter enemy in the person of a rejected suitor for his wife's hand before their marriage. A threatening letter received at his place of business is read, and its contents disregarded. We then see the nurse with her little charges arrive in the park. Parson Glade taking his daily walk happens on the scene. The parents of the little ones are parishioners of his, and he himself is a great favorite of the little folks, and being a frequent visitor at their home, he greets them, admonishes the nurse Mary to be watchful and passes on. A fellow servant of Mary's, a chauffeur, is passing with his employer's auto and banters her to go for a short ride. The temptation is too strong for Mary, and she, after ordering the little ones to remain where they are, gets in the auto, telling her admirer to just take her to the gate and back. Two kidnappers are lying in wait for just such a chance. The children are seized, thrown in a cab and spirited away. Mary returns to find them gone. The parson happening by again takes in the situation at a glance. He sends the nurse home with instructions to telephone the father. He jumps into the machine and orders the chauffeur to overhaul a cab they see disappearing in the distance. The father is next receiving the news over the telephone. The father rushes home to his distracted wife, dazed by the cowardly revenge that his ex-rival has taken. Our parson, who is gifted with that wonderful quality we call initiative, has taken the law in his own hands, and while the father's clerks are widely telephoning for assistance, he has run down the kidnappers. He coolly waits for one of the scoundrels while he pays off the cabman whose vehicle has been hired for the occasion, promptly knocks him senseless with a perfectly aimed blow on the point of the jaw, drags the scoundrel into a basement door, puts on the rascal's top coat and cap and gains access to the den where the children are hidden. Once inside the parson proves his title. He discloses his identity to the astonished gang, and bringing to his aid the fistic skill acquired as a youth, he soon has them all down and out, picks up the weeping children, gets into the auto and away he dashes up to the door of the stricken home. As the children rush into the arms of their weeping mother, the parson lifts his hat in reverence.

The Essanay Company show the hazardous work of the detective in their new film entitled "A PLAIN CLOTHES MAN." The detective, while enjoying the quiet of his home with his wife and little ones, is suddenly summoned to report to headquarters. Here his chief details him

to solve the strange disappearance and supposed murder of a society girl, the only clue being in the form of a satin slipper. From that point on, the detective is seen haunting all manner of low dives and resorts until he strikes the trail which leads him to the palatial home of a society man, who, with a criminal companion, is planning to cover his crime. Thereafter all of the various feats of the professional detective are demonstrated, including changes of disguise, a struggle with a cabman on top of a cab and swimming behind a row-boat until, single-handed and alone, he effects the capture of the criminals.

The Kalem Company reproduces "LADY AUDLEY'S SECRET" in motion pictures. The first scene shows the perfidious woman attempting to sacrifice her husband on the altar of her social ambitions, and how his servant, Marks, drags him from the water. Lady Audley not knowing it, becomes wedded to Sir Michael, and when his son learns of her secret she poisons the father's mind against him and he is disowned. But he goes out to prove his assertions, and after a long search finds her first husband. Lady Audley is at an inn when she learns of this and determines to destroy the building in order to rid herself of the son and Marks, who is a witness against her. She commits the crime, but though the building is burned down, all escape; in the end, the woman is confronted by her first husband in the presence of Sir Michael and his son, and she goes mad. After raving and shrieking, while they look on, the wretched woman falls dead.

Lubin's new subject is "ROMANCE IN A GYPSY CAMP." In this the son of a wealthy Southern planter becomes attached to a fast set of young men. Spending his money like water. Turning night into day. When after one of his escapades, he importunes his parents for more "change" his father's patience ceases and he is ordered out. As he turns from the old home he strikes off resolutely to seek new life in other surroundings. Pausing by the side of a stream to cool his aching head—a gypsy girl of rare charms comes to fill her jug. It is a case of love at first sight. The couple leave together for the camp. Seeing the attentions of the Southerner one of the gypsy girl's admirers orders him away, which order is disregarded. A fierce fight ensues—the young man is beaten to insensibility by the gypsy and his friends. Hovering between life and death for days, he is attended to by the gypsy girl. When he is momentarily left alone, the rival, who has been waiting for this, creeps cat-like by his side, seizes him by the hair and is about to severe his head as the girl steps in and stabs him to death. The parents and fiancée of the young man have meantime been appraised of the son's whereabouts and injury, and arrive at the camp. The Southern girl flies to the young man's arms. As if struck by a thunderbolt the gypsy girl pauses spellbound—her heart breaks—and in one fell moment she has plunged a dagger into her heart.

Another Lubin film is "THE OLD MAID'S PARROT." While Polly is alone on the porch a dog gets her by the neck and runs away with her. The old maid and her company are in hot pursuit after the thief and at last catch him. Polly is saved to the great delight of the old maids.

"THE STORY OF THE BOOTS TOLD" is one of the latest films by The Vitagraph Company of America. 1 Pair of Patent Leather Shoes.—A young bachelor is observed in his apartments reading a note. He chooses a pair of shoes from among the miscellaneous collection, pulls them on, puts on his hat and coat and leaves. We follow him to a ballroom where he meets a young lady to whom he is very attentive, proposes marriage and is accepted. 2 Pairs of Shoes.—In their home the wife greets her husband lovingly upon his return and exhibits some baby clothes. Shortly afterward the letter carrier brings a letter from her mother. The wife is very happy, the husband perceptibly vexed as the visit is to last six months. 3 Pairs of Shoes.—Mother-in-law arrives, interferes with everything, makes her son-in-law very uncomfortable. The happy home is changed. Husband and wife quarrel and during the altercation the old lady arrives on the scene and makes more trouble. The young man goes out, meets some bachelor friends, all go to a club house where family troubles are drowned. We see the husband and his companion staggering home, the lower extremities only are visible. We follow them along the street and see them walk up the porch in a very unsteady manner. Inside the house is shown a seeene portraying a mix-up between the shoes belonging to the husband, wife and her mother. The trouble keeps up, the husband is cross, the wife unhappy. The man accuses the old lady of all the trouble and angrily leaves the house. After his departure, the wife turns on her mother, avows her intention of sticking to her husband and in the end tells her mother to go. After seeing the old lady on her way, the wife starts out to locate her better half. He is found just about to enter a café as his life partner rushes up breathless, timidly touches his arm and begs him to come home. At first he angrily refuses, but upon learning that his motber-in-law is gone, hugs his wife and takes her home. In the sitting room we see the husband's shoes on one side, the wife's on the other and a pair of tiny white baby shoes toddle over, bring the two together. The husband is pacing the floor nervously, stopping occasionally and listening. The doctor enters, congratulates him upon being a father of a 12-lb. boy, at which news the husband executes a joyous dance. As a fitting climax, we look ahead 5 years and see seven pairs of shoes: Ma's, Pa's, and 5 pairs of small ones.

"THE PATRIOT," or "THE HORRORS OF WAR," by the Vitagraph Company of America. A farmer is seen hard at work plowing in the fields when the distant roar of cannon attracts him. He continues for a while, but finally gives up his work and goes toward his home. Arriving there his wife is pacing the floor terror-stricken. As her husband enters she rushes towards him. He takes her in his arms protectingly and tells her that he must leave for the battlefield. The frightened woman begs of him to remain with her but he is firm in his determination, takes his hat and leaves. We follow him through the woods where shells are exploding on all sides. He goes along cautiously, comes upon a party of soldiers fighting. He seizes the gun of a dead man and is seen in the thick of the fray. The party are driven back and forced to retire. They are driven back to an old farm house, make a stand outside for a few minutes, but at last enter the building, barricade the doors and take up the fight from the inside. The men fight gallantly against the odds. The enemy, after suffering a loss, retire and take up the firing from a distance. The ammunition of those inside is rapidly giving out and the soldiers look at one another in desperation. The besiegers observe the fire from the building has slackened and decide to charge. They rush forward, batter down the door, engage in a hand to hand conflict in which all those inside are killed or captured. The fugitives, among them the farmer of the opening scene, are brought out and lined up to be shot. Meantime, the farmer's wife is patiently awaiting and watching for her husband's return. She starts at every explosion and, as hubby does not come back, puts on her shawl and goes out. She travels the same ground as did her husband and comes upon him and the other captives. Just as the platoon is about to shoot, she throws her arms around her husband's neck. The Captain orders her taken away. She is torn from her husband's arms. At the same time the platoon shoots and kills the men. She rushes over and falls on her husband's body as the soldiers march away.

"THE TWO SISTERS" is also by The Vitagraph Company of America. This tragic love story finds two sisters in evening dress, lovingly embracing each other receiving their guests, among the number a Count. All are seated about the drawing-room chatting gayly. The Count monopolizes the attention of the younger sister. He is begging her to elope with him and although the affection is reciprocated, the young girl hesitates. She cannot think of leaving her only sister. The elder girl and guests who have not observed this by-play, arise and leave for another room motioning for the Count and his companion to follow. On being alone, the Count presses his suit and urges the girl to fly with him. She finally consents, puts a light wrap over her and with the nobleman leaves the house. The older sister returns shortly afterward, looks about and noticing the absence of her sister, falls fainting to the floor. The next scene is a room in the Count's chateau. The young girl is seated dejectedly in a chair. The Count enters, seats himself without even noticing his companion. She endeavors to kiss and caress him but is cast off and as she leaves the room he goes to another door and admits a handsome, beautifully dressed woman. The abused woman re-enters the room, staggers at the sight of another woman in the Count's embrace. He turns, sees the young girl, ignores her presence most unconcernedly. The deceived girl begs him to be true to her; the Count throws her violently to the floor and with his companion leaves the room. Returning to the home of the two sisters, the elder girl is sitting with bowed head, worn and haggard. The door opens and her younger sister rushes in and falls fainting to the floor. She tells of the Count's infidelity and harsh treatment, then dies in her sister's arms. The elder girl solemnly vows to avenge the wrong done her dear sister. In her boudoir the elder sister is preparing her toilet. Her maid hands her a paper in which is announced a masked entertainment given by the Count, a feature of the affair being a friendly fencing bout between the gentlemen. The girl excitedly dons a suit of men's clothes and starts for the chateau. The ball is in full sway as the sister in male attire, enters. The Count and a friend are fencing. After a little play the men good naturedly shake hands and the host looks about for the next opponent. The sister steps forward, selects her weapons and after a few lightning passes the nobleman falls to the floor mortally wounded. The guests press forward, horror stricken. The girl removes her mask and wig and is immediately recognized by the dying man. She tells of the wrong done her dead sister and raises her hand to heaven in vindication of her deed.

"LEAP YEAR PROPOSALS OF AN OLD MAID" is another film by The Vitagraph Company of America. In an old maid's room where the walls are covered with photographs of the opposite sex, the maiden is gazing rapturously at the pictures. She picks up a newspaper, adjusts her glasses (for advanced years have impaired her eyesight), and becomes exceedingly interested and excited over an article treating on "Should Women Propose." Of course she firmly believes that they should. A knock at the door stops further consideration of the subject. The caller proves to be the minister. A glance at the calendar assures the old maid that it is Leap Year and she immediately proposes to the clergyman. He looks shocked, expostulates with her to no purpose, however, and finally escapes in terror. The old maid looks crestfallen, but brightens up as she bears another knock. She glances in the glass, rearranges her hair and admits the letter carrier. While delivering the mail she asks him to take her for better or worse. He finally disentangles himself from her arms and hurriedly departs. The disappointed woman watches him dejectedly, sees someone else approaching and is again all expectancy. The next one proves to be a fat Dutch butcher-boy carrying a basket of meat. She victimizes him as she did the others. The poor boy is terribly frightened and in his struggle to escape spills the contents of his basket and both become entangled in several yards of link sausage. The boy finally escapes, leaving the old maid weeping. She calms her shattered nerves and leaves the house. She is seated on a street car when a dignified gentleman enters and is about to take a seat when a lurch of the car throws him into the lap of the old maid. He apologizes profusely and attempts to rise, but the female holds fast to him, much to his disgust and indignation and to the corresponding amusement of the other passengers. The conductor comes to the rescue and puts the woman off the car. In front of a clothing store she spies the figure of a man. With her poor eyesight, she cannot distinguish that it is a dummy, throws her arms around it in a fond embrace. She meets with no resistance in this instance and is delighted. In her vehemence the figure falls over, the boss runs out, grabs his dummy and takes it inside the store. Returning to the home of the husband-seeker, burglars are discovered ransacking her room. The men hear somebody coming and hide behind the bureau. The old maid enters looking very dilapidated and spies a man's hat on the dresser. Instead of being frightened, she locks the door and looks around for the man, finally discovers him and begs of him to marry her. He gets desperate, jumps out of the window with his persecutor in close pursuit. The burglar spies a cop and asks to be arrested, showing his wrench and other tools to prove the assertion that be is a thief. He prefers jail rather than the old maid. Having met with this series of disappointments, the old maid weeps bitterly and walks down the street where laborers are blasting. A fuse is lighted, the danger signal is out and our old maid does not see it and walks right over the danger as it explodes. She flies upwards and we see her passing sun, moon, etc., finally landing on the planet Mars. The inhabitants here are peculiar looking people bordering on the hideous. They are conversing among themselves as the newcomer drops into their midst. She is bewildered, but looks over the males present, selects her victim and straight away proposes. As she compares favorably with any of the women he has ever seen, her suit is accepted. Our picture ends with a close view of the strangely met couple gazing into each other's eyes.

Following is a synopsis of Selig's historical film, "DAMON AND PYTHIAS." Act. 1—The story opens with Dionysius and Procles awaiting the tidings of the senate. Dionysius wants a president elected who will be friendly to his corrupt rule. Philistius has the citadel where all the Sicily's gold and treasures are stored. Damon, an upright senator of Syracuse, hears of this and immediately has angry words with Procles. This shows Damon and his friend Pythias in a brawl with the retainers and slaves of Dionysius. Pythias comes to his friend's rescue and drives off the tyrant's retainers. Lycullus, formerly a slave whom Damon had given his liberty, arrives on the scene. Damon orders his old slave to take Hermion, his wife and his child to his mountain villa, as he fears the vengeance of the tyraut. Hermion appears on the scene and reluctantly agrees after Damon assures her he has nothing to fear. Hermion beseeches Damon to accompany her to the mountains, as she fears for his safety, but he cannot leave, as the affairs of the State and troublesome times demand that he stay in Syracuse. Scene 1 shows the hireling soldiers of the tyrant Dionysius trying to stop Damon from entering the senate; the tyrant knows that Damon will stand in the way of his plans to plunder the treasury of Syracuse. Scene 2— Dionysius denouncing Damou as a traitor for daring to oppose his plan of misrule and plunder. The tyrant sentences Damon to be beheaded in six hours. This does not frighten the honest senator, so the monster Dionysius threatens to behead his wife and child. Scene 3—The cowardly senators leaving in fear and trembling after Damon's outburst of wrath at Dionysius' perfidy to Syracuse and her people. Scene 4—We find Calanthe, the affianced bride of Pythias, begging bim to escape from prison, where he is incarcerated as security for the safe return of his friend Damon, whom Dionysius has allowed six hours in which to bid his family farewell. Pythias refuses to escape, as he knows Damon will return to meet his fate. Scene 5—The beautiful wife of Damon and their son awaiting the husband and father, not suspecting the sad message of sorrow he will soon bring. Scene 6—At the scaffold, Pythias awaiting the coming of the executioner. Damond has not returned and Pythias must die in his stead. Is Damon false to his friend? Over the hills come horse and rider all jaded from their long ride. It is Damon returned to meet his fate. Even the heart of the tyrant Dionysius is touched and he bids them both go in peace.

"OH! WHAT LUNGS" is one of the new films by the Essanay Manufacturing Company. A poor man is troubled with lung disease. He can find no relief until finally he chances to pass by the office of a doctor who displays a sign stating that one inhale of his great air will fill your lungs to such an extent that they will be wonderously strong. The poor man quickly goes to the doctor, who gives him a treatment, and oh! what effect. His chest begins to expand and he can see by the change that his lungs are powerful. He then proceeds on his way; up the street he sees a heavily loaded wagon in the mud and four men trying to aid the horses. Our consumptive disdainfully looks at this piece of unsuccessful work on the part of the workmen

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Captain Willie Brown.
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True Eyes.
Sahara.
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My Gal Irene.

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Smarty.
Won't Go Home Till Morning.

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True Heart.
Just Someone.

Inhaling deeply he breathes against the wagon, and the strength of his lungs relieves it suddenly from its place of confinement, thereby throwing the men unsuspectingly to the ground. He next blows a trunk up the steps. Passing on his way he sees a child in the path of an automobile, and realizing there is but one chance of saving the child, he blows the automobile back just as it is about to crush the little one. He chances by a lung testing machine and the way he makes that dial swing around is a caution. Finally he gets it to such a height that the machine breaks to pieces. He blows nails which the carpenters are trying to hammer in the fence, and many other humorous scenes are depicted in this picture. He goes home and while lying down to rest he sees two burglars entering the window. With one breadth he blows them both from the window right into the arms of two policemen who are passing.

"WOULDN'T THAT TIRE YOU?" is also by the Essanay Manufacturing Company. Willie Gotrox is out in his new machine and calls for his girl to take her for a spin on the boulevard, when lo! the usual thing happens—the tire blows out. Willie is exasperated, and not having an extra tire, he calls a messenger and admonishing him to hurry sends him to the tire company for a new one. As luck would have it, he didn't call a very energetic messenger, and Bud the boy starts off on his journey in a haphazard way. He finally gets the tire and immediately sees that much sport can be derived and much labor saved by rolling the tire instead of carrying it. You can imagine the consequence. He rolls it, and everything that comes in its path rolls. A large painting is being carried into a home, when Bud rolls the tire through it. He next encounters a flower stand; then two moving men with a bureau; Mrs. McQuire has just cleaned her pavement and the tire full of mud makes her work of no avail. A workman down in a coal hole is made furious when the tire gets him; a showcase next suffers demolishment; a happy picnic party have their nice inviting lunch spread upon the lawn, when the tire comes rolling over the well cooked turkey; a display of canned goods in front of a grocery store soon finds itself upon the ground, and many other incidents happen which of course will cause screams of laughter from the audience. The messenger finally reaches his destination and when Willie looks at the tire, he finds that after the careless handling it has had, it is practically useless. He is as bad off as before and avenges his anger upon the poor unsuspecting messenger boy.

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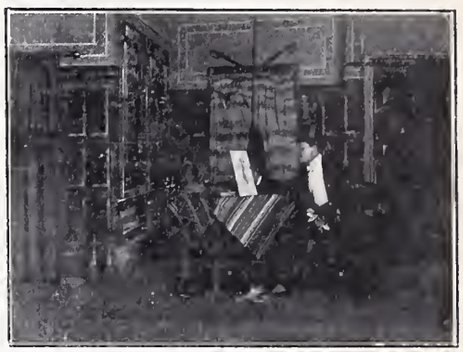

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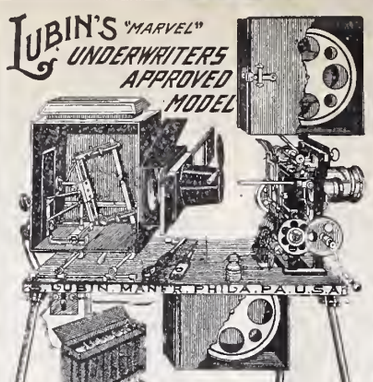

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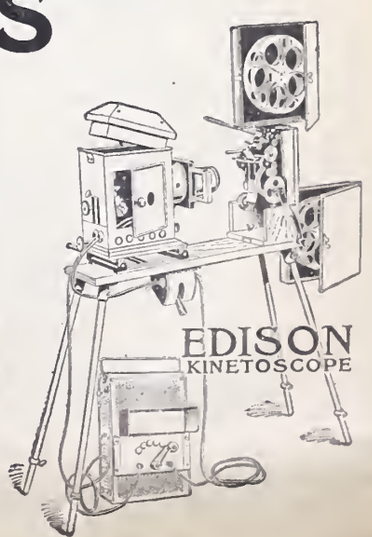

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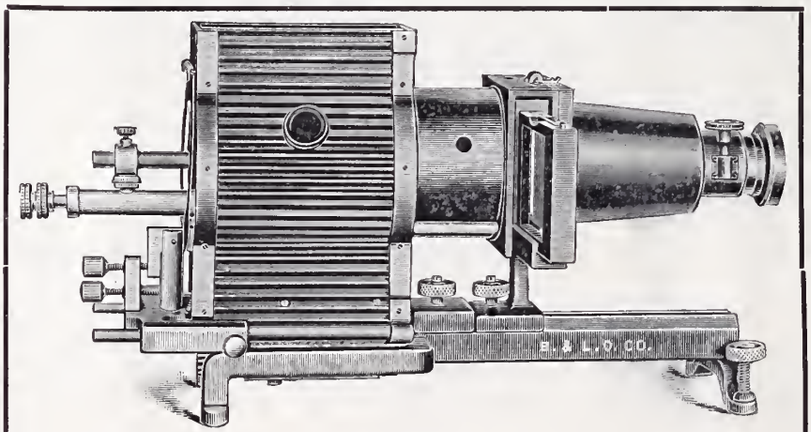

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 25. JULY 4, 1908. WHOLE No. 115.

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

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THE OPERATORS' ORGANIZATION.

It would seem from recent developments that the moving picture projecting machine operators are at last in line for recognition under the head of organized labor in New York City and vicinity. An organization is now in existence, but not as a permanent one. This, however, will no doubt be effected by the close of next month, as many of the details looking to that end are awaiting the national convention to be held about the middle of July. Mr. W. D. Lang is a delegate to that convention, and as president of the New York union he promises that his union will be put on a permanent footing immediately after the close of the national convention.

New York Local No. 35, which has jurisdiction over Manhattan and the suburbs, held its first meeting at Coney Island last week and took in sixteen members. Over forty more applicants will be added to the membership within the next two weeks. Only operators holding a license card can join and the union promises to see that any of its men who do not show in their places of employment that they are not qualified to hold the card, through lack of ability or any other cause, will be obliged to make good or leave the union. At the same time the Local will look after the personal interests of its members as against imposition or other unjust conduct on the part of the employers.

The question of getting the operators together for mutual protection and advancement has been under discussion for at least five years, but it is only recently, so far as New York is concerned at least, that anything like a promising future has attended such a movement. The people now at the head of it appear to know what should be done and how to do it. This, in connection with the fact that the Operator's Union is affiliated with the American Federation of Labor, has made the outlook most promising for the operators.

THE COMING CONVENTION.

The New York members of the Film Service Association should be awake and stirring, as the national convention of the organization is drawing very close to hand. They have been discussing the matter for several weeks and it is promised that before the close of the present week the arrangements for the entertainment of the delegates will have been completed. Such affairs involve so many peculiar details it requires time to look after them, and the New York members must get busy. The convention is to convene on July 11, so it is evident that there is not too much time left in which to make the proper and necessary arrangements. It should be remembered that the delegates were royally treated at Chicago, Buffalo and Pittsburg, and it behooves the New York members to see that the delegates receive at least as good treatment as accorded them at the places stated, and as much better as can be accorded. The New Yorkers have a reputation for hospitality which will no doubt be fully sustained in July.

The Film Service Association of New York is doing some excellent work. Several of its members have voluntarily stated that many matters have been adjusted that would have been serious handicaps to the parties interested if the Association were not in existence. No better evidence of the usefulness of that body can be required. We congratulate the members upon the progress they have made. Their association is little more than a month old and so many gratifying reports are heard as to good work that has been accomplished in that short space of time that they discount by a very large margin the criticisms made. Its system is by no means perfected, but it is gradually drawing to that stage, and by the time the fall and winter season opens its champions will be in large majority.

The complainants against the stringency of the authorities as applied to moving picture places in tenement houses are many. There is no doubt that much hardship has been brought upon the shoulders of many who have already invested heavily in such ventures, but why waste time trying to induce the officials to be lenient in their construction and application of the law. Such attempts consume valuable time and labor that could be directed with much better results elsewhere. It is stated upon excellent authority that the existing laws are unassailable. Ignorance of these provisions can bring no relief to the heavy investors. There is but one avenue for relief, and that is through the Board of Aldermen. An eminent authority states that, if they will, the aldermen can pass ordinances that will meet the emergencies.

There is determined opposition among the great many film renters against the present method of issuing circulars announcing the production of new films by the manufacturers. It is claimed that these circulars are mailed so far in advance of the film productions that they get into the hands of exhibitors at distant points before the subjects reach the exchanges, hence the latter are frequently called to task and condemned for not getting hold of new subjects in time. Regardless of the merits attached to the protests, the situation proves that advertising pays. The systematic method of advertising afforded by the trade journal should therefore receive more attention than it has in the past. If the exhibitors evince such close attention to circulars, they surely must also watch closely the columns of the paper devoted to their interests.

PROTECTING THE PUBLIC MORALS.

Here is an account of an actual occurrence in the big city of New York, as chronicled by a busy scribe, an eye-witness:

A moving picture exhibition, the theme of which was jealousy, murder and suicide, caused the showman Emil Stern, of 69 West Third street, to be held in $500 bail for trial in the Jefferson Market Court. Policemen Flood and Newman of Inspector Russell's staff maintained that such pictures should not be shown to children.

"First thing we saw," said Flood, "was a fellow in a cave and then a lady comes in and the fellow gets busy and kisses her. Another fellow shows up then and shoots the first guy. The lady drops on her knees and kisses the dead fellow, and when the fellow who shot sees it he shoots himself, and the lady is left in the cave with the two dead ones on her hands."

"Murder and suicide are not immoral!" cried the lawyer for the defense. "Why, your Honor, it might have been her husband who did the shooting."

"If she was his wife," ruled the Court, "it makes it all the worse. What did she have the date with the fellow in the cave for? I'll hold him for trial."

So it seems, then, that the hypothetical question in the case is "Why did she do it?"

The occurrence bears comparison for similarity to the decision of an august official who was appointed censor for the police, his duty being to see that no films of an immoral or vicious character found their way before the public eye. We shall not mention the name of the city, as it will certainly breed no good for the shows there. One of the films this critic passed on was Pathé's "For Hate of the Miller"—no, he would not allow the film to be run. Reasoning and cajoling were wasted on him; he simply would not allow the picture because of a scene in which a villain is pushed into a grinding pit, and the mill stones go over him, out of view of the spectator. It was some time later, after the good climax had been cut out of the film by the renters, that the censor happened to give his opinion on it.

"I don't mind the killing of the soldier, and I don't mind the villain's being ground to death. But the fact that a little girl pushes him in, *that's bad.*"

And thus must it be!

Do you know what is going on in the moving picture business all over the world? The only way: Get the VIEWS AND FILMS INDEX—Two Dollars per year.

TO CONTEST RULING.

At a meeting held June 19, the Moving Picture Association of New York took steps to make its influence felt in the matter of threatened interference with such establishments as are located in tenement houses. At the last meeting a committee consisting of Messrs. Joseph Driscoll, A. Weiss and Portale was appointed to investigate and co-operate with the film renters and others who intend to contest the ruling of the Tenement House Department. Mr. Thomas J. Gilleran will act as counsel for the various interests represented.

All moving picture house proprietors of Greater New York who are not members of the Moving Picture Association should join for their own protection. The secretary will give full information on request.

MILTON GOSDORFER,
Secretary pro tem.

CAMERA TROUBLES.

W. H. Buckwalter, representing the Selig interests, is covering Denver, Colo., for a series of pictures, not only scenic but also some based on local history. Incidentally, he is having his troubles, according to a news report dated June 26:

"Buckwalter went to Eldorado Springs to make a picture showing a day's excitement at that resort. A crowd of several hundred excursionists from northern Colorado helped swell the attendance and when they found out that a moving picture film was being made the anxiety to pose was most universal and every one was a real artist in front of the lens. The thin man and the fat girl lost no time in getting into bathing suits and cavorting around in the sand, instead of the water, and a couple of thousand men, women and children who didn't care to get wet sat along the sides and enjoyed the sights.

"During the afternoon Ivy Baldwin started to walk the tight wire which is strung from cliff to cliff, more than 500 feet above the stream. He had on his best tights, and was specially rigged out to do some surprising and hair-raising stunts in front of the machine. In sight of the multitude below he started out on the wire and was approaching the middle when a sudden squall of wind caught him and almost blew him from the wire. A shout from below made the canyon re-echo, but Baldwin caught his balance and stopped where he could wind his legs around one of the guy wires, hoping the storm would soon pass. Instead it increased in severity, and for more than an hour the little athlete was struggling on the slender wire to maintain his balance. His friends were at one end of the wire trying to shout encouragement to him, but the yells were drowned in the howl of the storm. Then the rain came, and with it hail-stones that almost pierced the flesh through the thin silk tights. Baldwin soon found numbness overcoming him, and decided to make a struggle to get across and out of the storm. With staggering steps he plodded along, and finally was caught at the edge of the precipice by his assistant and drawn almost fainting into the little kiosk on the rock."

ENGLISH NEWS.

Our exclusive English correspondent writes us:

"At last summer is with us and for some days past London has labored under a scorching, tropical sun. The change has been sudden, causing both man and beast to feel its efforts in no small degree of discomfort. The British constitution, political or physical, is not yet tempered to such fluctuations of heat and cold. At night, when the day's toil is over, the laborer, relieved from the burden of the day, prefers the cool of the open street in company with his chums, his wife or his sweetheart to the heated, darkened atmosphere of the picture show booth or hall, and totally ignores the alluring posters and persuasive invitations of the doorman. With but few exceptions, and these are in the poorest and busiest parts of the metropolis, the picture shows have closed for the summer months and operators, lecturers and porters have cleared for the seaside or The Franco Exhibition.

"The only place of amusement which thrives is the Great Franco Exhibition, The City of White Houses, at Shepherd's Bush. To this great rendezvous of the pleasure seeker thousands swarm daily; 500,000 visitors passed through the gates on Whit Monday last. People from all parts of the provinces are flocking into London to visit the exhibition. In consequence the manufacturers confess to feeling more than the usual drop in sales experienced at this time of the year. Sales are quiet everywhere; the only departments which appear to do any business whatever are the hiring departments. The hiring side of the trade continues to steadily grow in England, while several new agencies have opened in London.

"On every hand there are strong evidences of increasing and keener competition. The film buyer is harder to please; he wants better films; he wants the best of terms; and if he cannot get these things where he has been in the habit of looking for them he is not slow to go elsewhere and take his custom with him; he has a wide scope for choice and more to choose from; what one maker cannot or will not supply another will. It is no longer posssible to dictate terms to the buyer, it is his turn now to dictate terms to you. There is no room for bloated independence now and the "if you don't like it you can leave it" swagger. No, it becomes more difficult every day to get new custom and a greater trouble to keep what you have got; thus it behooves the manufacturer to exercise politeness and courtesy to the humblest patron. Besides, the old exhibitor is less conservative than he was wont to be, while a younger school of exhibitors is springing up, men with a keen eye to business and the getting of most for money, men who are not influenced by a sort of grandmotherly feeling towards the firm with which they have done business so long. Oh, no! these men seek to gain the best for the money by buying the best on the most reasonable market; and the young ones are forcing their elders in the show line to follow their lead or get out, for the public taste in pictures, as in everything else, has been cultivated to a high sense of discrimination and cannot now be gulled with pictures of crude staging and scratched so as to give a rain storm effect when thrown on the screen.

"It is generally rumored in the trade that several firms here who at present are merely acting as agents will shortly commence making films for their own sales, while it is believed that several late employees of standing firms will start on their own in more or less opposition to their late bosses. Should these things come to pass competition will be keener, but there are many who still shout: "the more, the merrier." The buyer will have wider latitude of choice—there will be greater room for dissatisfaction—but there is wisdom in a multitude of council. How far these things will go to improve the London film trade remains to be seen. There is one thing certain: there is no room for inferior films, while at present it seems almost impossible to produce any better. But it will have to be done if the home trade is going to hold its own."

20-MINUTE LIMIT.

Following is the full text of the new Massachusetts law, as signed by Acting-Governor Draper:

"No person, firm, corporation or association of persons, shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theatre or other place of amusement shall permit to be used or operated, in any hall, theatre or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding 20 minutes for each film, picture or series of pictures. Any person, firm or corporation, or association of persons operating or owning such machines shall, after each film, picture or series of pictures, or at the expiration of said 20 minutes, furnish some other form of entertainment; provided, however, that the provisions of this section shall apply only to moving picture machines, so-called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon. Any person, firm, corporation or association of persons violating the provisions of this act shall be subject to a fine of not less than $50 or to imprisonment for not less than six months."

PICTURES AT CASINO.

The North Avenue Casino (Baltimore, Md.), as a moving picture theatre and palm garden, opened last night for the summer season. The large skating rink has been divided into two parts, the front portion being fitted up as a palm garden, where ice cream and other light refreshments are served, while the rear part has been transformed into a theatre. A high-class moving picture entertainment has been provided, and three performances will be given daily. The first is at 3.30 o'clock in the afternoon and the other two at night, being from 8.15 to 9.15 and from 9.15 to 10.15 o'clock.

Comfort for the patrons has been the keynote in fitting up the place, and accommodations are provided for about 500 persons. Ample ventilation has been installed, and the room is kept at a cool, even temperature. An orchestra is maintained in the palm garden.

DON'T BE A MOLLYCODDLE—SUBSCRIBE FOR THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

CORRESPONDENCE.

New York, June 27th, 1908.

To the Editor of
The Views and Films Index.

Several song slide makers of this city have advised us that they have been informed that the Novelty people were copying slides and selling them at cut prices, and asking us for an explanation.

Although somewhat surprised to hear of this, it is not to be wondered at, considering the fact that our rapidly increasing song slide rental business has made for us a few jealous, competitive enemies.

However, realizing the harm that a report like this could work if not offset immediately, we desire to place before your readers the following facts:

It is true that we are manufacturing song slides; we are now illustrating songs for some of the big publishers, but we want to go down on record as stating that WE HAVE NEVER COPIED A SINGLE SLIDE of other manufacturers since we have been in business, and don't intend to.

We are not "Fakers" or "Dopers;" every slide we turn out is ORIGINAL; —posed, photographed, developed, printed and colored by ourselves. The fact that our work has met with popular approval is best evidenced by the large number of standing orders that are coming in from all over the country. If we were copying, we certainly could not court the publicity that we do by our advertising, circularizing, etc. Furthermore, every slide we send out bears a mat, with imprint therein of our name and address as the manufacturers;—copyists (from what we have heard about them) usually use plain mats without printing, to protect themselves from detection.

Any fool can start a rumor, but it takes a man to prove the truth or untruth of it. To the fool, we make the following offer: Bring us a set of copied slides of our manufacture and we will reward you with $500 in cash for your troubles. To the man: If you have still he slightest doubt as to the truth of our above remarks, we want you to be convinced; we hand you the key of our entire establishment and ask you to come and investigate for yourself.

Yours respectfully,
NOVELTY SLIDE COMPANY,
per JOSEPH F. COUFAL, Gen. Mgr.

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

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Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
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U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
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Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
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Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Little Rock, Ark.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagrapb Co. of Ameriea, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Excbange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Tbird St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Tbird Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Obio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.

THROUGH THE LUBIN FACTORY.

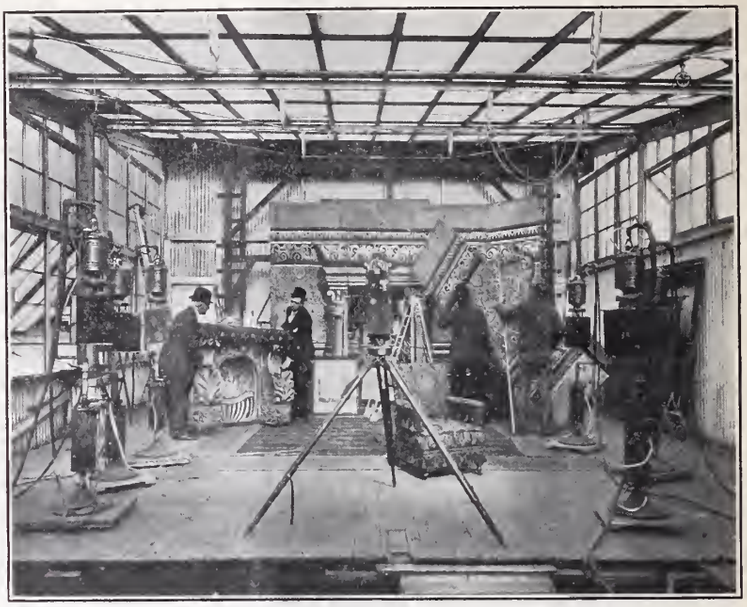
Above the gorgeously illuminated Lubin Theatre at 926 Market street, Philadelphia, is situated the seat of operations of the manufacturing department of S. Lubin. A neatly curtained door at the side of the ticket office leads to a stairway, mounting which one finds himself in the waiting room of the offices. Here Dr. Berthold A. Baer, the chief executive, in the large, light office, and soon the visitor was being ushered to the top floor, where is situated the immense machine shop with its costly and up-to-date mechanism. Here every part of the moving picture machine is made, and the system is perfect.

"That's where the Cineograph is born," remarked Dr. Baer.

The floor below is the laboratory, the main building, together with the dressing-rooms for the actors, occupies a large floor, admitting of much freedom in the shifting of scenes, etc. The floor is L-shaped, and the broad wing adjoining serves as the storage room for a wilderness of props, furniture, settings, costumes and any number of weird, mystic contrivances that go to make up the film manufacturer's bag of tricks. At the time of the visit there was a film being posed, right here in the building, and all of our people know their business—each department runs itself."

It certainly appeared so. The pleasant manager spoke further of the future plans of the concern regarding the quality of action of their productions, and he showed evidence of preparations being made; film users may take as an example of what it will mean the exceptional merits of "Greed for Gold" and "Two

THE STUDIO.



THE DAYLIGHT STUDIO.

WHERE THE MACHINES ARE MADE.

THE DRYING ROOM

holds sway, and the INDEX representative was accorded a bright, cheery welcome. Besides knowing the moving picture business "from top to bottom," having been actively engaged in all of its branches, Dr. Baer is an accomplished German scholar, having written much for magazines, a number of books, and being also the editor of "Die Glocke," a periodical in German which corresponds with "The Philistine." It does not take long for one to feel at home where the negatives are developed in the huge tanks, washed and then dried on the big drums. Here, also, the printing and perforating is done, and all of the other finishing touches up to boxing are administered. Down another flight, and one finds himself in one of the Lubin studios. Here the work is done by artificial light, but there is also another studio (shown in the picture) where a glass roof brings in the daylight; this is at 912 Arch street. The studio in and the first feature that struck one was the quietude attending the work. The actors went through the scene with a sort of military, mechanical precision, each apparently having exact knowledge of his part; no questions were asked, no instructions given; the operator turned the crank and the play was on.

"Now," remarked Dr. Baer, when we had reached the starting point again, "you have seen it all. The entire work of making a film is done Brothers of the G. A. R." Since these two subjects were put out the makers, it was shown, received scores of flattering and encouraging letters from exhibitors and renters.

Suddenly a thought came to both the INDEX man and Dr. Baer—both at once!

"Time for dinner," said both.

"Yes, it is," said both.

Finale—away went both.

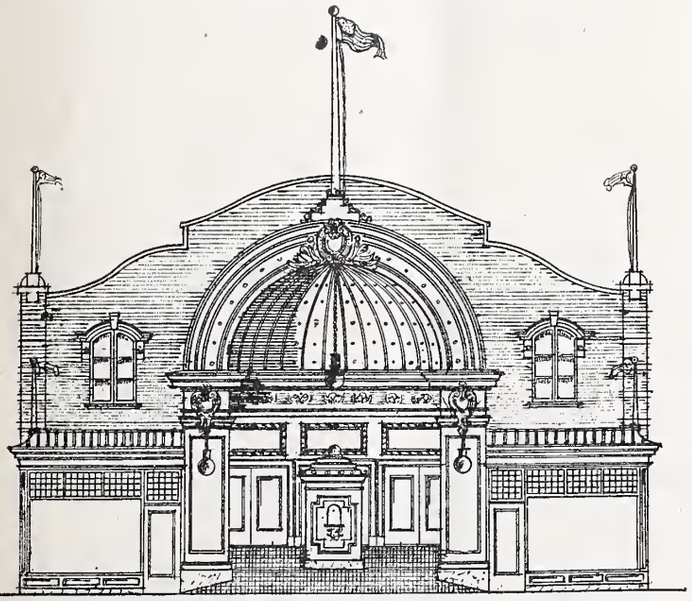
A VILLAGE HERO.

DANVILLE, Pa.—A pleasing incident, quite remarkable in its way, has just come to light connected with the recent moving picture exhibition in the Nickeloid, which showed the reception tendered the great American fleet on its arrival at San Francisco.

Among the audience were Mr. and Mrs. Fred Jacobs, father and mother of Randall Jacobs, a midshipman with the fleet. That they should be able to recognize their son among the multiplicity of rapidly moving objects probably never entered their minds. Nevertheless in one of the scenes the father and mother both felt sure they recognized their boy. It was in the scene known as the "Battle of the Flowers." The young officer that resembled Randall Jacobs was in the thick of the conflict, holding in his right hand a Japanese parasol, which went to pieces as the battle waged, while with his left hand he threw flowers right and left with unerring aim. It was this left-handed performance that strengthened the belief of Mr. and Mrs. Jacobs that the young man was Randall, for it happens to be a fact, well known to all his friends, that he is left-handed.

Other members of the family who were present at the moving pictures came away fully convinced that they had been face to face with Randall—as he stood there among the flowers, full of life and animation.

So deeply impressed was the family that Mr. Jacobs wrote to Randall asking for his opinion of the matter. A prompt reply came in which the young officer explained that the Danville friends were right; the left-handed young officer with the tattered parasol in his right hand was himself and no other. Prior to receiving the letter from his parents, out of curiosity, he had dropped into one of the moving picture shows relating to the fleet and there had recognized himself in the attitude above described.



MODEL PICTURE HOUSE.

A new and model picture theatre will be that now in the course of erection at the south west corner of 111th Street and Fifth Avenue, New York, by Torkel Larsen for Samuel Trigger & Co. It is really situated in the new Midway Park, but the entrance will be from the street, The spacious theatre (occupying a floor space 75 x 50) will be the model fire-proof theatre, built entirely of brick; the 9 x 9 operator's booth will also have brick walls, will be 9 feet high, and will have a large window looking into the street. The huge auditorium will be eighteen feet high, no balconies, and will have eight exits which will lead both into the park and the street. Not only will the liberal height of the building allow ample ventilation, but there will be three ventilating exhaust fans. Taken all together, the architect, Henry G. Harris, seems to have designed a building which the city departments may look upon as the model moving picture theatre. The management further states that vaudeville acts will be put on, and there is also a likelihood that Humanovo, talking pictures, will be featured.

HELD BY BANDITS

Adventures of tourists in the Alps. American pluck wins. ***Talking Feature Film.*** Ready July 3rd. Length, 885 feet. Lecture sent on application.

KALEM CO., Inc., NEW YORK CITY

RUSH FOR TAFT.

As predicted in these columns, the nomination of Taft brought a rush of orders to the Kalem Co. for their film "Presidential Possibilities." They have been obliged to dig up their negative and there is now a stiff hustle to fill orders. The public seems to be anxious for a glimpse of "Big Bill."

Latest Productions of All Film Makers.

PATHÉ.

The Blackmailer	426 ft.
Husband Wanted	410 ft.
On Bad Terms with the Janitor,	524 ft.
The Dreyfus Affair	1,213 ft.
Interrupted Romance	419 ft.
Busy Fiancé	308 ft.
The Spectre	508 ft.
Native Life in Soudan	459 ft.
The Country of the "Bogoudens"	360 ft.
For the Sake of a Crown	852 ft.
Troublesome Theft	508 ft.
Mysterious Flames	311 ft.
Mr. Boozer Gets a Fright	328 ft.
Magnetic Removal	672 ft.
Our Dog Friends	328 ft.
Nocturnal Thieves	524 ft.
The Fat Baby	328 ft.
Walks in Soudan	344 ft.
Lovers' Ill Luck	278 ft.
The New Maid	721 ft.
Ruffians Thrashed	164 ft.
Astrakhan Fisheries	295 ft.
Peculiar People	393 ft.
Grandfather's Pills	541 ft.
Double Suicide	590 ft.
Victim of his Honesty	360 ft.
Unlucky Artist	442 ft.
Poor Pussy	459 ft.
Beatrice Cenci	770 ft.
Tracked by the Police Dog	328 ft.
Messenger's Mistake	328 ft.
Joyous Surprise	606 ft.
The Ragpicker's Daughter	738 ft.
Drama in the Tyrol	623 ft.
Misadventures of a Sheriff	508 ft.
Music and Poetry	377 ft.
Dynamite Duel	442 ft.
A Tiresome Play	426 ft.
Brazil.—The Cascades	213 ft.
Don Juan	1,082 ft.
Arabian Dagger	459 ft.
Justice of the Redskin	557 ft.
Fire! Fire!	541 ft.
Lady Barrister	524 ft.
Family of Cats	393 ft.
Fish Preserving at Astrakhan	393 ft.
Mrs. Pimpernell's Gown	541 ft.

EDISON.

Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	650 ft.
Honesty is the Best Policy	640 ft.
The Blue and the Grey	1,000 ft.
Skinny's Finish	605 ft.
The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.
The Merry Widow Waltz Craze	705 ft.

LUBIN.

Held for Ransom	815 ft.
Outwitted by His Wife	735 ft.
Student's Prank	580 ft.
Philadelphia, the Cradle of Liberty	305 ft.
Romance of a Gypsy Camp	725 ft.
The Old Maid's Parrot	250 ft.
Outwitted by His Wife	750 ft.
The New Maid	275 ft.
An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.
The Hand of Fate	670 ft.

VITAGRAPH.

Avenged	520 ft.
Leap Year Proposals of an Old Maid	425 ft.
The Story the Boots Told	600 ft.
The Patriot	338 ft.
The Reprieve	440 ft.
A Bachelor's Baby	430 ft.
The Selfish Man	407 ft.
The Determined Lovers	500 ft.
Circumstantial Evidence	460 ft.
When Casey Joined the Lodge	335 ft.
A Noble Jester	650 ft.
Gratitude	285 ft.
Romeo and Juliet	915 ft.
The Braggart	430 ft.
A Tragedy of Japan	515 ft.
Mother-in-Law and the Artist's Model	378 ft.
A Rustic Heroine; or, In the Days of King George	630 ft.
The Chorus Girl	190 ft.

KALEM CO.

Held by Bandits	885 ft.
Lady Audley's Secret	
Soldier in Philippines	835 ft.
Man Hunt	815 ft.
Dolly, the Circus Queen	900 ft.
Fleet Pictures	1,000 ft.
Presidential Possibilities	825 ft.

SELIG POLYSCOPE CO.

Spirit of '76	
The Shadow of the Law	900 ft.
East Lynne	1,025 ft.
Damon and Pythias	2,000 ft.
Not Yet but Soon	175 ft.
In the Nick of Time	775 ft.
The Fighting Parson	710 ft.
The Multnomah Falls	160 ft.
The Hidden Hand	1,025 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1,000 ft.
The Holy City	1,000 to 1,585 ft.
The Old, Old Story	1,000 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

In the Hands of the Enemy	1,000 ft.
The Little Mad-Cap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.
I Can't Read English	450 ft.
The Gentle Sex	750 ft.
An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.
Don't Pull My Leg	425 ft.
Ker-Choo	400 ft.

MÉLIES.

The Broken Violin	
No Trifling with Love	900 ft.
A Pageant. Dedication Festival, Boston Normal School	975 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bear	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.

FILMS AND NATURE.

RANGELEY, Me., June 20.—With priceless moving pictur films and data procured in the wilds of Maine of the habits, haunts and activities of the busy beaver family, caught for the first time in the history of nature studies, sets of films depicting bird, animal and insect life and information on the effect of music upon the denizens of the wild, Prof. C. R. Kellogg, a New York naturalist, came out of the Dead River regions around the Kennebago chain of lakes to-day after a month's work far from the haunts of mankind.

The Dead River region is the habitat of numerous large colonies of the interesting beaver family, whose activities in dam building, and its consequent flowage of timberlands, under legal protection, has raised a protest by timberland owners and a demand that the open time on beaver be made law again. Now beaver can only be killed under the direct supervision of the Maine Fish and Game Commission, and it is estimated that the damage caused to growing timber by flowage from beaver dams mounts into the thousands annually.

It was in the midst of these beaver colonies that Prof. Kellogg spent his days. He found that in some parts where small trout streams originally were, there are now sizeable ponds teeming with trout, created from dams built by the beaver engineers, dams so well built that dynamite must of necessity be used to remove them. He found trees felled of the thickness of more than twelve inches by beavers and used in dam construction.

With his special apparatus carried far into the woods where neither roads nor trails penetrate, Prof. Kellogg set up his establishment, made friends with food given the colonists and was able to procure a most wonderfully interesting series of motion pictures of the beavers at work and at play in and around their spacious houses fringing the ponds they artificially create for their dooryards.

He caught them toting large and good-sized logs, rafting them down the streams with the skill of river drivers, adjusting them with intelligence remarkable for dam construction, and photographed them at work on tree felling. Interesting experiments to get the effect of music on the fur bearing animals seen—mink, otter, fisher, foxes, skunks, and even bears were made. The flute, Prof. Kellogg says, seemed to have the most attraction for these animals, who fled at the sound of a violin. At twilight, when the beaver families were about to retire, he had no difficulty in drawing them to their doorways with the softly played strains of the flute, and they would invariably retire when the violin was sounded.

One evening he was somewhat frightened to behold a large she bear which he had seen some days before, standing close to him with three cubs, who were apparently agreeably affected by the music, and at these concerts he had many sorts of animals that came to be regular patrons. Deer were so tame that they would hang around his camp and wait for the food of civilization.

He obtained valuable pictures in motion of clouds of beautifully colored butterflies, with his phonograph he got wonderful animal sounds, and songs of birds, the like of which he says man scarcely ever hears near civilization; a record of the bull moose calling to his mate, the weird night cries of the Indian Devil, the almost human cries of wounded rabbits and of the prowling loup cervier.

This material will be used by Prof. Kellogg to illustrate lectures on nature study and is the first attempt in this unique direction. With real pictures and real sounds simulated he hopes to set at rest many claims of nature fakers and nature writers' theories.

INDEPENDENCE DAY.

When July Fourth comes 'round again
We needn't quite go wild
And yell about old "Revo." days,
For it seems like they were mild.

Cherry-tree George and Old Putnam
Are not so wonderful now;
We folks just saw them yesterday—
Hey? What? You wonder how?

Well, wait I tell you we saw George
As he crossed the Delaware,
With cloak about him, head up high,
Cocked-hat and braided hair.

We saw him beat the Hessians good
And make Cornwallis bend;
In fact, we saw the entire war
From beginning unto end.

And after this, if Fourth or not,
To see the good old war
We only need run off the film
And SEE the cannon roar.

Announcement!

THE HUMANOVO PRODUCING CO.

is now prepared to book for the Fall season.

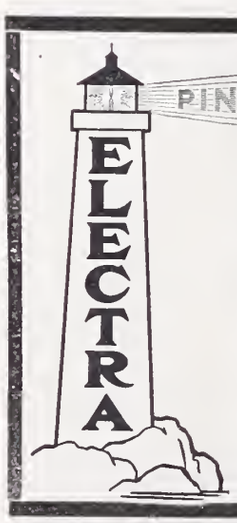
The Humanovo (dramatized pictures that talk and sing) are now scoring a huge success in twenty first-class houses throughout the country—and in this connection

We have a Proposition for Rental Exchanges

that will increase their trade wonderfully—and quickly.
Write for information, Mr. Renter—it is a new idea.

Step in for a chat when in town for the Convention.

HUMANOVO PRODUCING CO.
46 EAST 14th STREET - - - NEW YORK



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"From a Needle to a Battleship"

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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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WE DO NOT BELONG TO THE ASSOCIATION

These Associations say: "No more Film" can be bought by us. We have fifteen manufacturers outside the Trust whom we are buying from. We can supply you with goods that the Trust cannot buy. Also have some slightly used film, as low as three cents per foot. Machines, accessories, tickets, etc.

Manhattan Film Rental Co., 122 E. 23d St., New York City.
HART & DAVIS, Managers.

POSTERS

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HELD BY BANDITS

Adventures of tourists in the Alps. American pluck wins. *Talking Feature Film.* Ready July 3rd. Length, 885 feet. Lecture sent on application.

KALEM CO., Inc., NEW YORK CITY

NO REBATES HERE.

The moving picture theatre proprietors of Schenectady, N. Y., are invading the Mayor's office these days, looking for a return of their license moneys, but it just happens that the Mayor's offices do not refund license money. When you pay your money at the Mayor's office for licenses that's the last you see of it.

One proprietor, A. J. Rothstein, who took out a license to run the Lyric Theatre in Jay Street last December, paying the stipulated fee of $100 to the Mayor, came in looking for a rebate. But Hanford Robinson, the executive secretary to his honor, without even a smile, politely told the gentleman that they did not issue rebates for unexpired terms on licenses.

It is said that the Lyric, which has seen several new regimes since the license was issued, will shortly be opened again. While this little incident was happening Abram Nathan, who until recently conducted the Star Moving Picture Theatre in South Center Street, sat in one of the large chairs which are so numerous in the Mayor's outer chamber, listening with deep interest to the conversation about the return of the license money, for he, too, was in the same predicament, having paid the city $50 last April for a license which had two months still to run.

SWANSON'S BEST BET.

William H. Swanson, it is known, is an old tent show man, and it is no doubt his past expcrience which aided him in devising the new summer scheme for picture men. He has so stocked up that the concern can furnish the whole outfit; the exhibitor need only lay the substantial floor, and Swenson & Co. supply everything elsc, nothing excepted—even to the fancy portable front, box office and advertising matter. It is argued that the public is fond of the coolness of canvas in summer, and the cost of running a tent show is small.

FISH STORY COMING.

F. J. Marion, of the Kalem Company, has gone up into the salmon regions of Canada for a little vacation. Of course, he's in for all the fishing sport there is to be had but when he gets back he must be avoided; for surely, somebody will have to stand for the proverbial "big fish I caught" story—or will he make a record by coming home without one?—*one* means story, not fish.

A GOOD WORD.

A New England daily, in reviewing the nickel theatre question, remarks that the "moving picture shows is certainly the most interesting development of modern amusement enterprise, and seems to fill a niche that has long been vacant. Heretofore, the poor man was obliged, by dire necessity, to leave the patronage of the theatre to the well-to-do, as his limited means did not permit him to gratify the desire for recreation in that direction. Since the advent of the picture house, with its low admission price, all that is changed, and their uplifting and refining amusement is now within the reach of the most modest income.

"Not only that, but the business man, whose cares and anxieties do not permit him to give up an entire afternoon or evening to the theatre, is beginning to take advantage of this means of relaxation, and it is not an unusual sight to see at almost any hour of the day, in these places, prominent business men, who manage to snatch an hour from business cares and for the time forget the more serious side of life.

"The picture theatre has been likened to the quick lunch, with this difference that while it satisfies it does not distress, and the mechanical perfection attained by the makers of machines and films has removed the last valid objection to this form of entertainment.

"It would seem altogether within the range of probability, that if the moving picture show continues to be conducted on the same high plane as at present, its perpetuity is assured."

REPORTS PROGRESS.

Jos. Levi, the slide and poster maker, reports a pretty good rush of business. Since his removal to his new quarters he has cornered a great deal of the nickelodeon trade in New York City, giving them a regular weekly or monthly service of attractive billboards and streamers.

ACTOGRAPH IN TROY.

The Troy, N. Y., office of the Actograph Company has removed to new and more spacious quarters in the Harmony Building, at River and Third streets, in that city.

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

BEHIND THE SCREEN.

A glimpse of the more elaborate variety of "effect" work is given by a newspaper man who took a peep. Two strong-armed huskies stood at a table covered with a special make of sandpaper back of the moving picture screen. They were there to manufacture the roar of the mountainous billows which sweep over the wrecked battleship as she is broken to atoms by the rush of the waves.

When the pictures on the screen showed the white caps dashing against the ship, these two rubbed the blocks they held in their hands over the sandpapered surface with great vigor. The volume of sound was increased or diminished, as the storm rose and fell.

Half a dozen men are used in the fire scene, where a burning building falls into the ruins. A specially constructed drum is tapped rapidly or slowly, to imitate the roar of the flames. The whiz of the water as it leaves the hose nozzles is made by the sandpaper method. The sound of the horses dashing down the pavement is created by the rapping of half cocoanut shells on a marble slab, while another man clangs the bells of fire apparatus.

A small machine, built on the order of the old milk shaker, grinds out the puff, puff of the pumping fire engines. Perhaps the most realistic of all is the falling of the walls of the structure. Empty dry goods boxes are piled high in the wings. Just as the first split in the walls shows on the screen there is the crack of a revolver, a good imitation of the warning given by walls about to tumble.

The flames shoot high and the drum workers get busy. The roof quivers and then tumbles into the blazing furnace. Over go the dry goods boxes on the stage floor, and the audience shivers at the terrible destruction and the narrow escape of the firemen.

Wherever you see moving pictures you see the VIEWS AND FILMS INDEX. Two Dollars per year, issued weekly.

Latest Films of All Makers

"THE BLACKMAILER" is one of the latest films by Pathé Frères. A beautiful young woman, apparently very happy with her husband, is indiscreet enough to carry on a correspondence with a man unknown to her family. We see her go to the general delivery and receive a letter from her secret lover. She carelessly drops the envelope on the sidewalk, and it is picked up by a man who makes a business of blackmailing. He follows her, and as she tears up the letter and casts it to the wind he gathers up the fragments, and taking them to his room pastes them together and learns the contents. It is a note telling her to meet her lover at their old rendezvous. He goes to the woman's house and hands her a letter in which he demands a large sum of money to keep her secret. She is horrified and overcome with the thought that her husband should ever know of her deception. She goes to her room and drinks poison, and when she does not return the villain hands the letter over to the husband. When the latter reads its contents he is dumbfounded, and hastening to his wife's room finds her lifeless body on the bed with the villain's note demanding money tightly held in her hand. The husband realizes the situation at a glance, and dragging the blackmailer into the room shows him the effect of his work, and seizing a revolver shoots the villain through the heart.

"HUSBAND WANTED," by Pathé Frères. A young lady with plenty of money finds it difficult to get a husband on account of a large birth mark on the side of her face. Her father inserts an advertisement in a local newspaper, stating that the young woman desires to make the acquaintance of a man whose object will be matrimony; also saying that a large fortune goes with the match. Several men who have read the notice lose no time in getting to the home of the young lady, and are graciously received by the parents who present them to the girl. She keeps her face turned for a time, but as soon as each one sees the disfigurement he beats a hasty retreat, and no amount of money can induce him to remain. Finally a young negro song-and-dance man reads the ad., and seeing visions of the money, starts out to press his suit. Arriving at the house, he is received by the father, who presents him to the girl, and she, knowing that all hope is gone, accepts him. The parents retire, and when the young couple are alone he paints the girl's face black, thus eliminating the mark. Finally, we see her as a happy bride and a member of the colored aristocracy.

In Pathé's "ON BAD TERMS WITH THE JANITOR," a man and woman are seen walking along the street when they come upon a stray dog, and both being anxious to possess such a pet, take him to their home, which happens to be in a flat where the rule of "no dogs allowed," is strongly enforced. As they are going up the stairs they are stopped by the janitor, who grabs the animal, and rushing to the street sets him free. The man goes to the room, while the woman follows the dog and recaptures it. He lets down a bedspread while she ties it to the dog's collar, and thus they hoist him into their rooms unknown to the cross old janitor. Now that doggie has found a home and kind benefactors they take him into the dining-room to feed him, and the woman, discovering the janitor on the walk under her window, throws a pan of water out on him. Enraged, he retaliates and throws back every missile in his reach, knocking over everything in the room, and creating a terrible turmoil in the apartment. The couple leave for the day, and on their way down stairs they strew ashes and spill milk all over the carpets in the hall. When they return at night they discover that they are locked out, and continue to ring the door bell until the janitor gets up, and when he sees who it is he lets them stand and returns to his peaceful slumbers. The couple finally secure a ladder and climb into their apartment, leaving the ladder leaning against their window. A passer-by sees it and gives an alarm to the janitor, who hastens to summon the police. They climb up and come upon the couple packing their goods, and mistaking them for thieves, pounce upon them and for a while there is a free for all fight until the man has an opportunity to explain to the officers the indignities heaped upon them by the janitor. It changes the aspect of the situation and they all pounce on Mr. Janitor and kick him out for the unnecessary trouble he put them to.

"THE DREYFUS AFFAIR" is another Pathé film. In this interesting picture we are given a vivid idea of the principal incidents connected with the Dreyfus case, which caused such a stir in military circles in France in the year of 1894. Alfred Henry Dreyfus, an officer on the general staff, was charged with selling military secrets to a foreign power. He was tried and judged guilty on flimsy evidence, and sentenced to imprisonment on Devil's Island, where he remained for eight years, until his influential friends, who took up his case in earnest, proved it was a plot formed by other officers, who subsequently confessed having forged the document. He was finally pardoned by President Loubet, and returned to his place in the army. In the first scene we see Esterhazy take the papers from Henry's desk and send them to Baron von Schwarzkoppen. Henry sees him take them, but does not let it become known, for it was he who forged the document and placed it where it might be taken. A porter working in the baron's office discovers the document on the desk, and takes it to the minister of war, who suspects Dreyfus. He sends for the doomed man and makes him sign his name. This done he compares the writing with that of the document, and accuses him of treason. He calls on the secret service men and Dreyfus is arrested. We next see him in his cell, where he is visited by his faithful wife, who firmly believes in his innocence. He is brought into court and, after a short trial, the unfortunate man hears the terrible sentence pronounced upon him. He is then degraded in the public square in the presence of his fellow officers and comrades, by being stripped of his stripes and buttons, and his sword is broken over the knee of his superior officer. He is then led away a prisoner, branded as a traitor, and is a pathetic sight, indeed, as he starts for his lonely prison on Devil's Island. We see him in his solitude as he passes the time looking across the sea and dreaming of home and family in his native land far away. Finally, after years of patient suffering, during which his friends fight for his vindication, Henry confesses the forgery and soon after commits suicide. The glad tidings of pardon are brought to the prisoner in his little cabin, and we next see him returning to France, where he is reinstated in the position he formerly held in the army.

Pathé Frères': "INTERRUPTED ROMANCE." A loving couple are trying their best to have a few moments together undisturbed, but just as they are settled and the young Romeo is about to pour forth his words of love, something always happens to spoil all the romantic dreams. We see them seated on a bench in a park and an old woman comes along selling baskets, and when she is refused she insists on telling the young lady's fortune. She stays so long that the lover becomes impatient and shoves her over and settles back to continue his wooing. But he is not long left in peace, for a newsboy comes along and annoys them, and finally a policeman orders them out of the park for stepping on the grass. They are going along when a man runs into them with a bicycle, knocking the romantic young man down and tearing his clothes from his back. They next go to a quiet nook beside a stream, but a fisherman, in order to rid the place of them, throws stones in the water which splash all over them. The young man remonstrates, but when the fisherman finishes with him he is glad to make a hasty retreat. Next they sit under a tree and the fellow above throws apples down on their heads and then tumbles down on top of them. Finally they go to a bench in the park, when a dashing looking fellow comes along, and in a very short time wins the lady from her ragged escort, who stands by powerless to interfere and looking the picture of distress.

Pathé's "BUSY FIANCE" shows a man who is so overwhelmed with business engagements that he cannot find time to pay the proper court to his fiancée, finds himself in a peculiar position, and at the mercy of his secretary, whom he sends in his place each time that he has an engagement with the young lady. We see the busy fellow write a note and give it to his secretary introducing the latter to the girl and stating that he will take his place and go driving with her. When the young man arrives at the girl's home she is growing impatient, and when she reads the note she is indignant, but makes the most of the situation and away they go in the rig to a lonely part of the wood. They get out and gather wild flowers, and while the girl is climbing over a rock she injures her foot and the young man is compelled to hurry her home before he has an opportunity to tell her of his infatuation for her. He comes again and things are beginning to take a serious turn for the young lady is conscious of his attentions. Her fiance drops in for a moment and rushes away unheeding the entreaties of the girl and her parents to remain. This infuriates the father and, much to the satisfaction of the secretary, he writes a note to the busy lover telling him that as he is much too busy to think of marrying, his daughter has decided to wed the secretary. The young couple then receive the father's blessing and are happy ever after.

"THE SPECTER" is also by Pathé Frères. This interesting little drama opens in a cobbler's shop, where the old shoemaker is seen busy at his work, assisted by his apprentice, who is attired in the costume of a pierrot. A young and beautiful girl comes in and leaves her order for a pair of shoes, and the young man falls desperately in love with her at first sight. When the boots are finished the old man sends the boy to deliver them to the young woman's house, a magnificently appointed establishment. After he puts on the young lady's shoes, instead of leaving he tarries and is soon telling her of his infatuation. She does not take him seriously, but seems to enjoy his entreaties as a good joke. She ridicules his clothes and tells him that his position in life is too menial to allow her the money required to keep up her social position. Finally she dismisses him, and he goes on his way back to the shop, feeling most dejected. Realizing that he must have gold to win the girl's affection, he makes his way to the old man's room, where he knows his money is concealed. He rifles everything in his vain search of fortune, and at last finds a large quantity of money sewed in the mattress. The old man, hearing the noise, comes upon the robber, and there is a struggle between the two, in which the boy seizes a knife and plunges it into the old man's heart. Rushing off, he seeks the young woman, and is not long in winning her affection after showing her the money. After he has confided his ill-gotten treasure to her care his conscience disturbs him, and he sees the ghost of the man he robbed and murdered. The specter elads him from the side of the girl and follows him closely wherever he goes. Finally, in a fit of desperation at the memory of his crime, we see him take a knife, plunge it into his own heart and die by the roadside.

"NATIVE LIFE IN SUDAN," by Pathé Frères. Pictures of travel in such places as the Orient and the black continent are always sure to be interesting, for not many of us have sojourned in these countries. In this picture we see the black race in their own land and have an opportunity of studying their peculiar ways at close range. We see the natives unloading the boats and carrying the merchandise to the shore on their heads. The grain is heaped up and they sort it and make their flour by breaking the grain between two stones. They are seen weaving rugs, the men at work washing the clothes, and the women attending to their duties of cooking and feeding the little ones. We see the Pacha going among the poor and distributing food to the unfortunates, who clamor for it like hungry wolves. Lastly, there is a fete on the public square and the girls are dancing the native dances, while the men sit around and gamble.

Pathé Frères': "THE COUNTRY OF THE 'BOGOUDENS.'" In this picture we are brought in close contact with the people of Brittany who are famed the world over for their simplicity and piety. Bogoudens are the peculiar little bonnets worn by the people of that country. Some are more elaborate than others in the way of embroidery; but they are all of the same style, and the women are known all over the world by this quaint headdress. The first picture shows the little children romping around a May tree, such as we have in our own country in the kindergarten. Next, we see the women busy embroidering, and we get a view here at close range of these masterpieces in needle work. We next see a wedding, and are made acquainted with many of their pretty simple customs, which makes this film educational, as well as interesting.

The Selig Polyscope tell their own story of their latest film, "THE SPIRIT OF '76," as follows: It is Philadelphia in the year of '76. The British are in possession. In the opening scene we see them roystering in the open streets. An old Quaker arrives at the home of the widow Morton to find young Harry Grey—a captain in the colonial army, and sweetheart of Pamela, the widow's pretty daughter—saying farewell on the steps. "Thou art a rash lad to have ventured here to see thy sweetheart in that uniform, and our town crowded with redcoats." The mother appears and urges the boy to fly. An old negro servant rushes on to say to Massa Harry, that his life depends on immediate flight. The young man laughs and dashes away followed by the servant. Just here a neighbor's daughter is seized in the street by a drunken soldier. She screams and runs into the yard of the Mortons for protection. This action is too much for the man of peace, and the sturdy follower of William Penn promptly throws the brute into the street. He rises, draws his sword, only to be confronted by Major Breen, of his Majesty's army, who orders him away, apologizing to the family, and he and his brother officer are introduced to the ladies as the particular members of His Majesty's service who will take up quarters at the widow's spacious mansion. The British were there providing quarters for their officers throughout the stricken city. In the next picture, pretty Pamela is at her dressing table, when the old servant rushes in to tell her that her sweetheart has failed to get through the lines, and is on the roof outside her window. He comes in, closely pursued by two Hessians. Pamela's wits work rapidly as the young man is about to give himself up. She thinks of the wardrobe, Harry conceals himself. The two officers quartered in the house enter, one goes to look behing the curtains of the bed, but Major Breen's eyes are on the young girl. He sees the quick look of anguish she gives toward the wardrobe. He draws his pistol and takes aim at the door. Pamela screams and shields her lover's hiding place. Breen orders the young man to give himself up, further concealment appearing useless. Harry steps forward. Love has shown the young girl that there is still a chance. As the Major is enjoying his brief triumph the young American officer throws up the muskets of the two soldiers and escapes through the window. As the Major turns to fire at the retreating man, Pamela seizes his wrist and the bullet meant for her lover's heart imbeds itself in the ceiling. Pamela's chum disposes of the other officer by pushing him headlong into the spacious bed, and holds him prisoner, while Harry makes good his escape. Six months later, Major Breen and a party of fellow officers are whiling away the evening in the parlor of the Morton house over a huge bowl of punch, when the British general in command arrives to inform them of a plan of attack on Washington's weakened army that is to be put in execution that very night. The plan is given to the Major, as he is to lead the van. It reads: "Washington is encamped in a bend of the river. Our forces will unite with those of General Tryon. We will menace the evening on three sides and drive him back to the impassable river." The party breaks up. Cornwallis and the officers go to carry out their orders brought them by the General. Breen lights them out and carelessly leaves the plan of attack on the table Pamela and the servant enter to restore the

room to order. As she assists in cleaning the table she discovers the paper. Upon examining its contents, she determines to warn General Washington. There is but one way to get through the lines. The Major's service clothes, carefully brushed and folded, lie in plain sight in the adjoining room. Her mind is made up. "Get my horse, be ready at the side door in five minutes." To get the clothes, dash up the stairs to her own room, takes but a moment. The Major returns, misses the important paper, sees an open window and thinks it has been stolen by a spy. He is astounded to see Mistress Pamela enter dressed in his uniform. An exciting scene occurs during which the brave girl wounds the Major and gets away. We next see Pamela dash away through the snow-covered streets with the plan of attack in her possession. She arrives at the sleeping camp to fall exhausted from her horse into her lover's arms. Washington, thus warned, arouses his soldiers and escapes. The girl returns and reaches her home just as the British army start out on their errand of slaughter. A dispatch bearer from Tryon's army arrives and delivers to General Cornwallis the startling message: "Useless to move your army; Washington has crossed the Delaware." The picture story closes with a series of living tableaux in which the brave Colonial girl is seen clasped in the arms of her soldier lover, and thus ends one of the most striking reproductions of this eventful period. Love staged, a love story founded on facts, a tale of woman's heroism in the "Days of '76." A military story in which the tragedy of war is kept in the background. It can readily be seen that this film is the greatest ever because of the many advantageous advertising schemes which can be worked, such as "Grand Army Day," or "School Children's American History Day," and with special invitation to school teachers to come and view with their own eyes something that heretofore they have learned from a book; in short, take them back almost two hundred years, to see face to face the great American generals, statesmen and early settlers who made it possible for a poor born lad to become President of the Greatest Nation on Earth. To meet face to face Washington, La Fayette, Schuyler and Jefferson, the men who installed the indomitable "spirit of '76" which has made this the most progressive and enlightened of nations. If you really are after a real live winner, something different, something that will appeal to every man, woman and child in every walk of life, the martial drama, the "Spirit of '76" is the best show yet.

"THE CHORUS GIRL" is the latest film by the Vitagraph Company of America. This pathetic story shows the other side of the life of an actress; while outward appearances indicate mirth and happiness, oft-times the heart is breaking. The young mother who is forced by circumstances to work in a ballet, is found in her poorly furnished room sitting at the bedside of her sick baby. The doctor pays his daily visit, leaves some medicine and departs. The mother glances at the clock and realizes that she must leave for the theatre. She is at a loss to know what to do with her baby, asks a neighbor who consents to remain with the little infant during the mother's absence. Dressing hurriedly the almost frantic woman leaves her home, reaches the theatre, dresses for her part and with other members of the company stand in the wings waiting their cue. She paces up and down distracted. Her cue is given and she bounds on the stage and dances alone or with other members of the company light-heartedly and gay. To all appearances she has not a care in the world. In performing her duties the mother has during the excitement forgotten her troubles. She suddenly recollects, the expression on her face changes and grabbing her hat and coat she rushes out. As she emerges from the stage door, the neighbor is waiting for her. The poor woman fears the worst and with the neighbor hurries home. Arriving there the baby is lying on the bed apparently dead. The poor woman falls heartbroken on her knees and sobs bitterly, the neighbor offering condolence.

" A RUSTIC HEROINE," or "IN THE DAYS OF KING GEORGE," by the Vitagraph Company of America. This story is laid in England during the reign of King George III. In an old English farmhouse the master is seated on one side of the table, his daughter directly opposite. The father is counting some coins which he places in a bag and deposits in the cupboard. While doing so a dark evil-looking face appears at the window, watches the movements inside then departs. The old man gives the key of the closet to his daughter, gives some instructions, dons his riding coat and hat and leaves. The stable boy enters, takes a seat in the chair and complains of tooth-ache. The young girl goes to the medicine chest, takes from it a bottle of Laudanum and puts some on the tooth. Leaving the boy resting in an easy chair, the girl retires. The youth leans back, yawns and falls asleep. He is awakened by a noise from outside and before thoroughly aroused the dark visaged man of our first scene, with two companions, break through the door, overpower the boy and also the daughter as she comes to his aid. At the point of a gun the ruffians force her to give up the key to the treasure closet which they proceed to ransack. During this trying ordeal the daughter has been thinking intensely over some plan to thwart the villains. She rises courtesies to the leader, thanks him for having spared her life. She makes up a bowl of punch and unobserved pours a quantity of laudanum into the mixture and invites the men to drink. They pour out the liquor, drink to the young lady's health, drink to each other again and again until the bowl is emptied. The thieves yawn, stretch themselves and finally drop off to sleep. Her scheme has worked and the young girl pushes open the trap door, throws the men there, places a heavy table and chairs over it and donning a shawl dashes out. She runs to the stable, reappears with a horse which she mounts and rides wildly down the road. We follow her over the country highways until she arrives at a country inn. Here her father is with a number of men seated around a table drinking and smoking. They hear the rapid approach of hoof-beats and a moment later the daugter rushes in, flings herself in her father's arms and tells of her wild experience. The guest of the house with a number of villagers armed with pitchforks, sticks, etc., accompany the old man and his daughter to the farmhouse. Some of the men jump down the trap and haul up the still half-stupefied robbers, bind them, whilst the farmer holds his brave daughter to his heart and kisses her affectionately.

"MOTHER-IN-LAW AND THE ARTIST'S MODEL" is also by the Vitagraph Company of America. A young artist's wife is preparing breakfast. The servant enters with some dishes and hands a letter to her mistress. It is from her mother-in-law who has read an advertisement inserted by the artist calling for models. The old lady announces her early arrival on the scene to put an end to what she deems shameful proceedings. The young wife shrugs her shoulders indifferently; her husband enters and the young couple eat their morning meal, apparently very happy. The artist leaves for his studio where several applicants are waiting in answer to the ad. He looks at the girls carefully, engages one suitable for his work and dismisses the rest. Among those discharged is an old maid, tall and angular, with an abundance of long corkscrew curls. She is furious at not being engaged, throws her card and walks away. At the home, mother-in-law arrives with a troupe of messenger boys, loaded down with bundles, the dog, cat and parrot. The old lady is terribly worked up over the advertisement, her daughter tries to pacify her but all efforts in this direction seem to make the mother-in-law more determined. She fights with the boys over the price, with a maid for not giving all her attention to the pets and with her daughter for her unconcern over the conduct of the artist. Receiving no satisfaction from the wife, mother-in-law thoroughly excited, starts for the studio. The artist is at work at his easel with a model in a bathing suit posing before him. A pupil observes the old lady coming and tells his employer of the trouble ahead. The model is hidden behind a screen, the artist replaces his sketch with a landscape and is apparently putting on some finishing touches as the old lady enters. She rushes in like a cyclone, looks around for the models and is surprised and disappointed at finding none. She plies her son-in-law with questions in such rapid succession that she is ordered away. She spies the hat and coat belonging to the bathing girl and with daughter of the artist's unfaithfulness and the two women start for the studio. The artist has made arrangements for the return visit, has attired his pupil in the bathing suit and a long-haired wig, poses another man in a "Devil's" suit and hangs a skeleton behind the curtain. He is prepared for anything now and is at work with his pupil as the bathing girl posing before him, as his wife and her mother enter. The old lady grabs the bathing girl by the hair and almost faints as the wig comes off, disclosing a man. She starts on a tour of investigation, runs into the man in the Devil's suit, whereupon he makes love to the shrew. The curtain is drawn back disclosing a grinning skeleton. The old lady almost faints at this series of mishaps, begs to be allowed to go. She falls on her knees before the artist, asks his pardon which is freely granted. The wife fondly embraces her husband and mother-in-law departs resolved not to "butt in" in the future.

In "A TRAGEDY OF JAPAN," by the Vitagraph Company of America, an American soldier receives a commission for Japan, bids his wife good-bye and starts on his journey. In due time he arrives in the far off land. While strolling along in company with his Japanese guide, they meet a native maiden and her lover. The Yankee is struck by the girl's beauty and prevails upon his guide to introduce them. He does so. The maiden falls in love with the American at first sight, accompanies him, leaving her Japanese lover in despair and sorrow. The soldier and his Japanese sweetheart take apartments in a pretty little home. During a love scene the servant enters, hands the American a cablegram, which proves to be from his wife, who not having heard from her husband, leaves to join him and the cablegram announces her arrival in the very near future. He is much disturbed at this piece of news, leaves his companion in ignorance of the cause of his agitation. She fondles her baby, looks distractedly out of the window and falls in a chair grief-stricken. A group of Japs and Americans are awaiting the arrival of the steamer, among the number the Japanese lover. He sees the American greet his wife, walks unnoticed behind the pair, determining to wreak vengeance. Proceeding to the home of his former sweetheart, he enters and gently and tenderly tells what he has seen. The girl, although refusing to believe the story is horrified at even the thought. The Japanese rival leaves her and goes to the home of the American, tells his story to the unsuspecting wife. She agrees to accompany him, glances sternly and suspiciously at her husband who tries to shirk away, but at the point of a sword is compelled to go with them. The party reach the home of the deceived girl, the wife and the informer hide behind a screen. The Japanese girl enters with her baby, observes the American, falls on his breast with joy, thus proving to the wife the truth of the story. The pair in hiding, come from behind the screen and the true condition of affairs is made known. The soldier cannot deny his wife and the Japanese girl dazed and terrified, asks to be left alone. Her request is granted, the soldier and his native rival repair to a secluded spot where the American is stabbed to death. Returning to the home of the betrayed girl, she shows signs of madness, kneels beside the cradle, kisses her baby fondly, draws a dagger and stabs herself. While breathing her last, the former lover who has just killed the American, rushes in, dagger in hand, starts in horror at the scene. He raises the girl in his arms, she points to her innocent child and secures from him a promise to care for the little waif. With dying effort she kisses her old sweetheart, begs his forgiveness and passes away. The Japanese lover raises his hand to heaven in sorrow and solemn benediction.

The new Kalem film of the week is entitled, "HELD BY BANDITS," and tells the story of the kidnapping of an American girl tourist by Alpine brigands. From a typical tourist camp a young couple go off to hunt for edelweiss, an Alpine flower, and the girl accidentally drops her handkerchief over the cliff. The young gallant clambers down for it, and the girl, left alone, falls into the hands of two bandits who have been following them. They take her to their rendezvous where their chief gloats over her, but she finds a friend in Fiametta, the female member of the band, who has been won by the innocence and beauty of the captive and who takes a daring chance in repelling the chief when he makes advances to the girl. The sympathy for her sex prompts her further and she resolves to liberate the captive. Stealthily, she crawls from the den and manages to increase the distance between herself and it by felling the lookout with a stone. Meanwhile, Jack has missed the girl and is now at the camp. He does not recognize Fiametta, but he picks up a note dropped by her in which she tells him that he must disguise himself as a bandit and she will lead him to the den on a lofty crag. The brave young man complies and soon, resembling an Italian bandit, is following her to within a short distance of the camp where she leaves him with a warning and a password. He gains his way into the den and bides his time carefully. He watches his chance patiently until he catches the girl's eye and she recognizes him. He loses no time after this—a hard scuffle ensues, the party of American tourists arrive on the scene and after a short, fierce conflict the rescue is effected.

Essanay's new dramatic subject is "IN THE HANDS OF THE ENEMY." A soldier is called upon to deliver certain dispatches through the enemy's lines. His course lays through the country in which his sweetheart resides. The home is in the possession of the enemy who has established headquarters therein. He enters the home with the dispatches, and is about to put them in the fire when his hand is seized, and the dispatches fall into the possession of the enemy. Next we find him before a drumhead court-martial, where he is convicted of being a spy and sentenced to be shot. He is placed in the guard house. The battle begins to rage and the prison is demolished by a bursting shell. Seriously wounded he attempts to escape, but is surprised by one of the enemy who wounds him in his struggle for liberty. He feigns death, and next we find his sweetheart with an order to remove his supposed corpse from the hospital. They are intercepted by a superior surgeon who does not believe the man is dead, and threatens to fire upon the body if they attempt to pass a given point. As the body reaches the point of the surgeon's revolver and he is about to fire, the General in command stops the murder and places the surgeon under arrest.

The story of Méliès' new film, "THE BROKEN VIOLIN," is founded on the early experience of the now famous composer, Lulli. In the kitchen of a grand mansion, the servants are all busy. Among these is a young scullion who has a violin, and whenever he is alone he plays upon it instead of attending to his duties. When the others find that he is a musician and plays wonderfully, they all stop their work and listen. The servants therefore are reprimanded by their mistress, who when she learns the cause of the disturbance in her household summons the boy and discharges him after smashing his violin. But he has found friends who supply him with money for his education. A little later, a grand ball is given by one of the nobility at which the former scullion plays with great success. His recent mistress is one of the guests and she is greatly annoyed when she recognizes the boy whom she treated with such petty hatred and so brutally.

The best of a series of films of historic interest which S. Lubin will place on the market is entitled, "PHILADELPHIA, THE CRADLE OF LIBERTY." It shows in succession the Independence Hall where the Declaration of Independence was signed, where George Washington was inaugurated President of the United States, the Betsy Ross House where the first American flag was made, the grave of Benjamin Franklin, where the first Continental Congress assembled, where the first Supreme Court of the United States was held, Benedict Arnold, the traitor's home, the United States Mint (the largest in America) and scenes from Fairmount Park.

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.

HENRY B. INGRAM.

Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

HARSTN & CO.

I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.
True Eyes.
Sahara.
Dear Heart.
You Tell Me Your Dream, I'll Tell You Mine.
My Gal Irene.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

I Would Live or Die for You.
In Rhode Island.
Smarty.
Won't Go Home Till Morning.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

A. L. SIMPSON.

Sweetheart Days.
When the Moon Plays Peek-a-Boo with You.
True Heart.
Just Someone.

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Exposition Model Cineograph with Stereopticon combined, complete - - - **$85**

Metal Slide Carriers Fit any Machine - - - - **75c.**

RELEASED: JUNE 29th

Held for Ransom

A young husband having fallen in bad company is compelled to steal his own child. The wife gets mad. He repents. The child is restored and all ends well.

Length, 815 Feet

RELEASED: JULY 2d

Outwitted by His Wife

The gambler. Ruined by his wife. Down and out. No money, no friends. The runaway horse. Forgiven. A fine dramatic subject.

Length, 735 Feet

THE NEW MAID

The master of the house, the baker, the book agent, Heinie, the dutchman, the iceman, the policeman and other men, even the Parson gets a lesson in kissing.

Length, 250 Feet

ORDER THIS

RELEASED: JULY 6th

A Western Romance of the days of '49

Enacted by real Indians. The biggest FEATURE FILM.

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A Big Hit for July Fourth

Here it is, the

SPIRIT OF' 76

It is one of SELIG'S Films you can't lose, they draw the people

Will be released July 2nd

Did you get our last feature film, "DAMON AND PYTHIAS" Why not? It was a great hit. It was the talk of the country. If you want one you had better order now as it was a great seller.

ON THE WAY

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A Real Western Romantic Drama

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12 CENTS PER FOOT

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THE FILMS OF "QUALITY"

TUESDAY, JUNE 30th

A TRAGEDY OF JAPAN

Copyright, 1908, by the Vitagraph Co. of America

An American soldier receives a commission for Japan. Falls in love with a pretty Japanese girl, forgetting his wife in America She tires of waiting for a letter, follows him to the distant land. Arrives and is told of her husband's infidelity by a disappointed Japanese lover. The two victims of the soldier's deception are brought together, the deceiver is killed by the rival lover; the Japanese maid kills herself. ANOTHER HEADLINER. **Length, 515 FEET.**

SATURDAY, JULY 4th

The CHORUS GIRL

Copyright, 1908, by The Vitagraph Co. of America.

A woman forced by fate to support herself and baby is employed as dancer in a ballet. The infant takes sick and is left in care of a neighbor while the mother goes to the theatre. During the performance the baby dies, while the mother is dancing gayly. She returns home, falls fainting to the floor in grief.

Length, 190 FEET.

MOTHER-IN-LAW and The Artist's Model.

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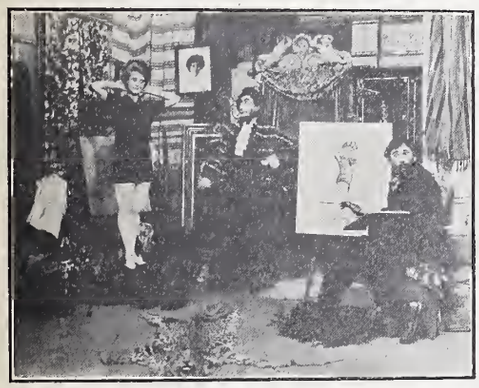

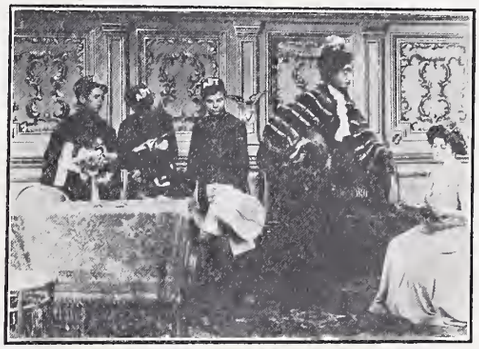

An artist's mother-in-law disapproves of his engaging models for his work. Visits her daughter and makes trouble in the home and studio. Is frightened almost to death in the studio, and leaves for home resolved to attend to her own business in the future.

Length, 378 Feet.

SATURDAY, JULY 4th

A Rustic Heroine

or, In the Days of King George.

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During the absence of an English farmer, his daughter and the stable boy are overpowered and the house robbed. The girl resorts to a very clever trick, drugs the roughs and secures help before they recover; finally landing the half stupefied thieves in prison.

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Special Vitagraphic Views of the **YALE–HARVARD BOAT RACE** at New London, Conn. Length, 300 ft.

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NEW FEATURE SUBJECT

PIONEERS CROSSING THE PLAINS IN '49

AN EXCELLENT STORY OF WESTWARD PROGRESS AND INDIAN CONFLICTS

Synopsis of Scenes.

LOVE'S YOUNG DREAM.—Tom and Mary on the eve of parting—Cutting two hearts in the bark of an old beech tree—The lovers' vow.

WESTWARD HO!—Start for the West in search of gold—Parting of the lovers—Tom remains East—Mary goes West with the family—Leaving the old homestead—The last kiss—On the train in a "Prairie Schooner" for the Golden West.

ON THE PLAINS—A lone hunter—A friendly greeting in the forest—Fording a river—A night camp.

INDIANS.—An interrupted meal—A creeping foe—A shot that missed—A hurried departure—An overturned "Prairie Schooner."

TRAGEDY OF THE PLAINS.—Over the rolling prairies—Pursued by Indians—Dangerous moments—Overtaken—The fight behind the wagon—The last stand—The massacre—Mary captured by Indians—The old grandfather left for dead—He revives and crawls across the Plains to Hunter's Camp.

THE OLD HOMESTEAD.—No news from the West—Tom calls for tidings of Mary—The old grandfather returns—Sad news—Tom learns Mary's fate—Tom's vow—Love leads the way—Searching for his sweetheart—A clew from a miner—The Indian camp—Attempted rescue—Capture of Tom—Tied to a wild horse and turned loose.

THE WILD RIDE.—Mary's escape—On horseback to rescue Tom—The chase over the Plains—Reaches her lover—Cuts his bonds—Lifts him on her horse—In the nick of time—Reunited.

No. 6362 Code, Velhice Approx. Length, 1,000 feet SHIPMENT, JULY 1, 1908

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Synopsis of Scenes.

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LOVE FINDS A WAY.—Jack invites his new love to supper but is unable to settle the hill—His father refuses to pay and threatens to disinherit the son if he doesn't give up the girl—Jack disguises two of the hotel waiters as brigands to kidnap him—A note is sent the father demanding a large ransom which he agrees to pay—He is blindfolded and, under Jack's direction crosses rivers, mountains, fences, etc., until thoroughly tired out—The old man pays the ransom which the supposed brigand quietly gives to the son—He marries the girl of his choice, with the parental blessing.

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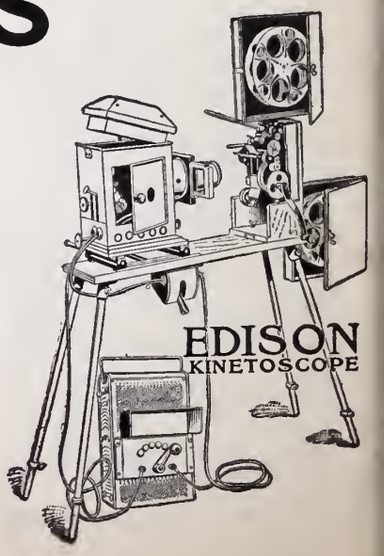

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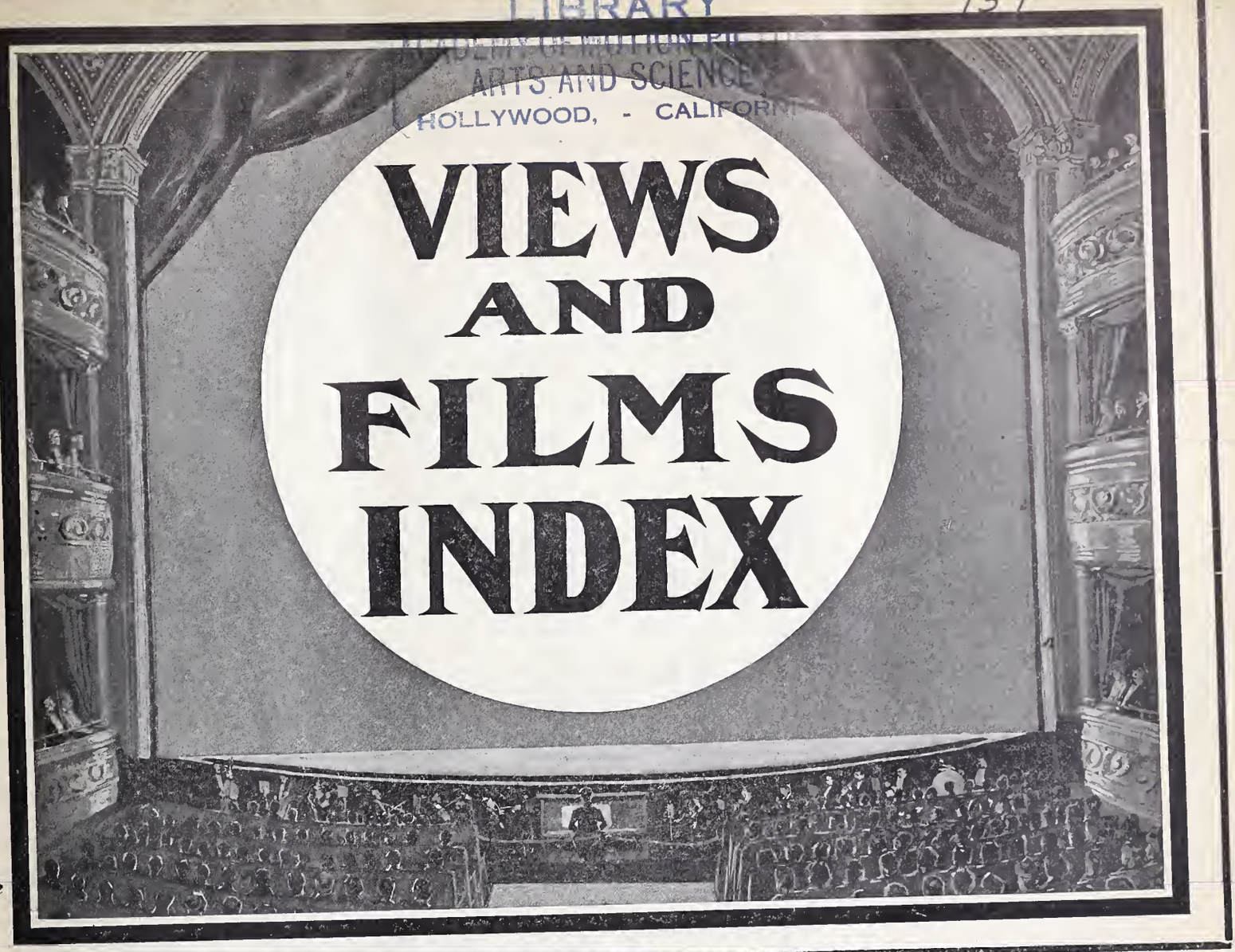

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The Mishaps of the New York-Paris Auto Race

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A Scream from Beginning to End which will keep any Audience in Continuous Good Humor

This comical, lively and most extraordinary production, replete with exhilarating situations was originated and executed for the Folies-Marigny Theatre in Paris. The enormous success of the play in which this production was inserted, was due principally to that scene which provoked **UNBOUNDED AND UNIVERSAL LAUGHTER.**

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 26. JULY 11, 1908. WHOLE No. 116.

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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THE CONVENTION IS ON.

THE CONVENTION TAKES PLACE ON THE ELEVENTH OF JULY, AT THE PRINCE GEORGE HOTEL. FOR THE FOURTH TIME IN THE HISTORY OF THE MOVING PICTURE BUSINESS IN THIS COUNTRY THE GREATEST BODY OF RENTERS, IN SESSION, WILL DISCUSS THE NEEDS AND REQUIREMENTS OF THEIR BUSINESS. AS SEPARATE INDIVIDUALS ENGAGED IN BUSINESS, THEY EACH HAVE MUCH TO GUARD, CORRECT AND OBTAIN. IT IS AS MEMBERS OF THE FILM SERVICE ASSOCIATION, HOWEVER, THAT THEY WILL BE CALLED UPON TO DELIBERATE ON IMPORTANT QUESTIONS.

THE SITUATION IN A NUTSHELL IS THIS: CONDITIONS BEFORE THE FIRST CONVENTION WERE BAD—ORGANIZATION SEEMED NECESSARY; THE ASSOCIATION WAS EFFECTED, AND SINCE THEN IT SEEMS THAT THE TRADE HAS JUMPED FROM THE FRYING PAN INTO THE FIRE.

THE FAULT LIES WITH THE SCHEDULE; THE MARKET IS NOT IN A STATE TO RESPOND TO IT, AND IT MUST BE MODIFIED. IT MUST BE REDUCED OR THE BAN MUST BE LIFTED, IF NOT ALTOGETHER, ON GOODS THIRTY OR SIXTY DAYS OLD. THE EXHIBITORS WANT IT, AND THE WELFARE OF THE TRADE DEMANDS IT.

EVE OF THE CONVENTION.

Before the next issue of this paper goes from the press the Film Service Association will have convened and many important matters that have been the subject of discussion in the trade papers and elsewhere for several weeks will be settled. The convention is attracting the attention of all who are interested in the moving picture field and there will be a large attendance of delegates. All parts of the country will be represented and each delegation will have some matter to lay before the organization. During the first three months of the Film Service Association's existence many problems were met that could not have been anticipated for the very good reason that it is not within the power of the human mind to grasp and pass upon every contingency in the initiative of a large undertaking. The greatest architects of the times have frequently been obliged to alter or amend their plans to conform to conditions; the greatest masters in art, literature, music and mechanics have done likewise; so that if the Film Service Association is obliged to make any changes in either its rules or system no one can justly lay it to weakness on the part of its members and claim that the Association is ineffective.

Perfection can only be obtained by constant improvement, and to determine what improvements shall be made it is necessary to have experience. A piece of machinery may be a gem of mechanical ingenuity and pass as perfect in every detail when offered for inspection, but when put in operation it is almost invariably found that in some point or another something is lacking to secure all that has been contemplated. There are some members of the Film Service Association who feel they have not received the advantages and protection expected when the organization was launched last March and extraordinary power of observation is not required to detect a well defined spirit of dissatisfaction in some quarters, but when the work of the coming convention is concluded every member of the Association will return to his home as full of confidence, enthusiasm and determination as he did when the organization first started out in his interests. The executive officers predict this, and the reasons they advance in justification of their views of the future are perfectly sound.

The two great questions before the convention will, in all probability, be the promotion of confidence between the members and the most effective means for contending with the schemes of the Independent forces. It is stated that many of the charges of bad faith in the ranks of the Association have been the results of designing parties with a view to disrupting the organization. It is declared with proof that in several instances where one member has been charged with breaking faith with another the act alleged was committed before the Association was started, or it was a misconstrued act, or the charge never had any foundation in truth. It is also stated that local organization has been the means of bringing out this true state of affairs by getting the parties concerned together with their fellow members and affording a quick weighing of the charges. In some instances the seed of discord has been traced to the very doors of the Independents. This argument is quite plausible. The plan is not a novel one. The disruption of an army gives the enemy many more advantages than he could otherwise secure, and it is only natural that the Independents should endeavor to sow the seeds of discord wherever possible for their own advantage.

It should be remembered that the Film Service Association is only four months old—practically an infant. As it grows older and secures the advantages that experience brings with it there will be less friction, more confidence and greater accomplishments. The members who are really dissatisfied are small in number. The predominating number say that, while not entirely satisfied with results, they are convinced that the Association is a good thing and should be upheld; that conditions have been far better since its existence than at any other time, and when time is allowed to adjust some matters that could not be foreseen three or four months ago everybody will be satisfied.

HAVE JOINED HANDS.

When the F. S. A. members of the East decided that local organization was required to properly deal with local conditions and not depend entirely upon quarterly or semi-annual meetings of the national organization, it was intended to let each city have its own local. Since then, however, the members in New York have come to the conclusion that a multiplicity of locals is unnecessary. At a recent meeting of the New York City local the members representing Troy, Buffalo, Rochester and Watertown were present and an amalgamation was formed. In this way matters pertaining to various parts of the State will come up before one body at weekly meetings and all the members will be in constant touch with each other. It is said that local organization will be strongly urged at the coming convention.

NOTHING UNUSUAL.

In all quarters complaints are heard that business is dropping off in the moving picture business. The most bitter complaints are heard from those who only entered the field since last summer and they are inclined to attribute the decline to the public tiring of the pictures. Let the pictures pass on this question. They have nothing to do with the situation. The men who have put up signs reading, "Closed for the summer. Will reopen in September." don't growl. They know that the public will not patronize indoor amusements during the hot season and they know that when the season for such amusements comes around again the pictures will make good. The fact that there are places that keep open all summer is one of the best arguments that the pictures do make good even in hot weather, but only under certain conditions. Such places are constructed and maintained in such a manner that the audiences can attend them with some degree of comfort. If such was not the case the public would not patronize them, no matter how good the pictures or how much they like them. The average store show presents an insurmountable proposition in the summer time. Some owners have met with success by installing electric fans, but even in such cases there is a falling off in business on account of the many open-air attractions. In the winter time the manager has the people with him; in the summer time they are scattered among the country and seaside resorts or they patronize the amusement gardens.

IMPORTANT VICTORY.

Proprietors of moving picture shows who keep open on Sunday gained a victory by the decision of Justice Gaynor, of the Appellate Division, handed down this morning in the case of Henry Hemleb, who kept one of these shows at 2646 Atlantic avenue, and whose arrest and conviction was caused by the Rev. Floyd Appleton, pastor of St. Clements' Church, Pennsylvania and Liberty avenues. Hemleb was fined $10 in the Court of Special Sessions and this judgment is reversed by Justice Gaynor, Justices Woodward and Jenks concurring, while Justice Hooker writes a dissenting opinion concurred in by Justice Rich.

In his decision Justice Gaynor says. "The defendant was accused and convicted of conducting an illegal public show by throwing pictures on a screen with occasional piano playing on Sundays. No indecency or immorality was charged. That comes under another head of crime. The case would be the same, however, edifying and improving the pictures. That they even illustrated the life and mission of Jesus or the events of the Crusades would make no difference. Nor is there any question in the case of whether the defendant unlawfully carried on business on Sunday, inasmuch as he charged an admission fee. No such charge was made against him and it may be that none would lie. The only law that applies is section 265 of the Penal Code prohibiting 'all shooting, hunting, fishing, playing, horse racing, gaming or other public exercises or shows on the first day of the week and all noise disturbing the peace of the day.'

"Their origin was based on Chapter 22 of the laws of 1738, prohibiting servile work, travelling, playing, horse racing, hunting, frequenting tippling houses, or unlawful exercises or pastimes on Sunday. These were carried into the revised laws of 1813 without change, and also into the revised laws of 1830 with the addition of gaming.

"The addition to the Penal Code has the phrase 'or other public sports or shows.' The statute as it stood before the adoption of the Penal Code indisputably related to out-of-door sports only. This was the manifest legislative intention. The Penal Code added 'or other public sports, exercises or shows' which have been construed in the light of the society of words in which they are found under two familiar maxims which apply in full force in civil cases and all the more so in criminal cases for obvious reasons; for criminal statutes cannot be left in doubt nor strained in construction to make out a crime. No crime exists which is not defined expressly or by necessary implication. The general words in question mean other like public sports, exercises or shows. There is no ground that the scope of the original act was departed from if the phrase 'or other public sports, exercises or shows' in Section 265 is to be given the meaning that the learned District Attorney contends. If it covers all shows or exhibition indoors, then Section 277 is mere rigmarole and superfluous.

"Nowhere outside the British Isles has the Old Testament notions of a still Sabbath ever existed in the Christian world. It is impossible to attribute to the aggregate Christian mind as rather fairly represented in our Legislatures, with such a varied national lineage in its membership any such purpose. Christians of no nation, church or sect ever entertained the Old Testament notion of a still Sabbath, but favored and practised innocent and healthy exercises and amusements after church on Sunday. John Knox visited John Calvin of a Sunday afternoon at Geneva, and found him out back at a game of bowls on the green. The judgment should be reversed."

Justice Hooker dissents on the ground that the Legislature has the right to protect the Sabbath from desecration.

RECENT OPENINGS.

"Merry Widow Theatre," Meriden, Conn.; Clark and Hennies, managers.

The Lyric, at Dayton, Ohio, now runs a film show.

At Boynton Beach, near Perth Amboy, N. J., a picture theatre has been added to the attractions.

An open air theatre is being conducted by Orni Stair and A. J. Gillingham at Grand Rapids, Mich.

Alcazar Theatre, West Park St., Butte, Montana. Richard Starr, manager.

The Nickeldom Co. have remodelled a building on Locust St., Des Moines, Iowa, to be used as a picture house.

Nickelodeon, Sterling, Ill.

An airdome where moving pictures will be featured has opened at West Main and Breese Sts., Belleville, Ind.

The Nickel Theatre, Augusta, Me., formerly owned by Nickerson & Mann, has been remodelled and is now in the hands of Clayton K. Hall.

A new theatre has been opened in the Hertzler Building, Elizabethtown, Pa., by Ray Lewis.

Axel Berglund has purchased the Star moving picture theatre, at Spokane, Wash., from William Fahle.

The new Michelson theatre, devoted to film shows only, is now running at Grand Island, Neb.

The New Broadway Theatre, at Camden, N. J., has undergone a change of policy, and moving pictures now reign supreme.

Belleville's, Ill., latest amusement is the Nickelodeon, a moving picture theatre in Central Park in that city.

Now that the regular season of the Avenue Theatre in Louisville, Ky., has closed, the house is drawing good audiences with a program of moving pictures and illustrated songs.

The Theatorium, Ottawa, Ontario, is to have a new home on Broadway in that city.

ARKANSAS LAW.

FT. SMITH, Ark.—Attorney-General Kirby in answer to a request, has rendered a decision as to the legality of taxing moving picture shows. Under his opinion such places of amusement may be assessed a county tax. His opinion is as follows:

"Yours asking my opinion as to whether or not a moving picture show that charges admission, stationed in an incorporated town or city of the second class an called an electric theatre, may be required to pay a county tax, is received.

"The county court of each county shall fix the amount of county tax for each and every public exhibition given by any person or persons in any county in this state, any part of the proceeds of which is for his or her personal profit, and such license may be fixed for each exhibition, or monthly, quarterly or annually, in the discretion of the county court, provided, that this section shall not apply to theatres and opera houses in cities of the first and second class and incorporated towns where no liquor is sold by the management or upon the premises. Provided, further, that in cities of 20,000 inhabitants and over the license for theatre and opera houses where no liquor is sold on the premises shall be $100 for county purposes. The exceptions in this act shall not be construed to apply to what is generally known as theatres comique or variety theatres.—Section 6885, Kirby's Digest.

"Such show is a public exhibition, part of the proceeds of which go to the management, and if it can be classed with theatres and opera houses, which is very doubtful, would belong 'to what is generally known as theatres comique or variety theatres,' and not within the exception in the statute, and the county court may fix the amount of tax and require a license of such shows for each exhibition, or monthly, quarterly or annually, in its discretion."

GOOD GREEK MARKET.

The following information concerning cinematographs in Greece and the interest which would be created in that Kingdom by representative American views is furnished by Consul-General George Horton, of Athens:

There are no motion-picture manufacturers in Greece, all film and apparatus being imported. An import duty is paid on the ribbon of 4.35 drachmas (drachma equals $0.193) the oke (2.8 pounds), or, in the case of more expensive films, 20 per cent. ad valorem. This is a duty of about 30 cents per pound. Operators of motion pictures also pay the regular theatre tax, 10 per cent. of the gross earnings. From 7,000 to 10,000 meters (7,630 to 10,900 yards) of film are yearly imported, costing from 80 centimes to 2 francs the meter (15.4 to 38.6 cents per 1.09 yards).

A French firm has an agency in Athens, at the Old Tsocha Theatre, where matinees and evening performances are given, and where films can be bought. As this agent has a monopoly, he charges what are regarded, by the theatrical managers and others who apply to him, as very high prices.

There are two principal Greek exhibitors of moving pictures, who travel in Greece, Turkey, Crete, etc. In Athens the principal exhibitor [address obtainable from the Bureau of Manufactures] is the proprietor of a large summer theatre. According to this gentleman and other experts, American machinery and films would be welcomed here providing the views were new and striking and the machinery of good quality. A year ago or more a firm advertised "American Cinematograph," and drew large crowds on account of the supposed superior quality of the views. As near as I could ascertain this was not an American cinematograph at all, but the use of the name shows that it is considered a drawing card here, and that something extra good in this line is expected from Americans.

Last year an Italian did good business here for months, showing a large variety of scenes, romantic and comical. The views were really good, clear, and steady; 300 drachmas ($54.54) was paid nightly for the theatre, and the receipts were from 1,500 to 2,000 drachmas ($270.70 to $363.60).

The theatre proprietor suggests that scenic American views, such as Niagara Falls, Yellowstone Park, hunting scenes, etc., would be popular here. As nearly every Greek has one relative or more in the United States, views of the different cities, of the great industries, and of the various picturesque regions would also excite great interest throughout this country.

FROM AFRICA.

An American consul in South Africa reports that he has been requested by one of the leading contractors of that region, who is backing a local cinematograph show, to put him in communication with American dealers in films representing distinctive American scenes. The consul states that if the right parties will communicate with him they may secure the trade, which is very good, and incloses a small piece showing the size of the films used. Small parcels containing films, if they can not be sent by post, should be sent to South Africa only by the regular freight steamers, on "parcel tickets," and never by express.

NEW PROVIDENCE HOUSE.

PROVIDENCE, R. I.—The prospectus of the Eloise Theatre company, which has been issued, announces that an option for the Eloise, the well-known hall on Franklin street, Providence, has been acquired by the Eloise Theatre company, a $75,000 corporation, of which Harry Milton Goodhue is president and manager, Col. Ogden vice-president and assistant manager, and Frank R. Jelleff, the well-known advertising agent of Providence, press representative.

The company propose to turn the property into a small stock company theatre and café, to open in September, 1908, and present high-class one-act plays by a permanent stock company of a very high class, give illustrated songs, moving pictures and vaudeville and magic from magicians of national reputation to complete the program.

The seating capacity of the new house will be 500. There will be two performances daily, with prices of admission 15, 25, 35 and 50 cents.

WHAT'S IN A NAME.

At a recent discussion among some exhibitors the question arose as to how many names have been given the moving picture machine since its invention. Here are one hundred and twenty-one of them, collected from as many sources as can be conceived, not excepting literary references:

Animatoscope.
Anarithmoscope.
Animaloscope.
Amusograph.
Actograph.
Ammotiscope.
Acheograph.
Biograph.
Bioscope.
Cameragraph.
Cineograph.
Cinematograph.
Comedygraph.
Cosmoscope.
Corminograph.
Chronophone.
Choreutoscope.
Chronophotographiscope.
Cieroscope.
Counterfiviscope.
Chriterioscope.
Cineograph.
Cinnemonograph.
Cintograph.
Cinematoscope.
Cinoscope.
Diaramiscope.
Dramatiscope.
Edengraph.
Entertainoscope.
Electroscope.
Eregraph.
Funoscope.
Gethemoneyoscope.
Grandiscope.
Hypnoscope.
Heliographoscope.
Idoloscope.
Involvograph.
Kinotigraph.
Kineatigraph.
Katoplukum.
Kinetograph.
Kinetoscope.
Kineoptoscope.
Kineograph.
Kinegraphoscope.
Kineovitograph.
Kinematograph.
Kinodrome.
Klondikoscope.
Laughoscope.
Lumiograph.
Lobsterscope.
Lifescope.
Lifeograph.
Magniscope.
Mirror Vitae.
Mutoscope.
Monoscope.
Motorscope.
Motiscope.
Moto-Photoscope.
Mimiscope.
Muscullariscope.
Movoscope.
Mophotoscope.
Mesmeriscope.
Ouimetescope.
Optigraph.
Originagraph
Projectograph.
Pantomimeograph.
Photoscope.
Parleograph.
Phasmatrope.
Pictorialograph.
Photokinematiscope.
Phototrope.
Phonedoscope.
Phantibiograph.
Phantiscope.
Panoramoscope.
Physograph.
Rythmograph.
Rayoscope.
Stereopligraph.
Stimetiscope.
Scenamatograph.
Seeoscope.
Scenoscope.
Sygmographoscope
Shadowgraphoscope.
Selfseminograph.
Stroboscope.
Theatrograph.
Tragiscope.
Thromotrope.
Tounialoscope.
Tachyscope.
Thaumolotrope.
Thropograph.
Urbaniscope.
Vitagraph.
Vileocigraphoscope.
Velograph.
Vivoscope.
Vileograph.
Visionoscope.
Variscope.
Vinetroscope.
Vitrescope.
Vitopticon.
Vitascope.
Viascope.
Waterscope.
Wonderscope.
X-ograph.
Zoopraxiscope.
Zoetrope.
Zoptotrope.

NOVELTY SLIDES.

The Novelty Slide Company's first set, Mary Blaine," is making a hit in the trade, and also establishing the reputation of the concern. Standing orders from rental concerns all over the country poured in, in some cases five sets being called for.

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St. St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 610 Citizens Bank Building, Clevenland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d st., N. Y. City.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St. Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 24th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O
Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 537 Hudson St., N. Y. City
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago
F. S. Zimmerman, 5 E. 14th St., New York

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldon, Williams & Lick, Fort Smith, Ark

ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Cline Film Exchange, 727 South Main St., Little Rock, Ark.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building. Ogden, Utah.
Laemmle Film Service, 800 Brandies Building. Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calchuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Roehester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.

CORRESPONDENCE.

VIEWS & FILMS INDEX,
36 East 23d Street,
New York City.

Gentlemen:—

Noticing in your publication, the VIEWS & FILMS INDEX, the recent organization of proprietors of moving picture houses and of one organized in the city of Cincinnati on June 3, 1908, I wish to show the world that we in 'Frisco are not behind, and that on May 29, 1908, we formed an organization with a membership of eighteen houses and hope to double the number within a short time. The officers elected are as follows:

President, M. Kurtzig; vice-president, A. Laurelle; treasurer, M. Stutz, and secretary, S. Fisher.

I am perfectly in accord with the ideas expressed by the Cincinnati organization and hope that the day is not far distant when a national organization will exist.

I am a subscriber to your VIEWS AND FILMS INDEX and would not be without it, as I find many articles therein both interesting, enlightening nd important to those in the moving picture business.

Yours respectfully,

SOL. FISHER,
Secretary, M. P. E. & P. A.,
San Francisco, Cal.

New York, June 30, 1908.

Editor Views and Films Index.

Dear Sir:—

I think that this is the time for a few words regarding a film which recently appeared on the market and which has been subjected to some entirely uncalled-for abuse. I refer to the Kalem Company's subject entitled "Mrs. Gunness."

Now, there is no reason whatsoever why any man who has seen the film should object to it as immoral, revolting or in any way improper. Contrary to expectations which the title itself may give rise to, the film is not at all vicious and contains nothing which has not been witnessed hundreds of times in other films which have been placed on the market under other titles and which have passed the scrutiny of police officials in various cities. The Kalem Company, as shrewd business men, have taken advantage of the drawing power of the name and under the title "Mrs. Gunness" have put out a comparatively mild film which is bringing money for exhibitors—at any rate, it packed my house when I showed it and not a word of censure came from the audience. All those rabid ones who held up their hands in horror, no doubt did so without seeing the film. Now that we know who they are, we can merely feel contented that we have obtained a good sample of their judgment and we need pay no more attention to them in the future. The laugh is on them.

Very truly yours,

G. H.

New York, June 15, 1908.

Views and Films Index.

Gentlemen:—

In this age of cut-throat competition and almost bloodthirsty struggle for supremacy, where so many "shady" and in some cases, downright "crooked" deals are winked at, on the ground that it is merely a case of business sagacity or shrewdness, as you will; when one *does* get a "square deal," it makes an impression on one's mind to the extent that it stands out like an "oasis" in the desert, to the thirst maddened traveler.

All this apropos of a little transaction I had with the Kleine Optical Company through their New York office, which I think sufficiently of to ask you to publish my letter in your valued columns, feeling sure in that way that it will reach the eyes of most of the trade, which is the object I ultimately hope to accomplish.

By way of explanation would say that recently I formed a corporation known as the Bronx Amusement & Investment Co., of which I am the President and General Manager, and we have taken a long lease for a term of years on a plot of ground 50 x 150, on the greater part of which we are erecting what is to be known as the Bronx Theatre, situated South East corner Wendover and Park aves., New York City, to be devoted to refined vaudeville, life motion pictures, illustrated songs, travelogues, lecturettes, etc., etc.

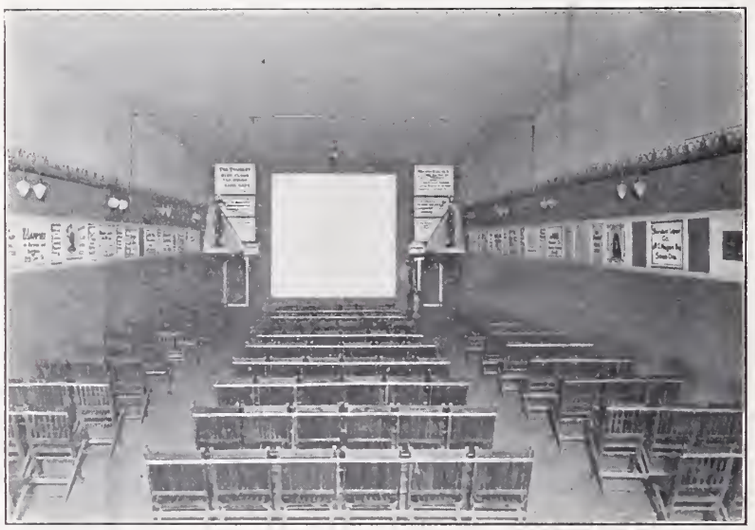
This building is built strictly fireproof, and being a corner building, there will be no better or safer so-called moving picture theatre in New York, as there will be 3 exits on Park Ave., one in the rear of the plot and a full front of fifty (50) feet consisting of nothing but doors and exits, all opening outwardly. As it will not be completed for a month or two yet, I thought I would gain some experience and practical knowledge (to fit me for my duties as General Manager when I open up the Bronx Theatre), by taking an Edison machine, a few first-class comedy films, engage a few vaudeville turns and tour small towns in Pennsylvania, giving shows en route.

So to make a long story short I contracted with Kleine Optical Co. for two reels (2,000 feet) of film at a certain figure for one week, commencing June 4. The reels were shipped promptly (actually 5 or 6 hours before I even paid for their rental, which was very nice on their part, don't you think?) but when I arrived in Reading, to my great disappointment and consternation, my advance man cooly informed me that none of the towns he booked for me were "billed" or "heralded" in any way on the ground that he "had no time." It took me 2 minutes to decide what to do. I cancelled all bookings and wired Kleine Optical Co., to the effect that I couldn't use their films for at least another week (to give me a chance to bill these towns properly); shall I ship them back to New York? and the answer came back, No, to keep them for another week and there would be no extra charge.

Do you think the Kleine Optical Co. will be out of pocket by this commendable action on their part. Not by a long shot. It shall certainly be my purpose and endeavor to put all the business I can control or recommend in their way. You may enter my subscription for a year and send me the current issue (and a few back number if you can spare them) to my Pennsylvania headquarters, 369 Locust St Reading, Pa.

Yours truly,

ARTHUR D. JACOBS.



THE VAUDETTE.

Above is pictured M. C. Mott's Vaudette Theatre, at Salem, Oregon. Situated on Court street, it has gained a reputation as the coziest and best conducted house in the city. We hear now that the enterprising owner has installed a real stage and opera chairs, so that the house now seats two hundred. A clever idea is that of the advertisements of local merchants displayed on the walls of the theatre. This ad space has not only proven profitable to the advertisers, but the proceeds figure very important on the books of the wise Mr. Mott.

COMBAT BEFORE FILM

Duelists want to witness r-r-revenge often.

PARIS, June 9, 1908.—Two beautiful young women sought to kill each other in a duel—and simply killing was not enough for their vengeance.

"I want to see her die again—and often—when it's over!" said terrible Mlle de Namias.

"I'll kill her; and I shall be pleased to see her die, on rainy afternoons," said the outrageous Mlle d'Azala.

"This is horrible!" the seconds murmured. But, as they were women seconds, they had a wise intuition. Out of hateful aspirations they evolved a humane duel discovery.

The duel was, therefore, cinematographed. You shall learn why.

* * *

The ferocious, bloody details that must follow are plain facts.

It was the first duel of ladies ever fought in Paris, and it jarred the gentlemen who "go out" elegantly—and come back with a mere scratch sought and given in the humane "thrust of Jacob." Also, Mlle de Namias's provocation was well known in Paris-Brilliant.

Mlle de Namias, engaged to the Vicomte, feared all women but her dearest friend, the tender blonde d'Azala. De Namias, erect and proud brunette of Spain, would shake her blue-black tresses mournfully with somber Moorish premonitions.

"Dear Toine," she would say to pink and gold d'Azala, "I know that I shall lose him; he is so strong, beautiful and brave, they'll steal him; but you'll help me watch, Toine. We must watch those wicked women!"

And the blonde d'Azala would answer:

"Which of them can compare with my Nam? Shake off such thoughts, The Vicomte has eyes but for you. The others don't exist. He loves you passionately."

And the sleek and satiny d'Azala would soothe her, saying:

"He adores you. Never did I see such love!"

* * *

A month passed.

De Namias, watching all those women, did not watch her friend.

One day, in a lovers' quarrel, the Vicomte politely broke off the engagement.

That afternoon he showed up at the Auteuil races—with Mlle Antoinette d'Azala, blushing, blooming, with the light of an unholy triumph dancing in her blue eyes.

When they passed de Namias—come to find the faithless one and make up with him—Toine stopped her escort on

pretext of studying the race card. They stood, gaily flirting, close beside de Namias.

Kind friends joined them, bubbling with amusement. There was rippling laughter, light congratulations; and de Namias, proud soul, had just strength to stroll proudly off—alone.

* * *

Regularly, it would have ended here; but there is a lurking devil in a certain type of tender, gentle blondes.

De Namias would drive in the Acacias beneath the Armenonville trees. The Vicomte and d'Azala would show up at a table quite close to them, gay, devoted, full of laughing secrets.

De Namias was asked to a tea at "The Flowers." The Vicomte and d'Azala would be there, close beside them, billing, cooing.

De Namias would drive in the Acacias at 6. The Vicomte and d'Azala would overtake her, fall behind her in the brilliant carriage throng, all caressly, all negligently.

It got on the nerves of the passionate young Spaniard. One day, as they laughed behind her at the Dog Show, he turned swiftly in the throng of elegantes and pasted such a stinging slap on the cheek of the sleek d'Azala that the noise of it started the bored animals to bark with delight!

* * *

What can we know of the hearts of women?

Judging by the hearts of men, Antoinette d'Azala loved the Vicomte truly; and her heart burned always, as did Harry Thaw's, in an understandable though antedating jealousy, not calmed by possession or assuaged by any triumph—whence we understand with ease her hateful provocations and her joyously agreeing to "call out" de Namias when two of her friends called to talk of the slapping.

"Let it be a real fight; that is all I stipulate!" she laughed with bitterness. But the hate of de Namias was stronger.

"I want to see her die—again, often! —when it's over!" hissed the Spaniard, and unfolded her plan that the duel be cinematographed. You know the answer of the blonde Parisienne.

"Don't you see it means that they intend to kill?" exclaimed Monsieur del Prat. "I'll bet both of those women have a secret idea to give a swift, vicious thrust before the word 'Go!' is given—a surprise thrust, in the moment of preliminaries."

At this the lady seconds had their beam of inspiration.

"Wait," they said. "We must have the duel cinematographed. Dont resign its directorship! Let us accept their sinister idea. But when we get upon the field, when all is ready to begin, and the cinematograph is pointed at them—we'll say:

"'De Namias—d'Azala! Be very circumspect! No attempts at surprise. No risking of the slightest foul! The cinematograph will record every movement!'"

"Sacristi!" exclaimed del Prat. "You have hit on a new idea for duels, and every duel director in the future will rise up and call you blessed! Not only will he have a witness to his own correctness in directing, but all kinds of duellists will hold themselves mighty proper when they know that all their swordplay, to the slightest detail, can be moving-pictured, as slow as desired, when the duel itself is all passed and over!"

* * *

The first duel between women ever fought in Paris happened, thus, to be the first one cinematographed against fouls and all minor incorrectness.

You understand, the moving pictures are not shown to the public. Four views, taken from the long rolls, are being published in Parisian weeklies. Two are here presented. With this their publicity must end. Two rolls have been developed for the principals, and one for del Prat, the director of the combat.

"A human document?" he says. "A document of tiger-cats! If men fought like that, duels would have to cease!"

* * *

The place was the Ville d'Avray villa garden of de Namias.

The arms were regulation duelling swords, you understand, for thrusting only.

Downstairs in the garden, dressed and ready, the proud Spanish girl explained things to the doctor and director of the combat.

While the cinematograph was buzzing, two rounds were fought in the approved "style of Jacob," both the ladies being fencers.

The cinematograph was buzzing in the third round.

Blondinette had been retreating, jabbing one, two, three.

De Namias, smiling enigmatically, forced her backward, backward, till the blonde was just between the two flower beds.

"Here's the spot!" De Namias hissed. "Here's where you fall!'

But while she spoke the blonde laughed hatefully, and, changing all her tactics, made a sudden, reckless lunge at the heart of the Spaniard.

It was over in a moment.

LENGTH, 910 FEET

KALEM CO., Inc., NEW YORK CITY

LOOK WHO'S HERE.

M. Campbell, the widely known moving picture mechanic who has shown Eastern trade what a real mechanic is, has gone into the business. The National Moving Picture Supply, at 123 Fourth Avenue, New York, is now ready to supply the trade with anything in moving picture apparatus or repair work. The concern has installed the most expensive and up-to-date machines.

Latest Productions of All Film Makers.

PATHÉ.

The Perjurer	705 ft.
Jealous Fiancé	557 ft.
Cumbersome Baby	639 ft.
The Candidate	508 ft.
The Blackmailer	426 ft.
Husband Wanted	410 ft.
On Bad Terms with the Janitor,	524 ft.
The Dreyfus Affair	1,213 ft.
Interrupted Romance	419 ft.
Busy Fiancé	308 ft.
The Spectre	508 ft.
Native Life in Soudan	459 ft.
The Country of the "Bogoudens"	360 ft.
For the Sake of a Crown	852 ft.
Troublesome Theft	508 ft.
Mysterious Flames	311 ft.
Mr. Boozer Gets a Fright	328 ft.
Magnetic Removal	672 ft.
Our Dog Friends	328 ft.
Nocturnal Thieves	524 ft.
The Fat Baby	328 ft.
Walks in Soudan	344 ft.
Lovers' Ill Luck	278 ft.
The New Maid	721 ft.
Ruffians Thrashed	164 ft.
Astrakhan Fisheries	295 ft.
Peculiar People	393 ft.
Grandfather's Pills	541 ft.
Double Suicide	590 ft.
Victim of his Honesty	360 ft.
Unlucky Artist	442 ft.
Poor Pussy	459 ft.
Beatrice Cenci	770 ft.
Tracked by the Police Dog	328 ft.
Messenger's Mistake	328 ft.
Joyous Surprise	606 ft.
The Ragpicker's Daughter	738 ft.
Drama in the Tyrol	623 ft.
Misadventures of a Sheriff	508 ft.
Music and Poetry	377 ft.
Dynamite Duel	442 ft.
A Tiresome Play	426 ft.
Brazil.—The Cascades	213 ft.
Don Juan	1,082 ft.
Arabian Dagger	459 ft.
Justice of the Redskin	557 ft.
Fire! Fire!	541 ft.

EDISON.

The Boston Tea Party	850 ft.
Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	650 ft.
Honesty is the Best Policy	640 ft.
The Blue and the Grey	1,000 ft.
Skinny's Finish	605 ft.
The Painter's Revenge	745 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1,000 ft.

LUBIN.

A Western Romance	990 ft.
Held for Ransom	815 ft.
Outwitted by His Wife	735 ft.
Student's Prank	580 ft.
Philadelphia, the Cradle of Liberty	305 ft.
Romance of a Gypsy Camp	725 ft.
The Old Maid's Parrot	250 ft.
Outwitted by His Wife	750 ft.
The New Maid	275 ft.
An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.

VITAGRAPH

The Guilty Conscience	400 ft.
John's New Suit	510 ft.
Get Me a Stepladder	185 ft.
Twixt Love and Duty	620 ft.
A Tragedy of Japan	515 ft.
Mother-in-Law and the Artist's Model	378 ft.
A Rustic Heroine; or, In the Days of King George	630 ft.
The Chorus Girl	190 ft.
Avenged	520 ft.
Leap Year Proposals of an Old Maid	425 ft.
The Story the Boots Told	600 ft.
The Patriot	338 ft.
The Reprieve	440 ft.
A Bachelor's Baby	430 ft.
The Selfish Man	407 ft.
The Determined Lovers	500 ft.
Circumstantial Evidence	460 ft.
When Casey Joined the Lodge	335 ft.

KALEM CO.

The Girl Nihilist	910 ft.
Held by Bandits	885 ft.
Lady Audley's Secret	
Soldier in Philippines	835 ft.
Man Hunt	815 ft.
Dolly, the Circus Queen	900 ft.
Fleet Pictures	**1,000 ft.**

SELIG POLYSCOPE CO.

An Indian's Gratitude	990 ft.
The Tale of Two Cities	
Spirit of '76	
The Shadow of the Law	900 ft.
East Lynne	1,025 ft.
Damon and Pythias	2,000 ft.
Not Yet but Soon	175 ft.
In the Nick of Time	775 ft.
The Fighting Parson	710 ft.
The Multnomah Falls	160 ft.
The Hidden Hand	1,025 ft.
Troubles of a New Drug Clerk	465 ft.
The Blue Bonnet	**925 ft.**
Rip Van Winkle	**1,000 ft.**

WILLIAMS, BROWN & EARLE.

The Faithless Friend	**525 ft.**
The Man and His Bottle	**350 ft.**
The Boarder Got the Haddock	**310 ft.**
Tricky Twins	**265 ft.**
Painless Extraction	**225 ft.**

ESSANAY CO.

The Directoire Gown	500 ft.
The Checker Fiends	500 ft.
In the Hands of the Enemy	1,000 ft.
The Little Mad-Cap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.
I Can't Read English	450 ft.
The Gentle Sex	750 ft.
An Animated Doll	750 ft
Peck's Bad Boy	1,000 ft.

MÉLIES.

The Mishaps of the New York-Paris Auto Race	975 ft.
The Broken Violin	
No Trifling with Love	900 ft.
A Pageant. Dedication Festival, Boston Normal School	975 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bear	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.

AWFUL, MABEL!

Every member of the Third Baptist Church, Broad and Ritner streets, of which Rev. Groves W. Drew is pastor, is very angry and indignant over the installation of a moving picture and vaudeville show in an adjacent building, formerly known as the Wharton South Broad street Presbyterian Church, and everything possible will be done by the congregation to rid themselves of their undesirable neighbor. On the other hand, the operators of the amusement establishment say that they are determined to do business regardless of what steps are taken by those opposed to it.

At a concert rehearsal held in the church the matter was discussed by those present, and it was announced by Deacon Harry Glading that a meeting of the deacons will probably be called for Friday night next, at which steps will be considered to block the progress of the show.

Miss Violet Ivers, of No. 1812 Ritner street, the church organist, is very much wrought up over what she deems an intrusion, and said:—

"I think it is terrible. It will be very detrimental to Christian Endeavor and prayer meetings and to the rehearsals. A meeting of the deacons will very likely be called soon to confer on what they can do. The windows facing the edifice will have to be boarded up unless the picture show performances are discontinued."

Morris Lake, William McBride and Thomas Doyle are at the head of the theatre. The latter said this morning that as long as business continued prosperous he would not relinquish his rights to operate the amusement hall, as he has complied with the law in every respect and the moving pictures were neither immoral or harmful. He also declared that he had paid quite a sum of money for the rental of the building and in addition had spent other money for repairs and equipment and no matter what action is taken by the church he will continue to operate the show.

The Third Baptist Church was founded in 1809 and rebuilt in 1896. The deacons of the church are Alexander J. Gibb, George W. Rogers, Charles Oakes, Harry Glading, William Young, William B. Drew and Lewis S. Gibson. At present the pastor is in Ocean Grove, N. J., but he is expected at the Friday night meeting.

The building, which has been turned into an amusement hall, was until two months ago occupied by the members of the John Evans Memorial Presbyterian Church, which is now located at Broad and West Moyamensing avenue.

The affair has caused considerable comment among people residing in that section of the city and has split the community into factions, some siding with the church and others championing the rights of the moving picture establishment.

ACTOLOGUE.

The National Film Co.'s latest venture, the "ACTOLOGUE," is meeting with great success. One company opened at Cleveland, June 29th, presenting "Monte Cristo" and "College Chums." From Cleveland this company goes to the Great Southern at Columbus where they remain a week and from there to the Opera House at Ludington, Michigan, for a week's engagement. The No. 2 company presenting "The Gentleman Burglar" and "A Lord for a Day" opens at Cleveland July 1st for the remainder of the week and then comes to the Lafayette at Detroit. The third company, presenting "East Lynne" and the "Curious Mr. Curio" opens at Columbus July 6th.

The "ACTOLOGUE" Company which is controlled by The National Film Co. of Detroit and the Lake Shore Film & Supply Co. of Cleveland, will play at all of the houses controlled by Caille & Kundsky in the following cities: Detroit, Toledo, Columbus, Dayton, Springfield, Battle Creek and Indianapolis. Contracts are also in force for five more companies to play the smaller towns. Fifty acting people are under contract for the various companies.

TRAVELLER'S TALK.

The following remarks on moving pictures growth come from a travelling man, who has been in almost every city in the country.

"The moving picture shows are in every country on the face of the globe, and just think! An American was the discoverer of this kind of amusement. I think it was in Chicago that I witnessed the first moving picture show. You are perhaps aware that everything new has its introductory performance in

MR. NICKELODEON, MGR.:—There is one sure way to get your vacation, that is, keep on using a cheap **FILM SERVICE** and it won't be long before you will not need any. We give the best SERVICE TO ALL at ALL TIMES—*Why not you?*—All makes of machines and machinery parts can be shipped at a moment's notice.

O. T. CRAWFORD FILM EXCHANGE CO.

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ESTABLISHED 1894. (Opposite Adams House)

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in stock and can ship your order in twenty-four hours.

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(Members of the Film Service Association)

NORFOLK, Va.

21 Essex Building

CINCINNATI, O

140-142 W. 5th Street

that great city, and I was so favorably impressed with it, that I never miss seeing one wherever I visit.

"They are a source of a great deal of pleasure to the poor man, as well as an amusement to the man of means. Now just look what it means to the working man and his family, especially on a Saturday night, when he can give his little family an entertainment for a trifling sum. And again there are some of the pictures now being exhibited at some of the nickelodeons, as they are called, that are not only very pretty to witness, but there is a great deal of knowledge gained from seeing them.

"The fellow who invented the moving pictures gave to the generation something which will be popular long after some of the inventions of later year have passed into oblivion. I have seen all of the nickel shows in Huntington and am highly pleased. Yes, sir, they are a great innovation over the old magic lantern shows."

Don't get stung any longer. Go where you get the goods. Repairing guaranteed; Powers and Edison machines always in stock, carbons, condensers, lenses and all accessories.

National Moving Picture Supply

Phone, 768 Stuyvesant

M. CAMPBELL

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Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

FILMS! FILMS! FILMS!

Wanted good second-hand films, song slides, etc., must be in best of condition. Please send full particulars, also names of subjects, number of feet, etc.

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EXPERT M. P. mechanic, 10 years experience, open for position as manager of circuit of theatres or of film rental agency; best references furnished. Address, DIXON, c. o. *Views and Films Index.*

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

GOODFELLOW CLOSES UP.

The Goodfellow Mfg. Co., of Detroit, Mich., the proprietor of which is Willard H. Goodfellow, has suspended operations. The concern was an independent one, making films witnout an Edison license. The energetic head, Mr. Goodfellow, began in the rental business some few years ago as The Detroit Film Exchange, and by hard work and exercise of tact made quite a sum of money. He soon opened branch offices, and these were paying well when he determined to manufacture film. He opened a plant in Detroit about nine months ago, and in order to aid the publicity end of this business also published a semi-monthly paper called "The Exhibit." He was excluded, however, when the Edison Company issued its licenses; but he fought bravely for a while. It seems that he has been unable to continue; hence the suspension, much to the regret of all of Mr. Goodfellow's friends, whose admiration he must surely hold for his energy and enterprise.

LENGTH, 910 FEET

KALEM CO., Inc., NEW YORK CITY

Latest Films of All Makers

The latest film by Pathé Frères is entitled "THE ACCUSER." An elderly man is seen standing on a balcony of a hotel when his neighbor from the next apartment steps out and in a short time they are in conversation. The elderly gentleman is soon invited in by the stranger, who presents him to his daughter, a very beautiful girl. She makes such an impression on the old man that he vows he will win her, although his age seems against him. While his host steps out of the room the amorous old bachelor makes advances to the young lady, but she quickly repels him. He is not discouraged, however, and soon becomes a source of great annoyance. One day when she leaves the house to stroll down the street he follows and makes love to her against her will. Infuriated at his effrontery she strikes him and turns back, vowing vengeance. That night the ungrateful wretch is being entertained by the girl's father at luncheon and, when the latter is not observing him, he pours poison in his coffee. In a short time all is over with the kind parent, and after he is laid away and the girl has no one to protect her, the miscreant comes to her and tries to persuade her again to marry him. A struggle ensues, but she finally frees herself from his grasp and hurries to the cemetery where, exhausted, she falls in the snow. He vows vengance on her for the way she spurned his love and writes a letter to the chief of police telling him to perform an autopsy on the body of the father, as he was poisoned by his daughter. They hurry to the house and are investigating when her dead body is born in by some officers who found her frozen to death at the cemetery gate. The villain looks on her lifeless form and is struck with remorse and, going to his room, is deep in thought when the ghosts of father and daughter appear to him. The specter hands him a gun, ordering him to use it to end his miserable existence, which he does, and we see him drop a corpse on the floor, a victim of his own hand, while the couple peacefully disappear.

Pathé's "JEALOUS FIANCE" shows a party of wealthy young people leaving their mansion for a stroll through the woods. When they reach a remote spot they are confronted by a band of highwaymen, who halt them and at the point of a gun strip them of all their valuables, and are about to make away with their precious burden when the bandit king appears. He, being a noble, though rough fellow, is moved by the women's entreaties, and compels his companions to return their booty to the owners. He then puts his horses at their disposal and accompanies them back to their home to see that no evil befalls them. There is method in his courtesy however, for he has become infatuated with one of the young women, and before he leaves tells her of his love. Her fiancé, noticing the attention showered on his sweetheart, becomes insanely jealous and slams the gate in the bandit's face. The road agent determined that he will see the girl again, steals around and scales the wall, and is fortunate enough to find her alone. They are in serious conversation when the fiancé discovers them, and for revenge writes a letter to the chief of police, informing him of the highwaymen's rendezvous. The young lady learning his intentions, hastens to the camp and informs the bandits of their peril. Several of them disguise themselves as police officers and go forth and meet the jealous lover, who is ready to direct them to the spot. They lure him to the camp and for revenge bind him and leave him to his fate while they escape, taking his lady love with them. When the real "guardians of the Peace" arrive they immediately place the unfortunate lover under arrest thinking him to be one of the band of highwaymen.

"UNSUCCESSFUL FLIRTS," by Pathé Frères. Two young ladies and their colored page are seen in a store at the soda fountain enjoying some refreshments when a couple of men enter and try to flirt, but the ladies make a hasty exit, leaving the flirts to imbibe in their sodas which seem to be well mixed with firewater, for in a short time both fellows are under the influence and are lying on the floor sleeping off the effects. In a dream one of them sees the girls going through the park feeding the swans and as they come up the girls seek other quarters. The fellows call the little page and give him their cards and follow the ladies to a café, where they are partaking of some lunch. They receive the cards and just as the men come up the ladies disappear into space. We next see the mashers following them through the woods and the same incident takes place, and again when the girls are seated on the lawn, they disappear and in their place are seen three dolls. Finally, the men come upon them as they are about to drive off in a carriage and as the mashers climb into the rig the girls again disappear, leaving the fellows alone. The last picture shows the flirts making love to two women on a bench in a park, and they, too, disappear. Waking up they order more drink and when refused they break up the furnishing and are promptly ejected.

In "THE PERJURER," by Pathé Frères, a young artist from the city is seen walking along the road on his way to an inn in the mountains, where he is going to stay while sojourning in the country, studying and painting from nature. We see him arrive at the tavern and proceed to make himself thoroughly at home for some time to come. The daughter of the proprietor, a very beautiful girl, is immediately impressed with the looks of the young artist and in her simple way attends to all his wants, and he, in return, shows her that he has a strong liking for her, but she, in her innocence, is deeply in love with him. One day, after returning from a trip up in the mountains where he meets the girl and makes ardent love to her, he receives a letter from his mother begging him to return home immediately. Seized with the impulse that he must go to his native land, he makes ready and is soon starting on his homeward journey never thinking of the girl whom he has sworn to love and protect. We next see the poor girl when she picks up the letter and, realizing that her lover has proven false to her, she starts immediately to overtake him, arriving at the station just as the train bearing her false lover is pulling out. In her despair she feels that she has nothing more to live for and, joining a band of Gypsies, is soon a child of the highway, while he, happily and triumphantly, returns to his luxurious home, never giving her a thought. Her life in the Gypsy camp is not a bed of roses and she is compelled to do her share of work for the mountebanks, in the form of tight-rop

walker. One day she is giving a performance on a public square when she recognizes her old lover in the crowd, and she is so overcome with joy at finding her long-lost love that she swoons, but is soon revived. That night we see her escaping from the Gypsies and making her way to the home of her deserter. She is closely followed by one of the wanderers who waits until she is in the fond embrace of her old wooer, when he attacks them. There is a scuffle heween the two men and in her desire to save her lover she plunges a knife into the Gypsy's back and as he is falling she is once more in the fond embrace of the man who caused her so much sorrow. Her happiness is short lived, for the bandit regains his strength long enough to sink a steel blade into her heart and we see the girl peacefully pass away in the arms of her first and only love.

Pathé Frères: "CUMBERSOME BABY." A young couple, whose baby is in the country, send a letter to its nurse telling her to bring it home. She starts out and arrives in the city safely, but being tired, lays the baby on a bench in a park, and while he turns her back, a mischievous boy takes the youngster and carries it down the street and leaves it with the grocer. The latter does not know what to do with it and hands it over to the first woman that comes along. She being very fond of children, takes it home, but her mother will not have it, so throws it out of the window into the basket of a refuse gatherer, who happens to be passing. He, unconscious of his burden, dumps it into an ash can. A janitor finds it and starts down the street to find the owner and, not being successful, throws it into a passing carriage. The occupant being a man, is not elated over the present, and he turns it over to a waiter in a café, who in turn takes it and places it in a railroad train beside an old soldier who is taking a nap. When he awakens and finds the unfortunate child he throws it out of the window of the fast-moving train. It lands none the worse for its experience beside the track and is picked up by the flagman, who hastens to get rid of it by throwing it in the sewer. A man is fishing at the outlet and is amazed to see the baby float down with the current. He takes it and puts it in the hasket of a girl who is washing clothes on the bank of the stream. In the meantime the nurse is looking all over for the child and beats every one that she comes in contact with in her wild excitement. Finally she goes to the parents and when she tells them of her misfortune they are on the verge of desperation, when in walks the laundress with their clothes, and when she uncovers the basket they find the child snugged up and all are happy at the good fortune of having the little one returned after all worry caused by the nurse's carelessness.

In "NOISY NEIGHBORS," by Pathé Frères, a young man is seen entering his room and from the weary expression on his worn face one could not doubt that he is just returning from one grand night with the boys, and is in no condition to be annoyed or disturbed. After administering to his wants in the form of headache tablets he goes to lie down for a while and sleep the effects of the previous night off. In a room directly over him are a number of people conducting a rehearsal. They sing and dance and make as much noise as possible for civilized people. The poor fellow is nearly frantic and tosses around in bed until at last he seizes a chair and knocks on the ceiling. As soon as the neighbors realize that they are annoying some one they take on new vim and move all the furniture out of the room and start to dance and jig over the man's head until he is wild with indignation. Finally they get so strenuous in their efforts to annoy him that they break through the floor and come down into the fellow's room with a crash, and he has the satisfaction of giving them all a good drubbing as they lay in a heap on the floor.

"LATEST STYLE AIRSHIP," is also by Pathé Frères. In this picture we see the possibility of aerial navigation on a very simple scale. A messenger boy starts out on a bicycle with a load of paper boxes on his back. He rides along for some time without any eventful thing happening until he collides with a delivery cart, upsetting everything all over the street and causing no end of excitement. He gathers up his fragments and is soon on his way again. Some of the boxes loose their covers and when the wind gets a sweep at them they serve as an aeroplane and away he goes up in the air, still seated on the bicycle. We see him traveling at a great rate of speed over the house tops, and his feet twirling the wheels and keeping up the velocity. Finally he drops on a roof and knocks over the chimney on the heads of the pursuing crowd. He climbs down a pole to the street and is carried like a wonderful hero on the shoulders of one of the spectators, who appreciates his share in the advancement of aerial navigation.

"THE CANDIDATE," by Pathé Frères. The life of a politician is no balmy dream in a bed of roses and this picture goes a long way toward showing us the vicissitudes of a man trying, by being a good fellow, to gain public favor and get elected to office. He leaves his home attired like a fashion plate and goes to address a meeting. Arriving at the hall he puts the opposing candidate to rout with his eloquence, and gets the promise of hearty co-operation from all the voters present. Next we see him going along the street spreading his literature, and electioneering in the pouring rain. As he stands talking to a gang of laborers a man backs up a cart and dumps a load of dirt over him; undaunted, he goes on and helps the man paste his bills on a fence. His rival's literature is then pasted over his by another man and in the ensuing argument he has a can of paste poured over him. Next he is canvassing a crowd of coal heavers when a bag of coal dust is aimed at him. By this time he is in a terrible dilapidated condition and when he returns home his wife, horrified at his condition, compels him to make a quick change before she will go near him. The next picture shows our hero on election night, when he is reported to be elected, and all his friends clamor in to congratulate him. He supplies them with all the champagne in the house, and they are having a merry time at his expense when in rushes a messenger bearing the news that a mistake was made in the count and that he is defeated. The crowd soon turn their backs on him and retire, leaving him alone with his infuriated wife, who gives him a good beating for satisfaction.

Pathé Frères': "PROF. BRIC-A-BRAC'S INVENTIONS." Mr. Bric-a-Brac is a wonderful inventor and has just completed a magnet which attracts everything with which it comes in contact. We see him saunter out into the street and the first thing he meets is a nurse maid in a fight with a man. He keeps his distance and turns one of the cranks on the magnet and mixes them up in a free-for-all fight. Then he goes to a café, where some men are at a game of cards, and when he starts the machine they whirl around in a circle and scramble in all directions. Next he mixes up three women and a masher and leaves them in a heap on the street. Finally, he goes to his home and draws himself through the window, and when he looks out he recognizes a friend passing and draws him up with the aid of his magnet. He then supplies the friend with one, and they start out on another tour and turn everything and everybody topsy-turvy before they get back. On reaching his room once more something goes wrong wih the machine and it turns everything in the place upside down, throwing him on the floor, and piling the furniture on top of him. He releases himself and readjusts the machine and gives up exhausted from the strenuous life.

"STOCKHOLM," by Pathé Frères. In this picture we are taken for a trip through the beautiful city of Stockholm, and it is extremely interesting to see the thrift and commercialism of the people. The first picture is the ascending to the Belvedere, where an excellent bird's-eye view of the city is obtainable. We see the harbor with the boats busily plying about and the wharfs where they are engaged in shipping large quantities of merchandise; also, we see a railroad yard and a jack-knife bridge in operation. Finally, we are taken for a trip on the top of a tram car through the principal business streets and it is interesting to see the hustle of the people and everything is as modern as in our own country.

"THE GUILTY CONSCIENCE" is one of the latest films by the Vitagraph Company of America. It opens with an exterior view of a 10-cent vaudeville and moving picture theatre. People are buying tickets and passing in. A poorly clad little girl appears at the box office, counts out some coins and passes them up to the ticket-seller. He indicates that the price of admission is 10 cents. The little child is short a few pennies, takes the money returned to her and walks away disappointed. Nearby is a newsstand, an old man selling papers and throwing the pennies in a pile as he does so. After each sale he walks a few yards away. The child discovering this, is tempted to steal enough to gain admission to the show. As the old man's back is turned, she grabs the pennies, goes to the box office, gets her ticket and passes inside.

In the theatre a vaudeville turn is on. The actors finish and bow off and the sheet is lowered for the moving pictures. The title is "Caught" and shows a woman teaching the child to shop-lift. After considerable practice the little girl is thought to be sufficiently adept and the woman takes her to a department store. The clerk is engaged in conversation, while the little girl takes an article and slips it to her older confederate. They move away without making a purchase to another counter where the child appropriates a silver link bag. Another customer comes, and while waiting on her the clerk misses the stolen article. The store detective is called, makes notes of the case and departs. The pawn-shops are notified and when the youthful shoplifter enters to pawn the hand-bag she is arrested and taken away by an officer. As the picture is finished, the lesson taught so impresses our little girl that she rushes out, resolved to return the pennies to the old man at the earliest possible moment. She tries to get work at an employment agency but is laughed away. She makes other attempts with similar results and finally comes upon two lovers who have had a quarrel. Neither one will make the first overture towards reconciliation. The young man writes a note and uses the child as a messenger to his sweetheart. An answer is given back and the couple are soon the best of friends again. Each give the little girl a coin and she hurries away to the newsstand, returns the two pennies to the old man to whom she explains the whole transaction. The newsdealer lifts her up and kisses her, buys her a ticket and sends her inside to see another show. A picture with a strong moral.

"TWIXT LOVE AND DUTY" is also by the Vitagraph Company of America. In a nicely furnished room a good looking couple, whom we will call for convenience sake, Jack and Eleanor, are discovered in a pretty loving scene. He proposes marriage, is accepted and their engagement announced. At Eleanor's home her mother is receiving. Among the guests are Jack and another gentleman, both talking to Eleanor. Jack is called aside and the other man immediately engages in a decided flirtation with Eleanor. Jack watches this uneasily, motions for her to come to him. She refuses, and flirts all the more to tease him. He takes it most seriously, however, and again calls to her so peremptorily that she excuses herself and goes over to him. Jack remonstrates, but she answers so flippantly that a heated quarrel occurs; she returns her engagement ring and they part. Jack returns to his apartment, flings himself in a chair and gives way to his grief. Presently an idea strikes him and he determines to leave for the West. He leaves home, arrives at his destination and is soon a typical ranchman. We find him in a saloon and eating house of the settlement entering, while several men are about eating and drinking. A little Indian maid is the waitress and is greatly infatuated with Jack. The feeling is not reciprocated for Jack has not forgotten his Eastern sweetheart. A poker game is started and one of the men is observed cheating. The first offense passes unnoticed but when the man is seen to take another card from his pocket, Jack accuses him. The gambler draws his gun, fires point blank at Jack, when the little Indian girl, who has crept to his side, throws herself in our hero's breast and receives the bullet intended for him. The assailant makes his escape during the commotion. Jack takes the wounded Indian girl to his own cabin, summons a doctor, who, after an examination, shakes his head dubiously to Jack's eager questions. A lapse of two months finds the girl still at the cabin, but much improved. Jack asks that for appearance sake she leave the cabin as soon as her strength will permit. She sobs, falls on her knees and begs to be allowed to stay. He remembers her service to him and finds it impossible to refuse. Two years later we find Eleanor seated at home looking very sad holding Jack's photograph in her hand. She meditates a while, then has a sudden idea, she tells her mother that she is going to join her Jack. The parent remonstrates, but the girl is determined and starts on her long journey. Returning to Jack, he is seen alone in his cabin, smoking, looking into the fire, evidently indulging in day dreams. A knock at the door arouses him; he answers it and starts back as from a blow, when he sees Eleanor. In an instant they are clasped in each other's arms, both supremely happy, but when she explains to him that she has come to stay he suddenly remembers and tells her that it is impossible. She is bewildered and asks why. He goes to a bunk, draws back the curtain, disclosing a sleeping infant. He explains that the mother has just gone out. Eleanor, dazed and disappointed, realizes that she must go. They exchange one heartbroken, farewell kiss, look steadily at each other and part forever.

In "GET ME A STEPLADDER," by the Vitagraph Company of America, a gentleman and his wife are hanging a picture in the parlor. He stands on the seat of a chair, finds that he cannot reach high enough, so steps carefully on the back of same, reaches up and places a hook on the moulding. The chair tips, falls over, leaving the man hanging on the moulding.

He yells to his wife to bring the stepladder. She rushes out of the room and into the kitchen, where the cook is standing on the ladder, cleaning. In her excitement, the wife grabs the stepladder, knocks the cook to the floor, upsetting the table and strewing flour and the various utensils to all parts of the room. As is always the case the more haste the less speed, the wife in passing through the hallway, knocks over a pedestal, then falls all over the ladder herself. She finally reaches the library, rushes in, gets the stepladder tangled up with the curtains, portieres, etc. The bric-a-brac gets knocked over and smashed. At last the parlor is reached where hubby is still clinging to the moulding, kicking his feet. The exhausted wife rushes in with the ladder, but just as she reaches her husband he loses his grip, falls and knocks over his wife, ladder and everything else in sight.

"JOHN'S NEW SUIT," or "WHY HE DIDN'T GO TO CHURCH" is another new film by the Vitagraph Company of America. John, a mechanic, is finishing dressing for church, has a loud looking suit, light Prince Albert coat, fancy vest, white spats and very high collar. Fully attired, John enters the dining room where his mother is serving breakfast. His wife and little girl are already eating. They look up and praise him for his fine appearance. John sits down and reads the paper, drinking his coffee at the same time, with the result that he spills coffee on his vest and shirt. His wife and mother try to clean with towels but without success and John goes back to his bedroom, removes the vest, puts on a puff tie to hide the soiled shirt and is ready once more for church. The family start, when the mother discovers a large grease spot on her boy's coat. The wife and daughter start, leaving the unfortunate man to clean his coat. A bottle of naphtha is brought out and as his mother commences cleaning, John lights his pipe and accidentally drops the match on the coat, starting a blaze and spoiling his coat. He rushes upstairs, puts on another coat and derby hat and again starts for church. He rushes out of the house, is running down the steps when a scrub-woman throws a pail of dirty water on the new trousers. The unlucky man goes back to his bedroom, puts on an old pair of trousers and once more starts. This time, instead of rushing out, John's head looks cautiously around the side of the door, then emerges by installments. The coast is clear, he lights his pipe and runs off. He sights his wife and child ahead and finally catches up with them. They stand aghast at his appearance and tell him to walk behind as they are ashamed of him. He explains the case to them and his wife insists that he stop smoking. He apologizes, puts the pipe in his pocket and walks on. Presently smoke is seen issuing from his coat-tail. Arriving at the church, people are entering, his wife and daughter leading, John in the rear with the smoke fairly pouring from his coat. A little girl calls their attention to it, John looks down, dances wildly around, then rushes off, pursued by his wife and other members of the church. He dashes along the street, runs into a couple of street cleaners, knocking them over. The pursuers catch up, throw pails of water over him and finally douse him in a watering trough. He scrambles out, dripping wet, the street cleaners dump him into their cart and wheel him away. He eventually reaches home, enters wet and forlorn. His mother tries to console him, but John wants no sympathy. He goes to his room, returns dressed in his old overalls and undershirt and throws his new togs to the street-cleaners. A great comedy.

An odd, spectacular film is that now coming out from the Méliès studios, entitled "MISHAPS OF THE NEW YORK-PARIS AUTO RACE." First the start is shown at Times Square, where a dense crowd, held back by policemen, is eagerly waiting to see the start of the race. Suddenly there is great bustling—for the first automobile is coming. At first, the De Dion driven by Bourcier-Saint-Chaffray enters, and is cheered by the multitude. Then a succession of competitors follow, one after the other in increasing ridiculousness of get-up. There is attached to the last car a portable kitchen. The chef is busily getting breakfast when a negro enters and makes an effort to taste some of the food. Enraged at this interference, the cook pours the contents of a sauce-pan upon the darkey's head, much to the delight of the spectators. Day and night the cars keep up the race without resting. They reach the Rockies and now may be seen traversing a narrow road along the edge of a high precipice. A frail bridge spans a deep ravine at the bottom of which a torrent is boiling. The De Dion, in the lead, goes over safely and quickly on account of its lightness, and disappears in the darkness. Now the heavy limousine goes on the bridge, but, alas, it is too heavy a load; and down falls the structure carrying with it the auto to the abysmal depths below. The other cars are moving so fast that they cannot stop; they tumble too into the seething stream underneath. The De Dion has continued its course without bothering about its competitors. I has crossed the mountains safely and has reached some plains in California where it is surprised by a band of savages. At the same moment, there is a most unfortunate breakdown. The travellers are seized by the redskins and are about to be scalped by them when one of the party conceives a clever idea. He explains to them that he has a fine liquor which produces wonderful effects upon the human system; and he offers to them the gasolene. The chief first takes a can and drinks of it; then the others immediately follow his example. And presently all are sleeping on the ground. Free once more, the automobilists go to their machine, but, without any gasolene, it is impossible to go farther. They take the showy strings of feathers with which the Indians had adorned their heads, rig them into sails, and, thus, with the aid of a little wind, set their car in motion. Dragged by a horse they succeed in reaching a mining camp in Alaska. Everybody is hard at work, and nuggets and gold dust are being piled up in heaps. This is nothing! One of the miners leads the travellers into a grotto where bars of gold are being stacked. There they can hardly believe their eyes, for nuggets and veins of gold are dotted and scattered over the rocks. With delight they accept a present of two boxes of gold dust. But to get out of this fabulous country is a question when their horse has disappeared and the engine is useless. Somebody offers to them a pack of dogs which have been trained to pull sledges. They accept. The dogs are harnessed to the auto. The miners give a vigorous push, and on goes the machine toward the end of its journey. The car advances slowly over the hummocks of ice which are to be seen everywhere, and the dogs are exhausted from the fatigue at drawing the machine. The racers realize that they cannot go much farther. Suddenly a heavy crackling is heard, the ice breaks; the car sways and disappears under the floes. Some icebergs collide, overturn, fall upon one another, and then the Arctic Ocean becomes as calm and as gloomy as usual. (This scene is impressively realistic. Some clever technical illusions have for the first time been introduced.) The auto slowly descends to the bottom of the ocean where an enormous whale who is very hungry swallows them for his breakfast. Through a large opening in the ice, the whale comes up to take a breath of air. It seizes the opportunity to disgorge the undigested food it had carelessly swallowed. So by means of a powerful blow it sends into the air the auto and its occupants. The whale then takes a swim through the waves. The bold travellers land upon the country with a dull thud, and immediately they perceive a group of bears. They leap for their guns, but great is their astonishment when they see the bears make signals of frienship; thanks to the skins in which they are clothed, these bears take the men for their own kind. After a most cordial series of handshaking, there is conversation about things in general. Some of the bears even pay court to one of the ladies of the party. All are so engaged that they almost fail to observe the passage of the balloon, "Patrie," which is being driven through the air by a strong wind. Upon seeing the airship, they immediately think of a means of utilising it to get back to civilization. After a hard chase, they catch hold of one of the cords dangling from the car, fasten it to the auto, and are soon in motion again. The travellers spin merrily over the ice, and are soon safely on the Siberian coast, for a strong current of air has seized the balloon. In these icy regions there is no animal in sight to draw the auto, but an arrangement is made with some esquimaux whereby the car is dragged by them slowly from village to village. At every hamlet the travellers are feted. In one place some skaters gracefully entertain the party, while the esquimaux drink vodka to recuperate themselves after their exertions. Finally Germany is reached. The passage of the auto is one long triumphal progress across the country for everywhere the people evince most friendly interest in the brave racers. Now a simple clown's cart serves as a towboat for the automobile, which during the greater part of its long journey, has been driven by almost everything except its own engine. The travellers are at last nearing their goal. The authorities and the populace have been apprised of the arrival. A great crowd, with difficulty kept in check by the police, has assembled in the celebrated "Place de la Concorde," at Paris, to see the finish. Police lead the procession. Then comes the President in his state coach surrounded by municipal guards. At last comes the auto almost in ruins drawn by a wreck of an old cab horse which is driven by an equally venerable coachman. The crowd madly struggles to shake hands with the travellers. Then the souvenirs of the journey are distributed, and thus the trip is ended by the people taking hold of the auto and pulling it to its final resting place.

Marie Spirdonova is the heroine of the Kalem Company's film "THE GIRL NIHILIST." A Cossack tax collector causes her ire to rise against the government when he strikes her young sister without cause and she swears vengeance. In order to accomplish her end, she joins a band of Extremists and the manner in which these people conduct their affairs is well depicted in the film. They draw lots for the honor of assassinating the Governor, and when the drawing is over Marie holds the commanding slip. She is glad, however, and takes the Nihilist oath, after which she departs with the instrument of destruction. She finds her opportunity at the railroad station, where the Governor and his escort are about to leave for St. Petersburg. The State carriage with its Cossack guards comes into view and the soldiers all line up to await the train. Marie decides to act. She hurls the bomb, there is a terrific explosion and the Governor expires in the arms of a guard. The next scene shows the tin mines in Siberia, where Cossacks are flogging a number of government prisoners who stagger along in the line. Among them is recognized Marie, who was captured after the assassination and banished. Various lights are given to the life of the prisoner there until finally, Marie, by the simple trick of distracting the guard's attention by hurling a stone in the water, succeeds in dashing away in an opposite direction to freedom. So quickly is the move made that the guards start out in pursuit in the wrong direction, and Marie is left to make her way. The perilous journey to and across the border and to a seaport are not shown in the film, but a steamboat is seen coming into New York harbor with Marie on board. Soon she is landed at Ellis Island, where she is met by her brother, a New York business man, and she begins life in the new land.

"THE CHECKER FIENDS" is a new Essanay effort. Two old cronies have become fascinated with the game of checkers. Wherever they go, and wherever they are they proceed to play the game. After playing checkers for something like twelve hours in the corner grocery, they become pests and are thrown out, but this does not have a tendency to stop them from enjoying their sport. As they proceed they come across a woman sweeping an oil cloth, which happens to look like a checker board. They grab it from under her feet and quickly start to play checkers on it. They stroll into a restaurant and as the table happens to be of a checker design, they start to move the salt and pepper and knives and forks around these spots until the waiter and patrons throw them out. A big coon appears and unfortunately for him, he has a gray checker suit on, and our fiends commence to play checkers on his back. The same thing happens to everything that has a checker design, until finally, a policeman thinking they are crazy, invites them to a padded cell with him, and lo and behold! we find the cell made of a checker pattern, and our picture ends with the two fiends playing checkers on the floor of the cell.

"THE DIRECTOIRE GOWN" is the subject of a new Essanay film. In this the manager of a theatrical company, which was not doing much business on its merits, concocts a good advertising scheme. He selects his prettiest show girl and adorns her with a directoire gown, telling the fair damsel to "walk up the principal streets of the city, and by a roundabout way come back to the theatre." She starts out, and everything else starts. Men leave their happy homes to follow; a policeman arresting a burglar lets him free so he can get a glimpse of the fair one; two firemen fighting the flames drop the hose and immediately join the procession; soldiers in a drill forget all about military tactics and join the throng which has by this time been attracted. Two men on a bicycle on their way home turn around and follow the bunch. Many people in their homes catch sight of the crowd going down the street, and as soon as they learn the cause they immediately grab their opera glasses and focus them on the directoire gown. They finally pass an astrologer who has his stargazing apparatus on the street, and as the mob passes it insists that he turn the machine on the chorus lady. Men jump out of windows leaving their meals and sneaking away from their wives to follow this beautiful work of art. When no less than a hundred men and women are following her, she leads them to the theatre, where they all buy tickets thinking they are going to see more, and all they see is the poor show which takes place inside.

A troupe of real red braves was procured by the Lubin Company for their latest film, "A WESTERN ROMANCE." In the first scene a stage coach is held up by Indians, the occupants are relieved of their jewels and other belongings. The Indians have hardly ridden away when cowboys come to the scene and immediately start a hot pursuit after the Indians. The Indians drop their booty but capture one of the cowboys. An Indian maid falls in love with the young captive and liberates him. He is caught again, however, and bound upon a wild broncho which is then set free. The Indian maid rides after the broncho and lassos him giving for the second time the young American his freedom. The cowboy calls his companions for help. They over power the Indians and force the Chief to give his consent to the marriage of the Indian maiden to the young American. The wedding is celebrated in true Indian style.

A new Lubin film is "HELD FOR RANSOM." Several wild young men have been enjoying a jolly night. They have been chased away from several corners for insulting people and at length meet an old sport who falls asleep on a step. One of the crowd induces his companion to steal the man's watch. He being in a semiconscious state does so—and on regaining reason wonders where he got it. Time elapses when he marries a nice girl and they have a pretty baby. The crook who has been forgotten by him has grown desperate from want and learning his whereabouts induces him to agree to the kidnapping of his own child in order to get a ransom from his rich father-in-law. Meanwhile holding the stolen watch incident over him. He is powerless, and his wife becomes a maniac. After the father-in-law has placed the amount under a rock the thieves having concealed themselves make way with it. The wife with the cunning of the insane follows unseen to their retreat. She calls assistance, the police follow them to the river, then a desperate fight ensues on the water, when they are arrested. The wife's reason is restored upon regaining her child, and the old sport receives his watch good naturedly.

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.

HENRY B. INGRAM.

Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

HARSTN & CO.

I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.
True Eyes.
Sahara.
Dear Heart.
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TUESDAY, JULY 7th

JOHN'S NEW SUIT
or WHY HE DIDN'T GO TO CHURCH

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Johu, a mechanic dresses for church in a very loud suit of clothes. Spills coffee on it; changes to another suit which is soiled by the scrub woman. After several similar experiences gets to church his coat in a blaze from a lighted pipe thoughtlessly placed in his pocket.

Length, 310 Feet.

TUESDAY, JULY 7th

THE GUILTY CONSCIENCE

Copyright, 1908, by The Vitagraph Co. of America.

A little girl steals a few pennies from a news stand in order to see a moving picture show. Inside the picture thrown upon the screen so impresses the child that she does some little errands earning the money stolen from the newsdealer. She returns the money, explains the whole transaction. The newsdealer takes her in to see another show.

Length, 400 Feet.

SATURDAY, JULY 11th

'TWIXT LOVE AND DUTY

Copyright, 1908, by the Vitagraph Co. of America

Two lovers part after a jealous quarrel; the young man leaves home and becomes a Western ranchman. An Indian maiden risks her life to save him, and becomes his wife. His former sweetheart longs for him, goes West, comes upon him in his new home. Is heart broken to find another occupying the place she should have had and despondently leaves for her home.

Length, 620 Feet.

SATURDAY, JULY 11th

GET ME A STEPLADDER

Copyright, 1908, by The Vitagraph Co. of America.

A man is hanging a picture in the parlor when the chair upon which he is standing falls over leaving him hanging to the moulding. He yells for his wife to bring the ladder. She finds it in the kitchen, and in her haste to reach hubby gets tangled in the curtains, smashes the bric-a-brac, etc. Just as she reaches her husband he falls from his perch and breaks up what little of the furniture is left unbroken.

Length, 185 Feet.

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BRITISH HEADQUARTERS.—Informer reports—Leads soldiers—Off to capture Hero—Posting £1,000 reward—Searching House.

HEROINE OUTWITS THE ENEMY.—Secreting Hero—Informer baffled—Fruitless chase—Heroine throws off disguise—Escape of Hero.

THE RENDEZVOUS.—Tea tax arouses populace—"Sons of Liberty" disguise as Indians—Off to the Harbor.

ATTACK ON THE SHIP.—A dark, silent night—Unexpected attack—Crew overpowered—Piling the tea on deck.

HEROINE'S WARNING.—A fast ride—Tea party warned in time—Soldiers get warm reception—Soldiers and crew imprisoned.

THE RATTLESNAKE FLAG.—Throwing the tea overboard—Home thrust at Tyranny—Rattlesnake flag unfurled—Informer attacks Hero—He follows the tea overboard.

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VOL. III. No. 27. JULY 18, 1908. WHOLE No. 117

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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HARMONY AND PROSPERITY.

The special convention of the Film Service Association held in New York City on Saturday, 11th inst., was one of the most beneficial gatherings of the organization's existence. In looking over the ground one cannot find anything other than excellence attending the meeting and its results. It was strictly a business affair and not a moment's time was wasted during the hours set aside for convention business. During the recess and after the convention adjourned the members devoted themselves to social affairs and in these they were equally successful. The very best of feeling prevailed at all times and everyone who attended it says the convention resulted in more good results for the organization than the most sanguine expected. The press representatives were not admitted to the meetings and no official report of the proceedings has been given out for publication, neither is there a disposition on the part of anyone who took part in the sessions to make any statement concerning what transpired. Ordinarily this might be taken as an indication that some things that transpired were not in accord with harmony or, if put into print, might impress the public as not very favorable to the present and future of the Association. However there is not the slightest ground upon which to base such a conclusion. Not one member has given voice to any comment that could be construed as arising from disappointment, dissatisfaction or discontent. To the contrary, several members who entered the convention primed with complaints, or shouldering grievances, went back to their homes better Association members than ever, proud of the organization and confident as to the future.

It cannot be denied that many people who are not within the ranks confidently expected that when the members got together last Saturday there would be charges and counter-charges which would result in disrupting the Association. To these people the results have been particularly surprising. This proves that while much is said about the Association outside the immediate circle and at times criticisms regarding its policy and methods have been severe, most of what has been said arose from conjecture, or was circulated with a design to disrupt the organization. It also shows that the F. S. A. affairs are conducted by men of brains, excellent judgment and equally good diplomacy. Everything the officers and Executive Committee did since the preceding convention was unanimously endorsed and the genial National Secretary Dwight McDonald, Esq., was tendered a vote of thanks. Rumors had been scattered broadcast that Mr. McDonald was slated to lose his job, but evidently somebody either dropped or stepped on the slate, for not one voice was raised against the compliment paid him. Mr. McDonald deserved the recognition. He has been a hard and consistent worker in behalf of the Association.

The problem of meeting the competition put up by the Independents was fully considered by the convention but no attempt was made to meddle with the rental schedule. It was agreed that the Association men have ample opportunity to meet the competition by adopting the local organization idea as it is carried on in New York and it was unnecessary to change the rental schedule. What is now known as the New York idea will be adopted by the Association members throughout the country. It was the rental schedule that most of those outside the Association hoped would bring up a clash that would either cripple or disrupt the organization, but, as in other cases, when the time came for the expected clash there was no clash and everybody was satisfied.

One thing is certain, the Association men do not propose to let outside influences run their organization. They are a level-headed body and feel they can transact their own business. As one member expressed it, "There are too many people outside the ranks that evince too much interest in the Association. Such people arouse my suspicions."

Those who expected convention troubles pinned great faith on the Chicago members. These Western delegates were said to represent a most dissatisfied territory and it would be next to impossible to adjust the grievances they had to present. None of the delegates returning home were in a better frame of mind or more enthusiastic Association men than the Chicago people.

The idea of the Association in keeping the convention proceedings from the public as much as possible is a good one. As a matter of fact the public is not an interested party to an extent that the proceedings should be made public. Of course exhibitors and others may be curious to know what was done and this they will know in time in the regular course of business. For the present it should suffice for all friends of the Association to know that everything in the ranks is going along harmoniously and prosperity is looming up on the horizon with a distinctness that assures the realization of all claims that have been made.

The Manufacturers held a convention on the same day and in the same hotel in which the Film Service Association convention was held, but the meetings were entirely distinct. The same rule was applied regarding publication of proceedings. It was learned however that favorable action was taken on the applications of a number of branch exchanges for direct shipments of films. There were thirty-four of these branches. The advantage to be gained by this is obvious. With these branches fixed as additional points for direct shipments many parts of the country will get the licensed films quicker and more conveniently than heretofore.

It is pleasing to note the excellent results of last Saturday's meeting, as they have squelched all reports that the Film Service Association was tottering on account of internal dissensions. The Association is too good an organization to be allowed to drift into such a state. The short period it has been in existence has been a trying one in many respects on account of the impediments that arose naturally in the process of perfecting methods of operation and making changes to meet conditions. In spite of these trials much excellent work has been done and the test proves that the Association has great work before it, and can accomplish it.

THE BUBBLE BURST.

Much printer's ink was consumed recently by the Independents in putting before the public a so-called unequalled accomplishment in the supplying of films to a Chicago enterprise. Something was said about "the apotheosis of motography" and the consensus of praise over the "aural and optical delight." The press work was certainly a great get up. A well-known impersonator was the backer of the enterprise. He called it, "Cyclo-dramatics" and he rushed into print with a testimonial in which he stated "no other firm could offer the wonderful subjects that you have given me." It was a shrewdly worded affair and the Independents got quite "chesty" over it. The testimonial did not say that no other firm could not furnish a good subject. Not having control of the particular subjects referred to no other firm could offer them, but if he is ready to launch another project of the same kind we would suggest to the testimonial writer that he look over some of the Association films. He may not get them as cheap as he got the Independent goods, but if he will follow our advice he will find "there are others."

However, despite the claim that nothing like it was ever seen in the world the project went under and the promoter is said to have lost considerable money in it. In all fairness it must be conceded that he had an excellent selection of films. The failure was not due to the films, but to a mistake in the handling of them. The impersonator wanted to be the real thing and kept himself in the foreground with his impersonations, the pictures being incidental or secondary to his part of the entertainment. Had the pictures been featured more and the public's attention less detracted from them there is no doubt that the project would have been more of a success. What was heralded as a gigantic enterprise in the moving picture field proved to be really only an illustrated lecture and in spite of elaborate effects worked in conjunction with the picture they were handicapped by the lecture idea. Lectures of this kind will undoubtedly become popular in time, but they must not be put on as lectures. The public will go to see the pictures and be pleased to hear some interesting talker dwell upon it, but the talking part must be the secondary thought. Lectures do not appeal to the people generally as the pictures do. The Chicago experiment should be remembered for future reference.

F. S. A. CONVENTION BRINGS HARMONY.

A Noticeable Result of the Proceedings.

What to outsiders was probably the least significant convention of all that have thus far been held by the Film Service Association was begun by the members being called to order at about 11.30 A. M. last Saturday at the Prince George Hotel, New York City.

The roll call and the examinations of the credentials of members being completed, the minutes of the previous meeting were read and the members plunged straight into the business outlined in the bulletin announcing the convention, which was as follows:

"Consideration of the question of amending the By-laws of the Association, as has been suggested by several members of the Association, in the following particulars:

"To increase the number of members on the Executive Committee from five to seven.

"To provide that vacancies occurring in the Executive Committee be filled by the Association by a general election instead of the present plan by which vacancies occurring on the Executive Committee are filled by vote of the remaining members of the Committee.

"To provide that the Secretary of the Association be elected by the Association instead of being appointed by the Executive Committee.

"To take steps toward further strengthening the position of the Film Service Association against the independent exchanges.

"To consider steps towards having the manufacturers eliminate the practice of sending advance film notices to exhibitors."

There was a long discussion of several clauses of the by-laws but no complaint or finding of fault with them, and when several members had been enlightened on points they had asked information about, it was unanimously voted that the by-laws are satisfactory.

It was voted that neither change nor addition be made on the Executive Committee.

It was voted that the appointment of the Secretary remain in the hands of the Executive Board, and notwithstanding the idle talk which has found its way among the members, the present secretary was unanimously indorsed and given a vote of thanks—a high compliment to Dwight L. McDonald.

The last two propositions, concerning the strengthening of the Association's position against independents and the sending out of advance notices of films, were left in the hands of the Executive Board.

This business done with, the renters who conduct branch offices in various cities raised the question of admitting branch offices not only as distributing agencies, but, upon the payment of fees, as regular Association exchanges, to which manufacturers should ship goods direct. This question took up the rest of the Saturday session, and when adjournment was taken the matter was laid over for further consideration.

After adjournment the members took luncheon in a body, then piled into immense sightseeing automobiles and were taken down to Coney Island where they went in for one great good time, winding up in the not very early hours of the morning. Mrs. Miles, Mrs. Rowland, Mrs. Aiken and Mrs. Singhi entered into the admirable spirit of the evening thoroughly and did much toward keeping things moving at a lively gait.

BRANCHES AND LOCALS.

By Sunday afternoon the spirit of the night before had given way to a determination to finish business in one session, and noon found them at it hammer and tongs. Of course, there were some differences to be adjusted but all such matters were referred to local organizations.

There was a long discussion of the schedule, but in the end it was agreed that the local organizations of the various cities can "handle the independents" effectively.

Applications for branch offices to be enlisted as regular memberships were submitted by concerns desiring to expand, and it was decided that the following are eligible for licenses at the points indicated.

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Louisville, Ky.
Nashville, Tenn.
Atlanta, Ga.

Eugene Cline & Co.,
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Cleveland, Ohio.
Minneapolis, Minn.
Salt Lake City, Utah.

O. T. Crawford Film Exchange Co.,
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Louisville, Ky.

Harry Davis,
Buffalo, N. Y.
Philadelphia, Pa.

Duquesne Amusement Co., Norfolk, Va.

Electric Theatre Supply Co.,
Mauch Chunk, Pa.

Electrograph Company, Harrisburg, Pa.

Globe Film Service Co., Denver, Colo.

Imperial Film Exchange,
Washington, D. C.
Troy, N. Y.

Kent Film Service, Duluth, Minn.

Laemmle Film Service,
Salt Lake City, Utah.
Portland, Ore.
Minneapolis, Minn.

Lake Shore Film & Supply Co.,
Dallas, Texas.

Lubin Film Service,
Cincinnati, O.
Norfolk, Va.

A merry party at Dreamland, Coney Island, at 2 A. M., after the first session of the F. S. A. Note the "Merry Widow" hats.

Pittsburg Calcium Light & Film Co.,
Cincinnati, O.
Lincoln, Neb.

Royal Film Exchange, Evansville, Ind.

Standard Film Exchange,
Sioux Falls, Iowa.

William H. Swanson & Co.,
Omaha, Neb.
Richmond, Va.
Kansas City, Mo.

Twentieth Century Optiscope Co.,
Ogden, Utah.
Kansas City, Mo.

AT CONEY ISLAND.

As soon as the crowd landed at Dreamland they got under the funny little hats, and began a march toward the other end of the resort for refreshment. But a show named "Hell Gate" was in their way and they rushed it, carrying away a huge figure of a devil. They then sighted Carl Laemmle who had come down before them in De Witt C. Wheeler's car, and they went for him, crowning him with a Merry Widow, and then executing a funny war dance around him. Yells and cheers for Mr. Rock were followed by calls for Swanson, and he took the ballyhoo platform where he held the attention of a large crowd telling them of "the wonders to be seen on the inside." Suddenly Charley Hayman sighted a "Turkish Dancing" show, and with a yell he made a bound for the platform, where the whole crowd, following him, went through a muscle dance to the weird beats of the "oriental" music. Herbert Miles had as his partner "Princess Rajah," and the entire sight was convulsingly laughable. In the Dreamland ballroom all hands had a huge time and they wound up in a photographer's gallery where they made the proprietor wish there was a convention every day.

CONVENTION NOTES.

Len Spencer's Lyceum was represented at the convention by Mr. Phil. Cohen, who circulated among the members in able style. He carried a new offer which the bureau is making to renters and he succeeded in doing quite some business. Mr. Cohen's experience in the business is a matter of general knowledge throughout the trade and from all reports his connection with the bureau has proven profitable to both.

Frederick W. Pearce, of the Imported Film Exchange, of New Orleans, La., was a prominent figure in the corridors. He represented the concern at the convention and incidentally announced that Wednesday would see him on board the Lusitania, bound for a pleasure trip to Europe. He reports good business in the South and is most enthusiastic in speaking of the prospects for the future trade.

De Witt C. Wheeler, the widely-known slide maker, was very much in evidence, together with his partner, Mr. Nickolaus. He kept a large group of renters in good spirits throughout Saturday afternoon by his ready wit and interesting talk on trade matters; and in the evening, while other members went to Coney Island on the sightseeing autos, Mr. Wheeler went down in his private car, having as his guests Carl Laemmle, Mr. Fleckles and the editor of the INDEX. Mr. Wheeler is not by any means slow as a slide maker, but it was daylight before he began to make the slide for home.

Wm. T. Rock, President of the American Vitagraph Company, entertained Mr. and Mrs. Rowland, and Mr. and Mrs. Alken at his home, after the visit to Coney Island. A fine rooster which circulates about his grounds welcomed them home and Mr. Rock says that the voice of his pet Leghorn means more to him than "welcome" on the door mat.

All hands are uniting in highest praise of Mrs. Herbert Miles. She was

in the party which made such a noisy invasion of Dreamland, and before the evening was over she was voted the prize "good fellow" of the bunch. She was the life of the party from start to finish and injected such a spirit of goodfellowship into the series of larks that before she could realize it she was at a premium and "Herb." magnanimously stood by and allowed her to mix in freely. Mr. Miles, by the way, got in some very fine stunts on the stage of the Dreamland ballroom when he gave a capital impersonation of one of the Sultan's dancing girls, with Mr. Singhi officiating at the piano.

Len Spencer kept the party in continuous laughter while going down in the automobile. He stood in front of the car and imitated the guides on the sightseeing tours, but his line of talk was somewhat different—just "somewhat."

When the party reached Dreamland they all donned Merry Widow hats and the funniest men under this headgear were Swanson, Cline, Bailey and McDonald. In fact, at one stage of the game the august counsellor and secretary, McDonald, was cutting up such funny high jinks that Phil. Gleichman remarked that McDonald must have been very able in his practice at the bar; nobody asked which bar.

Will. H. Stevens, of the Humanovo Producing Co. (pictures with human talkers) was at the hotel discussing talking pictures in general with the renters. Almost all with whom he spoke placed more faith in his method than in the mechanical device, and he was greatly pleased at the sentiments expressed.

NEW MACHINE.

A special room was set aside in the hotel in which the convention was held, which was used by the American Moving Picture Company to demonstrate their new apparatus. Chas. R. Uebelmesser, the President of the concern, demonstrated the apparatus to a great number of renters who gathered to inspect it. A picture was thrown on the sheet at a distance of twenty feet and all present pronounced it one of the steadiest pictures ever shown, the flicker being reduced to a minimum. A feature of this machine is that the top magazine is fastened on in a horizontal position instead of a vertical one, and the film begins to feed from the centre of the roll instead of from the outer end. Reels and rewinding are dispensed with, since the beginning of the film is received in the centre of the lower magazine so that when the film is run off it needs only be lifted and placed in the top magazine again and it is ready for operation. A. Robert Weil, Secretary and Treasurer of the concern, was also present and was greatly pleased with the praise of the machine to which the renters present gave expression.

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillimore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Clevenland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 603 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market st., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melies, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk st., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d st., N. Y. City.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 18 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 24th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago.

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O
Trolley Car Tours Co., 89 S. Clark St., Chicago. Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th st., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 537 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 922 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

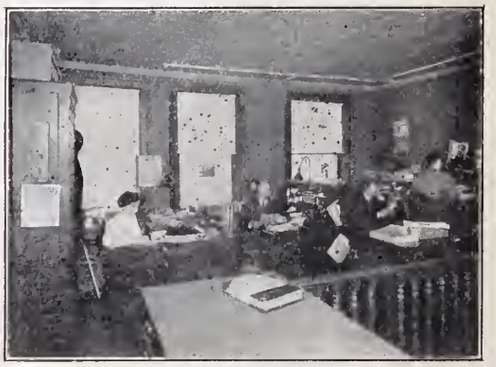
ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearhorn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Little Rock, Ark.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Luhin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building. Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.

WITH DE WITT C. WHEELER & COMPANY.

A Visit to a Slide Factory.

Much space has been devoted by the daily press acquainting the great general public with some of the secrets of the moving picture studio —explaining indoor and outdoor work and dwelling upon the fact that "all these pictures must be posed for." And while visiting the moving picture theatres, these novelty-seekers might also do well to take note of the lantern song slide. It seems as if thus far they have not found sufficient interest in the lantern slide to exploit it for "copy." The artistic merit of the lantern slide, however, is a subject worthy of investigation. And the representative of the Views & Films Index, recognizing this, spent a day investigating the intricacies of the illustrated song slide business. In the course of his visits, he called upon De Witt C. Wheeler, at 120 West 31st street. The genial and hearty head of the concern officiated as reception committee and greeted the visitor in the pretty office, which is furnished in mission style and is neat as a pin. The corporation of which Mr. Wheeler is the head occupies the entire top loft in an eight-story building. The floor space approximates four thousand square feet and the visitor found every foot put to the most practical use. In the front is the office, fitted up in the most business-like style, as can be seen in the photograph which we reproduce herewith. Mr. Wheeler is one of the pioneers of the illustrated song slide business, and that his knowledge is put to good use is readily proven in the quality of his products, which are among the finest in the world. Mr. Wheeler's knowledge of the business extending over a period of ten years is visibly portrayed on a journey through the workrooms. After the representative of the Views & Films Index had thoroughly inspected the office replete with modern furnishings and fixtures, he was ushered into the shipping room immediately adjoining, where he found the shipping clerk with two assistants busily engaged in boxing up sets of song slides to be shipped all over the country, to the large trade which this company enjoys. A picture of the shipping room is shown which, however, gives a little idea of the floor space occupied. Adjoining the shipping room are the slide cameras and dark rooms, two in number, in charge of two competent photographers, each having an assistant, who work early and late to make the enormous number of slides that the output of the Wheeler company demands. Opening a door, Mr. Wheeler conducted the visitor into the studio. Here is an array of paraphernalia, scenery, properties, etc., worthy of the stock room of the Metropolitan Opera House. Mr. Wheeler stated that there were complete settings for over seventy-five different scenes, interiors, exteriors, snow scenes, etc. An immense skylight containing over a thousand square feet of glass gives the necessary light for daylight work and powerful Cooper-Hewitt illumination is used on dark days or whenever special effects in lighting are desired.



The studio measures forty by fifty feet and is replete with the most modern photographic apparatus. The visitor was amazed, not only by the magnitude of the studio, but at the facilities with which the scenery, properties, etc., can be handled, as the arrangement is such that the greatest possible amount of work can be consummated in the minimum of time. During a short conversation some new scenery arrived and was stretched on a large frame for Mr. Wheeler's approval. The scenery depicted the interior of a fisherman's hut on the seashore, and is to be used in a song which Mr. Wheeler is illustrating for an English firm; after inspecting it the visitor could readily understand how Mr. Wheeler keeps up the quality of his work. The scenery as painted was excellent and, as Mr. Wheeler explained it, "it is up to photography and posing to do the rest." The visitor was then shown several sets of slides, some of them products of the studio and some made outside with the assistance of Dame Nature. Said Mr. Wheeler, "While we consider our studio as a necessary adjunct to the business, we always go where possible to the greatest studio in the world—Nature. With the proper models and the proper scene in front of the camera, it is up to the photographer to produce results, and try as much as possible to reproduce Nature in the mood that we find her. Detail is the most important consideration in posing a picture, and we are willing to go to any trouble or expense in order to produce slides which will please our trade and enhance our business. A slide maker must not economize in buying paraphernalia or in expenses necessarily incurred to go to proper scenery with his camera and models to graphically portray the song that he is illustrating. If we need a brook we find the brook, as it would be ludicrous to photograph a river or a ditch and call it a brook. I consider the success of this business entirely due to detail. If we are illustrating a cowboy song we select the scenery, models and horses to fit and produce a picture which will show to the audience true Western life and not a bower in Central Park."

For example Mr. Wheeler showed the visitor several sets of cowboy slides which were in every way true to life.

A photograph of the studio is reproduced herewith, but, as in all photographs, only one corner of the studio can be shown, but it will give the reader some little idea of what the visitor saw. Descending in the elevator we were then conducted by Mr. Wheeler to the coloring room, situated in the adjoining building. Here are employed thirty girls as colorists, who by their art change the cold black and white lantern slide into almost a thing of life. Working as they do in a spacious light room with ample skylight, it is little wonder that the finished product of this company finds such a ready sale. There was a hum of industry and hustle which showed that "detail" was as important in the finishing of the colored slide as the making of the original negative from which this slide was made. Piled high up on tables were finished slides being properly marked, numbered and assembled into sets, after which they were boxed and sent to the shipping room for shipment. The photograph shown herewith is of the coloring room. Returning to the main office, Mr. Wheeler was asked his views regarding the slide situation. Like every one else he has suffered from the pirates and sharks who make their living by copying the work of other people, and he looked forward hopefully for the time when the world will be rid of such men, and when competition will assume a more dignified and legitimate aspect. He is a firm advocate of the organization of the industry to accomplish these ends. Mr. Wheeler informed us that visitors were always welcome, as he had no secrets to hide, and that he considers his success entirely due to hard work and ability. Mr. Wheeler is ably assisted by Mr. John Nickolais, who is vice-president and general manager. As both Mr. Wheeler and Mr. Nickolus are expert photographers, it is easy to understand why the product of this company is accorded such good reception throughout the trade.

THE NEW WONDER.

As a result of the success of the moving picture apparatus a long step has recently been taken toward the accomplishment of so apparently impossible (and unnecessary) a feat as sitting comfortably in Paris and watching something that is going on in Rome, says the Boston Transcript. Such an ambition has been buzzing in inventive European bonnets since very soon after the successful demonstration of Bell's telephone. Its actual utility we have no way of judging, but we must at least remember that the telephone was originally looked upon as a scientific toy rather than an epoch-making discovery. The conversion of miles and miles of wire into an auditory nerve has had results of such magnitude that it is hardly safe to argue that the creation of an optic nerve of like character and convenience would not in turn materially advance the interests of modern civilization.

However that may be, the advance is not likely to be made immediately. The interesting thing is that the problem has very recently entered its most promising stage and is in fact apparently about one-third accomplished. M. Jules Armengaud, the fortunate inventor who has thus distanced several rivals and who has been working on the allied problem of electrical transmission of pictures since about 1880, has evolved in Paris a transmitting mechanism by which he believes that an entire scene in one city can be gathered up at the moment of its occurrence and flashed over a wire to observers in another. The receiving apparatus remains to be invented.

This possibility of indefinitely extended far-sightedness depends naturally on the peculiar electrical conductivity of selenium, which is the basis of what has already been accomplished in sending pictures (such as they are) over considerable distances. But the sending of a picture, reproduced as a picture at the other end of the wire, is a different matter from transmitting the appearance of an object direct to the eye of a distant observer. In transmitting a picture the current vibrations corresponding with different parts of the object are necessarily transmitted simply and successively; the picture travels, so to speak, in sections which cannot be brought together again before the result is intelligible. To make these sections arrive to all intents and purposes simultaneously, as the human eye takes in all parts of a given object in direct vision, has been the unsolved problem of teleophotography. M. Armengaud believes he has solved it by a transmitter that exposes its sensitive selenium to little fraction after little fraction of a given object so rapidly that the entire surface is gone over with the speed of a moving picture. Thus every item in a given scene would pass through the transmitter practically at the same instant, and if a proper receiver can be devised to retransform into luminous vibrations the luminous vibrations that have been thus transformed into electricity the distant observer would see the actual scene very much as if he were looking out of his window.

That he would greatly enjoy this opportunity goes without saying.

Posing up a comic scene at the immense factory of the Vitagraph Co. of America.

The Dynamite Man

(KALEM)

A positive sensation for hot weather audiences. See the villain blown up by a terrific quarry blast.

Length, 800 feet **Ready next week**

KALEM CO., Inc.

131 W. 24th St., New York City

Latest Y AS CENSOR.

ngton several church so- raging war on objection- theatres, and according

P

A Bashful Youn[g] Cra[ftsman] in the Cu[rio]
In the Government Service....475 ft.
The Father Is to Blame.....606 ft.
Russian Review of the Fiftieth Regiment .....262 ft.
The Poor Officer.....492 ft.
Bothersome Husband.....426 ft.
Contagious Nervous Twitching, 410 ft.
Korea .....557 ft.
Mystery of the Mountains.....459 ft.
Runaway Mother-in-Law.....328 ft.
The Perjurer .....705 ft.
Jealous Fiancé .....557 ft.
Cumbersome Baby .....639 ft.
The Candidate .....508 ft.
The Blackmailer.....426 ft.
Husband Wanted.....410 ft.
On Bad Terms with the Janitor, 524 ft.
The Dreyfus Affair.....1,213 ft.
Interrupted Romance.....419 ft.
Busy Fiancé.....308 ft.
The Spectre.....508 ft.
Native Life in Soudan.....459 ft.
The Country of the "Bogoudens" .....360 ft.
For the Sake of a Crown.....852 ft.
Troublesome Theft.....508 ft.
Mysterious Flames.....311 ft.
Mr. Boozer Gets a Fright.....328 ft.
Magnetic Removal.....672 ft.
Our Dog Friends.....328 ft.
Nocturnal Thieves.....524 ft.
The Fat Baby.....328 ft.
Walks in Soudan.....344 ft.
Lovers' Ill Luck.....278 ft.
The New Maid.....721 ft.
Ruffians Thrashed .....164 ft.
Astrakhan Fisheries .....295 ft.
Peculiar People .....393 ft.
Grandfather's Pills .....541 ft.
Double Suicide .....590 ft.
Victim of his Honesty.....360 ft.
Unlucky Artist .....442 ft.
Poor Pussy .....459 ft.
Beatrice Cenci .....770 ft.
Tracked by the Police Dog.....328 ft.
Messenger's Mistake.....328 ft.
Joyous Surprise.....606 ft.

EDISON.

The Little Coxswain of the 'Varsity Eight .....1,025 ft.
The Boston Tea Party.....850 ft.
Pioneers Crossing the Plains in '49 .....1,000 ft.
Love Will Find a Way.....650 ft.
Honesty is the Best Policy.....640 ft.
The Blue and the Grey.....1,000 ft.
Skinny's Finish.....605 ft.
The Painter's Revenge.....745 ft.
Curious Mr. Curio.....680 ft.

LUBIN.

The Robbery of the Citizens' Bank .....680 ft.
"Captain Molly, or The Battle of Monmouth .....435 ft.
Dr. Curem's Patients.....475 ft.
The Sheath Gown.....
A Western Romance.....990 ft.
Held for Ransom.....815 ft.
Outwitted by His Wife.....735 ft.
Student's Prank.....580 ft.
Philadelphia, the Cradle of Liberty 305 ft.
Romance of a Gypsy Camp.....725 ft.
The Old Maid's Parrot .....250 ft.

NI[C] Film Makers.

VITAGRAPH

The Chieftain's Revenge.....415 ft.
The Wish-Bone .....470 ft.
Stricken Blind .....426 ft.
The Mourners, or A Clever Undertaking .....485 ft.
The Guilty Conscience.....400 ft.
John's New Suit.....510 ft.
Get Me a Stepladder.....185 ft.
Twixt Love and Duty.....620 ft.
A Tragedy of Japan.....515 ft.
Mother-in-Law and the Artist's Model .....378 ft.
A Rustic Heroine; or, In the Days of King George.....630 ft.
The Chorus Girl.....190 ft.
Avenged .....520 ft.
Leap Year Proposals of an Old Maid .....425 ft.
The Story the Boots Told.....600 ft.
The Patriot.....338 ft.
The Reprieve .....440 ft.

KALEM CO.

The Dynamite Man.....800 ft.
The Girl Nihilist.....910 ft.
Held by Bandits .....885 ft.
Lady Audley's Secret.....
Soldier in Philippines.....835 ft.
Man Hunt.....815 ft.
Dolly, the Circus Queen.....900 ft.

SELIG POLYSCOPE CO.

An Indian's Gratitude.....990 ft.
The Tale of Two Cities.....
Spirit of '76.....
The Shadow of the Law.....900 ft.
East Lynne.....1,025 ft.
Damon and Pythias.....2,000 ft.
Not Yet but Soon.....175 ft.
In the Nick of Time.....775 ft.
The Fighting Parson.....710 ft.
The Multnomah Falls.....160 ft.
The Hidden Hand.....1,025 ft.
Troubles of a New Drug Clerk.465 ft.
The Blue Bonnet.....925 ft.
Rip Van Winkle.....1,000 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.
The Man and His Bottle.....350 ft.
The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

A Prodigal Parson.....1,000 ft.
The Directoire Gown.....500 ft.
The Checker Fiends.....500 ft.
In the Hands of the Enemy..1,000 ft.
The Little Mad-Cap.....600 ft.
The Tragedian.....400 ft.
Just Like a Woman.....500 ft.
I Can't Read English.....450 ft.
The Gentle Sex.....750 ft.
An Animated Doll.....750 ft

MÉLIES.

The Mishaps of the New York-Paris Auto Race.....975 ft.
The Broken Violin.....
No Trifling with Love.....900 ft.
A Pageant. Dedication Festival, Boston Normal School.....975 ft.
Side Show Wrestlers.....485 ft.
Hunting Teddy Bear.....308 ft.
The Miser.....900 ft.
Curiosity Punished.....564 ft.

C. WHEELER & COR

a Slide Factory.

People to-day find keen appar[tin is taking
terest in looking at a moving p[exposition. In
of a street in some other city[Prof. Jones
never for a moment realize that th[by room is shown which, farmer feeding
is anything interesting to be seen i[a little idea of the plant which resem-
their own thoroughfares. But we [bled alfalfa. The machine was run
imagine that M. Armengaud—to say [slow and the picture showed the
nothing of a small host of other in[leaves dropping off as the farmer
ventors—sees something more glori[gathered up the bunches.
ous than the amusement of penny ar-
cades in thus expanding the range of
human vision—something at least
akin to the importance of the tele-
phone. But the importance of the
telephone is due much less to what it
does than to the fact that it does it so
completely. Those who use it can
rely upon it; the ear hears as well
betwen two cities as between two
chairs in the same office. The mov-
ing picture, although it has a number
of practical uses concerning which
the general public knows little or
nothing, remains a curiosity. The eye
when it looks at the moving picture
does not see as well as when it looks
out of a window, and until it does
the moving picture will be of very
little value to the great world of busi-
ness and social interest.

This is the latent doubt with which one regards the progress of invention toward long-distance vision. The thing will undoubtedly be done sooner or later, but if some little, unconquerable imperfection debars it from being as reliable as our own eyes in actual operation, will it have been worth all the trouble of inventing it? The doubt is one that need not trouble the inventors, for their business is to seek perfection in the stalwart belief that its achievement is finally possible.

"That's alfalfa or something like it," said the professor, who has studied alfalfa since it was first introduced in the United States as practical stock food.

When Mr. Martin produced some kodak pictures showing the plant growing on the steppes of Russia it was discovered that the plant was different in some respects from alfalfa, as near as could be seen in the photograph, but Prof. Jones is of the opinion that if the plant which the old Russian was feeding in the moving picture was not alfalfa it is something just as good, and he will start at once to find out what the plant is, through the American consuls abroad.

FILM'S VALUABLE TIP.

AMES, Iowa.—A moving picture show may be responsible for Prof. J. Pilken Jones, of the Iowa Agricultural College, locating a new plant, similar to alfalfa, which will become one of the American foods for cattle. The Secretary of Agriculture has been looking for such a plant for several years, and Prof. Jones may have secured a valuable "tip."

Prof. Jones says he was invited to the home of C. W. Martin at Omaha recently to see some farm scenes

SHOWS IN MEXICO.

Consul General A. L. M. Gottschalk, Mexico City, says that moving picture shows in the republic of Mexico are popular and profitable and that there is a considerable demand for outfits for use in giving shows in private families on birthdays and other occasions of celebration. He says: "One or two cinematographs are maintained for advertising purposes upon the public streets, and they alternate interesting views with paid advertisements. One large cigarette-making establishment in this city has a well-conducted cinematograph theatre, to which admission is obtained only by the presentation of a given number of the coupons which accompany their cigarettes. All these cinematographs are of foreign make. The views used are almost exclusively of French make. They often depict scenes in continental European life, which are apparently the only kind which appeal to the public. I do not think there is any field for an American cinematograph establishment in this city; nor would our American views touch a responsive chord in the average Mexico City audience."

MR. NICKELODEON, MGR.:—There is one sure way to get your vacation, that is, keep on using a cheap **FILM SERVICE** and it won't be long before you will not need any. We give the best SERVICE TO ALL at ALL TIMES—*Why not you?*—All makes of machines and machinery parts can be shipped at a moment's notice.

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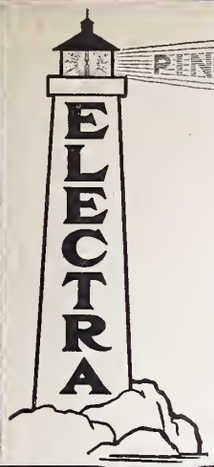

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THE ACTOLOGUE.

The National Film Co. of Detroit apace with the times have made rapid strides in the field of talking pictures with their new Actologues. At this time they have five companies in first-class houses by agreement with Messrs. Caille & Kundski: The Fairbanks, Springfield, O.; The Victoria, Dayton; The Southern at Columbus; The Valentine at Toledo; The Lafayette at Detroit, and several companies in smaller towns, and will shortly open at the English, Indianapolis.

They have also a rehearsal hall in the Telegraph Building at Detroit, adjoining their offices, where managers interested may see the rehearsals and overlook their subject work. All the paylets are written by Jas. J. Morrison, formerly stage director of the Poli Stock Company, Worcester, Mass., and recently at the Majestic, Cleveland, who likewise has the stage direction of the companies and the engaging of the performers required. They will shortly open other houses wherein they are interested and will keep this Actologue as a permanent feature of their already large exchange.

TEDDY AS CENSOR.

In Washington several church societies are waging war on objectionable picture theatres, and according to Rev. W. F. Crafts, in the Cumberland Presbyterian, President Roosevelt with the "big stick," is setting an example for the mayors of the country. While the remarks of the reverend gentleman may be somewhat uncomplimentary to the business, his views are broad enough to merit repetition. They point the way for manufacturers of films.

"The evil has grown rapidly until it is the greatest of all street perils for boys and girls. Several who investigated the moving picture shows of the national capital, whose report was brought to the President, agreed that seventy-five per cent. of the pictures exhibited were unwholesome, and only a minor part of the remainder belonged to the best class of entertainment described by Shakespeare, 'where amusement doth instruction bring.'

"In some other cities where such shows have had more adequate surveillance, these nickelodeons exhibit less that is really bad, but there are few among the many we have tested that do not put into every programme either a robbery or a seduction, and the instructive numbers are being steadily crowded back by the comics, as in the lyceum courses.

"The pictures and plays that appeal to passion are yet more dangerous, and cheap shows are becoming the show cases of the increasing vice traffic to an alarming degree. Even more than the higher priced theatres, the nickel shows and penny shows, that any child may enter from the street, should be censored in the mayor's behalf by some special police officer of high order. The mayor's power is absolute to revoke the license of any exhibition he regards as harmful, without waiting for council or courts, or committee, though it may sometimes be well for him to have an advisory committee known only to himself for consultation in doubtful cases. The time has come when we should have a censor of plays and shows as they do in England, to whom librettos, moving pictures and bill posters must all be submitted before they are thrown before the eyes of the public. There are few things that it is more important for the nation's welfare to guard than 'the chambers of imagery' in the age of adolescence.

"If the nickelodeons are properly supervised and their best pictures alone were presented they serve as one of the proper places to spend some of the nickels that in the increasing prohibition towns can no longer be spent for beer. The fact that the evil has grown to great proportions almost without protest illustrates the need of a comprehensive plan of reform that not only tears down saloons but provides safe substitutes, and does not allow impurity to take the place of intemperance."

NICKELODEON IN TROUBLE.

The Anderson (Ind.) Music Company, Miss Jessie Mead and Miss Audrey Post, filed attachment proceedings against Edward Klaer, proprietor of the Nickelodeon Theatre. The man in charge of the theatre is a brother to the proprietor and stated that Klaer would settle the accounts against him and no action was taken pending word from the defendant. Piano rent and wages due the young ladies, who acted as ticket seller and musician, are the items.

MANAGEMENT CHANGES.

George Bennett Rockwell has assumed management of the Wonderland and Fairyland theatres at Glens Falls, N. Y., for the New York Exhibition Co. The policy will be maintained.

SPICY BULLETIN.

P. E. Hayes, the enterprising owner-manager of the Star Theatre at Malone, N. Y., has issued the first number of a bulletin which is circulated round the town. It is a neat folder and contains enough of general reading matter to make it worth while pocketing. We cull from it the following:

"Malone is a good little town and we like it."

"Our crowds wore out cocoa mattings so quickly that we are now trying a strip of linoleum."

"We took a thermometer from the street and placed it in our theatre and it went down 12 degrees."

"The first person in Malone who will honestly assure us that they have never attended one of our entertainments will be presented with a three weeks pass free of charge."

SWANSON IN OMAHA.

The William H. Swanson Omaha Film Co. is the latest addition to the Swanson activities. The new branch is located at 404-405-406 Karbash Building, Omaha, Nebraska.

The Dynamite Man

(KALEM)

A positive sensation for hot weather audiences. See the villain blown up by a terrific quarry blast.

Length, 800 feet Ready next week

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Latest Films of All Makers

A tragedy of life is unfolded in Lubin's "TWO LITTLE SHOES," in which a young stone cutter with his wife and baby live happy, until a day comes when all hands are discharged. This is a stunning blow for the couple. But the man starts out uncomplainingly, hunting from place to place only to be refused. Not wishing his family to starve—he leaves a note saying that he is going to seek his fortune in the western Gold Fields—and advising his wife to go to her father. He takes her portrait and one of the baby's shoes, leaving the other for her, hoping that it may be a talisman to re-unite them under happier circumstances. During the husband's absence of eight years the wife dies, leaving the little girl, now 10 years of age, with her grandfather. Twelve years after the father strikes it rich and becomes a millionaire. He returns to the old home only to find strangers there. One day in walking along the street he encounters a child who bears such a striking resemblance to his wife that he inquires where she lives and accompanies her home and to his great joy he sees on the mantel-piece under a glass the companion to the little shoe, which he carried with him all these years, and thus finds his daughter and her happy family.

The newest Lubin subject on the market is entitled "THE ROBBERY OF THE CITIZEN'S BANK." This film tells how a gang of expert bank thieves conceived the idea of robbing a bank located in a suburban town. One of the number, a venerable, plausible old rascal, in company with a girl, presumably his daughter, opened an account and rented a deposit box in the Bank Vault. The last action gave them a good opportunity to study the location of the treasure. A German member of the gang rents an empty store next door and apparently does business as a cobbler. The rest come separately to his shop and wait for instructions. "Old Doc" shows a plan where by tunneling through the cellar the vault may be reached. A convenient time comes when the plan is put into execution. An immense sum is acquired. A burglar alarm has been overlooked, and the robbery is discovered. A posse is organized and follows. Terrific riding and shooting brings them to the side of a precipice. With the desperation of the hunted animal they descend the frightful chasm. Fresh horses are procured. The posse again gets on the trail driving the thieves before them, who jump into the river. The sheriff and posse finally corral them in their retreat. After a shooting battle the thieves are placed in irons and the money is recovered.

The new Selig film of the week is "AN INDIAN'S GRATITUDE. Bessie, the pretty daughter of Hiram Fairbanks, a wealthy Colorado ranchman, is in love with Frank Carson, the dashing cowboy foreman on her father's ranch. Her love is returned and her father gives his approval to their marriage, but the old saying that "true love never runs smooth" is verified in their case. Just as happiness seems within their grasp the shadow appears in the person of a halfbreed Mexican, a neighbor of the Fairbanks', who has cast longing eyes on pretty Bessie. His mad jealousy is aroused and gets beyond his control when he sees her about to become the wife of another. As the story opens we see Bessie trying to teach Lone Wolf, a friendly Sioux Indian employed about the ranch, the beauties of the Christian religion. She has written in bold letters on a slate the fifth commandment—"Thou shalt not kill"—and his untutored mind is struggling hard to grasp the meaning of the Master's command, when he witnesses a meeting between Bessie an the halfbreed. The girl scorns the man, and when he becomes insistent leaves him and enters the house. The Indian, his heart filled with gratitude toward Bessie for the interest she has taken in his welfare, sees the cowardly ruffian about to fire at her retreating form. To grapple with the man and throw up the deadly weapon, which explodes in the air, is but the work of a moment. The girl and her sweetheart appear at the door and the tricky halfbreed turns the situation to his own advantage by accusing the Indian. The ranchman believes the lie but Bessie does not, and as her father orders poor Lone Wolf away from the premises she takes his part. The Indian slinks away, wondering at the devious ways of the white man but grateful to the girl for defending him. The halfbreed has been waiting for an opportunity and asks the cowboy sweetheart to wait for a moment, and as the ranchman and his daughter enter the house the halfbreed treacherously shoots the unsuspecting cowboy. Baffled rage makes his aim inaccurate and the boy falls wounded. They all return to the scene as the coward dashes away. The ranchman draws his revolver and is about to kill the poor Indian whom he finds kneeling over the boy. Again the girl saves him, the lover regaining consciousness long enough to exonerate the Indian and give the name of the man who has attempted to assassinate him. The girl and her father help the wounded man into the house. The father rushes to the nearby corral and gives the alarm to a score of cowboys. They saddle their horses and away. The lone Indian watches them disappear. He mounts his pony and rides away, soon striking the trail. We then see one of those strange events such as the great West alone makes possible. The savage, half tamed by civilization, going back through ancestral instinct to the wild hunt for blood of a fellow creature. Step by step, foot by foot, but with unfailing instinct guiding him. A broken twig, a fluttering leaf, then on and on; every moment bringing him nearer to his prey. At last they are face to face. The halfbreed, no match for his foe, is doomed. As the Indian raises his knife to silence forever the pleading coward, his hand is stayed by a vision. It is pretty Bessie holding up the slate with those wonderful words, so potent and powerful that even the child of the forest has felt their impress upon his undeveloped brain—"Thou shalt not kill." The knife goes back to the scabbard, and he orders the halfbreed to throw up his hands and go on before him back to the waiting ponies. "Him part white. Let the Pale Face judge him—me no kill no more." The cowboys arrive, but forgetful of their Sunday-school teachings they promptly prepare to lynch the cowering wretch. The Indian watches the preparations, but the girl's lesson is still uppermost in his mind—"Thou shalt not kill." He pleads for the man's life. Bessie arrives in time to prevent the men from carrying out their designs. "The doctor says it's only a flesh wound. Let him go boys." She removes the rope from the halfbreed's neck and he darts for safety. Then as pretty Bessie returns to her wounded lover, Lone Wolf brings his slate to his little teacher and proudly shows her that the morning's lesson has gone home, for he has written underneath the words "Thou shalt not kill" "me good Injun."

"THE MYSTERY OF THE GARRISON" is a new Méliès subject. In this a soldier who is always intoxicated returns to his regiment in his customary condition. As he cannot go through his drill he is locked up in a cell. He is thirsty, but he finds only insipid water to drink. He signals a friendly sentry through the bars. The latter then brings a long rubber tube and pushes one end through a crack in the door; to the other he attaches a pipe and lights it. The prisoner smokes, and, afterwards, the sentry, by means of a funnel, pours a bottle of wine through the tube. When the adjutant visits the cell, he is astonished to find the prisoner so intoxicated. He calls for an investigation. The water in the cell is examined and found to contain so much alcohol that they deem it best to supply wine to prisoners thereafter.

A comic from the Méliès studio this week is entitled "HIS FIRST JOB." Father brings his son into a grocery store and asks for employment for him. The boy is accepted, and donning the white coat and apron, he proceeds with his duties. He proves a clumsy aid, and in the course of his activities falls to making love to the cashier who doesn't approve of his attentions and pushes him away, throwing him onto a pile of merchandise, which tumbles down with him. A further brilliant performance of the new clerk is his attempt to get some goods down from a shelf; and he falls from the ladder and into the barrel of water which floods the place. His father returns and he is told to take back his too ambitious offspring.

The Kalem Company's new film, "THE DYNAMITE MAN" gives a good idea of the operations of that daring fraternity. The careless handling of the explosive by the men who handle it like merchandise is depicted in the transportation of the dynamite to the quarries. In the course of a little tragic story, the hero finds it necessary to punish the quarry foreman for a wrong done his daughter, who becomes the mother of the foreman's child. The domestic troubles are depicted and the film culminates in the triumph of the right. While the foreman is laying the wires to the blast, the avenging father takes the chance and a terrific explosion fires the villain into eternity.

"THE CHIEFTAIN'S REVENGE," or "A TRAGEDY IN THE HIGHLANDS OF SCOTLAND" is the latest film by the Vitagraph Company of America. This story is laid in the Scotch mountains about the middle of the 15th Century. Our picture opens with a view of Hector's (chief of Clan McLeod) Castle in the mountains. His wife Mary, their daughter Flora, Dougal a henchman, and Donald an old servant, are chatting gayly as the master enters with an old fashioned gun across his shoulders, a sword and hunting knife at his side. Flora rises to meet her father. He kisses her affectionately, walks over to his wife, bids her good-by and, followed by Dougal, starts for the mountains in quest of game. As they pursue their way further up the ragged cliffs, a shaggy highlander comes from the bushes, whistles shrilly and brings to view Hemish, chief of Clan Chattan, and several of his band. They observe the departure of Hector and his companion and hurriedly set off down the mountain. Reverting to our opening scene the mother and daughter are conversing when a murmur of voices is heard on the outside. Donald rushes into the room in terror, speaks to the two women, then summons the servants and they barricade the doors and windows and await the coming struggle. The door is presently smashed in and the band of Clan Chattan led by Hamish rush into the room. The servants make resistance, but are overpowered and killed. The chief brutally slays the mother, sets fire to the house and carries the half-fainting Flora away to his rendezvous. The following morning Hector and Dougal are returning from the hunt when from a distance the ruins of the castle are seen. They make all possible haste and soon arrive to the scene of devastation. The old servant, Donald, drags himself up and after a liberal dose of brandy revives sufficiently to make known the perpetrator of this hideous act, then falls back dead. The master and his henchman summon their followers and start out for the mountains to wreak vengeance upon their hated enemy. At Hamish's castle Flora is observed resting on a couch, Hamish enters, locks the door behind him and advances toward his prisoner. She tries to evade him, falls on her knees and begs mercy. Her supplications are met with ridicule. She breaks away from him as he attempts to embrace her, rushes to the window and is just about to spring out, when Hector jumps through and catches his daughter in his arms. The two men face each other, draw their swords and commence to fight. Chairs and tables are upset in the encounter, Hector slowly drives his enemy toward the window and, as it is reached, thrusts him in the breast and pushes him through. The door is burst open and Hector is soon surrounded by the followers of his victim. Death seems imminent when Dougal and the band of highlanders rush into the room and kill or put to flight the followers of Hamish, then gather around their chief, while Hector elasps his daughter to his breast.

"THE WISHBONE" is also by the Vitagraph Company of America. A tramp is observed sitting behind a tree eating; an old woman approaches him and asks for something to eat. The hobo gives her his last slice of bread. The old woman blesses him, giving him a large wishbone and saying, "While you posses this wishbone every wish you make will come true." The tramp looks up, but the woman has vanished. Passing down the street, the tramp comes to a restaurant where people are seen inside eating. He rubs his stomach, looks hungrily towards the window, remembers the wishbone, and wishes he were inside eating. Instantly his wish is granted. The waiter brings all manner of good things, wine and cigars. He has no money to pay the bill, and is dragged out by a policeman. On the street a swell victoria with a young lady and gentleman drives past. The tramp rubs the wishbone and wishes he were in the gentleman's place. Immediately he is seated in the carriage while the officer gazes dumbfounded. The vehicle stops at a road-house, the tramp orders drinks for himself and the lady. At this time the gentleman whose place he has usurped, comes upon them, makes a vicious lunge at the hobo, but before the blow is delivered the tramp has mysteriously disappeared. Further along the street he comes upon an automobile into which an intoxicated clubman is being helped. The wishbone again favors the tramp, and he is driven home where the man's wife belabors him with an umbrella, drags him indoors. Here he sees enough to scare him almost to death and, terror-stricken, rushes wildly out of the house. He falls asleep on the doorstep. A policeman comes along, wakes him up and makes him move away. The tramp looks at the wishbone and wishes he were a king. He is immediately transformed to one, surrounded by courtiers and attendants who pay tribute. An anarchist creeps stealthily up behind, throws a boom which explodes and the tramp flies up into the air, trees, beams and debris going with him. He falls down, sits up, dodges an imaginary foe, looks around for the wishbone, but finds only a slice of bread. He sighs gratefully, leans back to doze again.

"STRICKEN BLIND," by the Vitagraph Company of America:—A dance and fete is in progress. Two senoritas, a blond and a brunette, are both in love with Juan, a handsome young Spaniard. He loves Margaret, the blond, dances with her and gives her a bethrotal ring, Angela, the brunette, has observed this, and is insanely jealous. She draws the attention of an old hag to the couple. They talk confidentially, repair to the home of the old woman, make a bargain, after paying for which Angela walks triumphantly away. Outside Margaret's home, the old hag looks about cautiously, quickly pours a liquid into a large water bottle and departs. Margaret comes out, pours some of the water into an earthen basin and washes her face and hands. She stops suddenly, drops the towel, staggers, and calls for help. Her father rushes out, she gropes towards him, she is blind. The grief-stricken parent leads her gently inside. When Juan calls, the father tells of his daughter's affliction, and the two men enter the house where the village cure is praying with Margaret. She rises, gropes towards Juan, and falls half-fainting into his arms. Upon reviving she tries to give back her ring and on account of the blindness to release him from his vow. He refuses vehemently, and swears fidelity. On the way to his home Juan meets Angela, who tries to captivate him, but her endeavors to supplant Margaret in his affections are quickly repulsed. The next scene shows the street procession coming along the country road. The peasants dance and sing behind. As the party is passing Angela appears hollow-eyed and suffering from guilty conscience. The procession stops at a wine shop. Juan tenderly takes Margaret from her father, reassures her of his undying love as she asks if he wishes to be released. They turn to the priest as Angela rushes in, falls on her hands and confesses. Juan is convulsed with rage. The priest is horrified. All are excited, except Margaret. She crosse herself, walks over to her rival, raises her and kisses her in token of forgiveness. As she does so her blindness vanishes, and amid great rejoicing, Margaret rushes into Juan's arms, then to her father.

"THE MOURNERS," or "A CLEVER UNDERTAKING" is another new film by the Vitagraph Company of America. Two shabbily dressed young fellows are standing in front of a saloon, gazing longingly at the display inside. Both are cold and thirsty and broke as well. With no visible means of securing the much needed drink, the two bums walk away and stop in front of an undertaking establishment. An idea suddenly strikes them. They take out their handkerchiefs and weep; the proprietor comes out, offers his sympathy and leads the two inside where they again give way to their grief. One rises, staggers and faints; his companion calls frantically for stimulants. The undertaker produces the bottle of whiskey; a stiff pull soon revives

the impostor and then his partner has his turn. When both have been satisfied temporarily, they take the undertaker and start for the house, having first made sure that the bottle is taken along. Several fainting spells on the way empty the bottle and by the time the destination is reached the two fakirs are slightly under the weather. They remain on the outside while the undertaker is sent in the house to arrange for the coming funeral. The deceived man is ushered into the parlor by the maid. A stout lady enters and is shown sample photographs of coffins, etc., the undertaker incidentally stating that he has come to take charge of the corpse. The bewildered woman faints and her husband rushes in and kicks the deluded undertaker out of the house. He picks himself up on the sidewalk and limps away. On the way to his office, he comes upon the two fakirs sleeping soundly with the empty bottle beside them. He is angry at being imposed upon in this manner and hits upon a plan for revenge. Hailing some passing workmen, he hires them to carry the two drunks to his establishment. Here each one is put into a coffin while the helpers dress themselves in white shrouds and stand about for the awakening. Presently the two men stir, open their eyes and rise to a sitting posture. Ghosts rise up on all sides. They look at each other in amazement and in terror, tumble out of the coffins and dash madly out while the undertaker gloats over his success in getting even.

Essanay produces this week "A PRODIGAL PARSON." Scene 1 finds the dutiful and loving wife of the young parson at the modest parsonage, where she is importuned by an old and persistant admirer, who again forces his mad love upon her. She repulses him and orders him from the place. He retires only to bring on two low criminals who are in possession of a letter from her father, stating he has just escaped from prison and needs money, and threatens to expose her parentage unless she complies at once. In fright she gives them the money in exchange for the letter, which she drops; it is seized by the villain. The two criminals fight over the money; one strikes the other with a spade. At this unfortunate moment the parson enters; the villain accuses the parson of the murder. The parson escapes, believing his wife to be false and that the murdered man was her paramour. Hunted by the law and without means of support, we find ihm steeped in the deepest pools of vice, gambling, drinkink, a fallen wretch, fearful each moment that the law will clutch him. He is recognized at the carnival and denounced by the villain to the offieer. He denies his identity and the villain attempts to make the wife, who is a concert singer in the garden, speak and betray her fallen husband. She refuses, and the officers release him. Now we follow him to the tenement where he attempts to commit suicide, but is prevented by his own blind child who is searching for her mother, who has just been chloroformed and abducted by the villain. She tells him her mother has gone. He arrives at the street door just as the villain and his companion are placing her in a cab. He frustrates hteir plans by a terrific fist fight, which brings the officers, but again he makes his escape. Now begins his reformation; we find him again on the right road, and so he continues until he has proven his innocence.

"A BASHFUL YOUNG MAN" is a new film by Pathé Frères. A young lady, walking down the street, is overtaken by an elongated piece of humanity, who seems to be terribly smitten by the young maiden's charms, but he is so bashful that he hasn't the courage to address her. He follows her as far as her home, however, where she enters, apparently unconscious of the impression she has made. He tries to pluck up courage to follow her, but fails, and dejectedly goes back to his room, where he writes her a note telling of his love. This accomplished, he decides to carry the note himself to his loved one, but just as he is about to pull the bellcord he loses his nerve and beats a hasty retreat. Going down the street, he purchases a large bouquet, and hailing a cab, once more returns to the young lady's abode, but instead of going in himself he gives the note and flowers to the cah driver and directs him to deliver them to the girl. The innocent cabby goes up to the apartment and walks in on the family unannounced and presents the daughter with the young man's offering. When her father learns the nature of his errand he unceremoniously kicks him down stairs. The poor driver comes out the worse for his experience, and after giving the masher a good beating, drives away. Finally, the fellow goes to a nearby café and drinks enough wine to give him courage to fight a bull. He staggers back to the home of the adored one and walks deliberately in on the quiet family gathering. Throwing himself at the feet of the girl, he tells her of his infatuation, while she stands dumbfounded at his effrontery. The enraged father grabs the would-be suitor and throws him bodily out of the house; he lands in a heap on the sidewalk, where he dejectedly sits nursing his many wounds.

"IN THE GOVERNMENT SERVICE" is another of Pathé Frères' films. In this funny picture we see how a man in the government service can have things pretty near his own way, and go to sleep on the job, while the citizens are at his mercy and have no redress for the indignities heaped upon them. The old tax collector coolly comes into his office, and while the crowd on the other side of the grating are forming in line and fighting for first place, he takes off his coat and puts on a smoking jacket. Next he proceeds to cook his breakfast in full view of the clamoring mob. Finishing his delightful repast, he lights his pipe and settles down to have a smoke. He then stretches a hammock across the office and climbs into it, and oblivious of the state of affairs outside he is soon in the land of Nod. Things take on such a murderous aspect on the other side of the grating that the police are summoned, and are compelled to use their clubs to clear out the place, while the old fellow peacefully slumbers on, undisturbed by the turmoil where men's hats are broken and women's clothes nearly torn from their backs. Finally, the administrator makes up his mind to open the window and conduct business. The crowd return and are so infuriated that as soon as he opens the slide they grab him and drag him through the window and proceed to mete out the just punishment that he deserved for all the trouble he caused through his laziness.

A new film by Pathé is "THE FATHER IS TO BLAME." In this picture we see the interior of a luxuriously appointed home, where a happy young couple are receiving the blessings of the young lady's parents on the evening of the announcement of their bethrotal. The young man leaves and goes to another part of the city—to the home of the woman who has first claim on his love, for she is the mother of his child, and is living in dire poverty and trying to support her little one on her meager earnings collected by sewing. When he comes to her and tells her of his intentions to marry another she is heartbroken, but cannot turn him from his purpose. The next picture shows the fashionable wedding at the church and the unfortunate woman, with her babe in her arms, viewing the happy pair as they leave the edifice; but her courage fails her when she is about to tear him from the other woman's side. In after years we see her, when her son has grown to manhood and she receives his affection and kindness in their humble little home. He goes out to work, and the mother is seen walking along the road, when she meets the man who wrecked her life. They immediately recognize one another, and the old love is once more revived in her kind heart. She pleads with him, but he turns his back and retreats. She goes on her way to her home, and when the son returns from his daily toil she tells him her secret and dies in his arms. The next picture shows the man in his luxurious home, enjoying the society of his wife and daughter. The girl suggests a trip down to the seashore, and they are soon enjoying the sea breezes. As the young lady is running along a high cliff she loses her balance and plunges into the water. The parents are powerless with fright and can lend her no assistanee, but a young man standing near dives in and rescues her. When he brings her safely to shore he falls exhausted and is carried to the home of the girl whom he saved. When he is revived, and upon trying to learn his identity the man discovers that he is his own son. He tells the secret to his wife and daughter, who gladly receive the chap into the family circle, and the girl is highly elated over the fact of having such a hero for a brother and companion.

In "RUSSIAN REVIEW OF THE FIFTIETH REGIMENT," by Pathé Frères, we see the officers of the army lining up for inspection and taking their places in front of the stand where the religious ceremonies are to take place. We next see the old flags in tatters and old uniforms passing, then the ceremonies of the blessing of the new flag and the presenting to the officer. We get a very good idea of the important part the church plays in the affairs of Russia, and we can clearly see the whole ceremony and the devoutness of soldiers and citizens. The last picture shows the army on parade, and it is an inspiring scene to see the great mass of men passing the reviewing stand.

"THE POOR OFFICER," by Pathé Frères. In this pretty little story we see how a poor young officer tries to maintain a home, with a loving wife and little one, on his scant salary and still keep up his social position among his fellow officers, who are unaware of his marriage. The poor fellow runs himself in debt, and his creditors try to force him to pay when he is penniless. The old creditor goes to the general of the army and presents his bill, and the officer writes a note stating that if Lieutenant Miller does not pay his debts within twenty-four hours his resignation will be demanded. The general goes himself to the home of the lieutenant to deliver the message, and when he sees that he is married and so happy in his domestic life the heart of the general is touched, and he accepts the hospitality of the young officer and his charming wife. He takes dinner with them, and says nothing about the affair, but determines to befriend the young man. The next picture shows the young couple seated on a bench in a park, and when the husband leaves for a few moments the young woman is accosted by a dashing young major, who insults her. The husband rushes up and strikes the fellow, who hurries away to the general and enters a complaint against the lieutenant for conduct unbecoming an officer. The lieutenant is reprimanded, and when the superior officer hears the circumstances of the case he forces the major to apologize to the young woman. We see the wife enter with her baby in her arms, and in the presence of the rest of the officers the blackguard is forced to retract his insulting remarks. When he learns that the woman is the wife of Lieutenant Miller he goes with her to him and grasping his hand shows his true sorrow for the indignities he heaped upon his wife. When the other officers learn of the marriage and happiness of the poor lieutenant they are all elated and congratulate him and his wife, and pledge their true friendship.

Pathé's "BOTHERSOME HUSBAND," shows a pretty young woman busily entertaining her gentleman friend when in rushes the maid and warns them of the old husband's unexpected return. The young woman hides the fellow in a cabinet, and when her husband comes in she is all smiles for the unsuspecting old fellow. He does not remain long, however, for the maid hands him a note and he makes a hasty departure. The lover is liberated, and just as they are in the act of doing a little cooing the maid rushes in again, telling of the old man's return. This time the fellow hides under the table, and the husband takes a package he had forgotten and again departs. When he is gone the young couple start out for a stroll and get as far as the corner when they meet the old man. To avoid him they take refuge in a shoestore, and in order to show a motive for their presence the young lover lets the clerk sell him a pair of tight shoes. When the coast is clear they start out again, and are going to take an automobile ride when along comes the husband. The young fellow hides in the auto while the woman covers herself with a fur coat and is busy pumping up the tires. Next they are enjoying a meal in a café, when in walks the husband with a friend and takes a place at the next table. The young couple hide under their table until he is gone, and when they come out of their hiding-place they are forcibly ejected from the place for causing so much excitement. He sees the young woman home, and after bidding her a fond adieu vows never to see her again.

In Pathé's "CONTAGIOUS NERVOUS TWITCHING" a young fellow, who is afflicted with a nervous disorder, gets fits of twitching, which is contagious to all within sight, for it passes from one to another. We see him take his medicine and start out, and as he goes down the stairs his knees give an awful twirl and immediately the old janitor does the same. Going down the street he gets it while passing a man on a wheel and the rider sprawls all over the street. He is going by a new building, where the architect is taking notes, and he is seized with another convulsion. Immediately the busy man gets it and it passes along to a hod-carrier going up the ladder who falls in a heap, upsetting the mortar all over the architect. He goes along still further and meets a wedding party, and is seized with the twitching which every one in the party gets, and when he joins them at the breakfast they are all glad to see him leave, for he breaks up the gathering with his twitching. He is passing through the park when he kives it to a statue, and immediately it hends in the knees also. A man and woman are seated on the dock when he comes along, and when they are seized with the twitching the woman plunges headlong into the water. Finally he meets a policeman, and when he sees the condition of the young man he starts to take him home. A citizen lends a hand also, and as they are going along the street they are all twitching like the invalid. Finally they arrive at his home, and the doctor gives them all a good dose of medicine which settles their nerves.

"KOREA," by Pathé Frères. In this interesting and educational picture we are suddenly transferred from our own homes to a village in the land of Korea, where the first view shows the natives in the village streets going about in their peculiar white costumes and passing in and out of their little houses. It seems to us rather strange to see the noble buffalo performing the humble task of carrying wood, which is loaded on its back. The work of grinding corn by pressing it between two stones is carried on before our eyes. We also get a view of the tramp cobbler busy at his work repairing the natives' shoes by the wayside. A very good picture is shown of the old Imperial Palace, and we see at close range the extravagant and beautiful style of architecture of the Far East. We also see a lotus field and acres of the beautiful flowers in full bloom. Next is a well, where the people come and help themselves to the refreshing waters which the carriers bear in the cans strapped to their back. Following this is a street in Seoul, with the market-place where the natives are doing their purchasing. A trolley car seems out of the place in this land, and still we see one and note with amusement the peculiar-looking passengers aboard. Lastly, we get a view of Korean children enjoying themselves, as well as a happy old couple who smilingly give the operator an opportunity to make a study of their happy countenances.

"MYSTERY OF THE MOUNTAINS, by Pathé Frères. In this interesting little drama we are brought in contact with a man who is one of the highly respected citizens of a little mountain village, while in reality he is living a Dr. Jekyll and Mr. Hyde existence. We see him leave his home and go on his way up into the mountain to hunt. When he reaches a remote part in the forest he takes a black cape and mask from under a rock and puts them on, thus concealing his identity. He goes along the road and meets one of his townsmen, whom he waylays and robs, leaving him nearly dead on the road. Rushing off he comes upon two women, and after relieving them of all their valuables he dashes away. His victims all make their way back to the village and report their experience to their friends, and while they are discussing the affair the road agent coolly comes upon the scene and joins in the indignation meeting. There is not the slightest suspicion thrown on him. The villagers form a posse and start out in pursuit of the culprit. He goes up into the mountain again and manages to elude them for a time; but eventually they come upon him, and he opens fire, injuring one of the pursuing crowd. Finally they

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---

lie in ambush, and as he is running along the road they fire at him, injuring him badly. He falls, mortally wounded, and when he is unmasked his conquerors are horrified when they recognize him. Defiantly he takes a dagger from his belt and ends his own miserable existence, rather than be taken prisoner by his friends.

Pathé's "RUNAWAY MOTHER-IN-LAW" is another winner. All the family are busy dismantling the house and carrying the furnishings down to the sidewalk, to be carted away to the new abode. The old mother-in-law, being boss of the job, carries down a load of stuff and places it in a two-wheeled cart that is waiting at the curb. The house being situated on a hill, there is a steep incline to the street, and the cart is held secure to keep from rolling off. The old woman in some way loosens it when she takes hold of the handles, and away it goes down the hill, pushing her along in front, and she holding on for dear life. As she speeds along, piloting the cart as well as possible, she smashes into a nurse-maid pushing a perambulator. Next it hits a delivery wagon, upsetting it and scattering the contents all over the street. It speeds on and smashes into a table in a summer garden, where several people are seated, and causes no end of excitement. By this time it seems as though the whole town has joined in the race to stop the unfortunate woman, but the cart keeps gaining in velocity as it rushes through the streets, over bridges, down a flight of stairs and through an obstruction of planks in the street, breaking them like cardboard. Finally the old woman steers toward the river, and we see her come down the bank and into the water with a splash. The crowd rush up and rescue her and carry her, exhausted, back to the starting-point.

THE LIFE OF THE NICKELODEON.

It Depends Upon the Exhibitors, says the Pioneer, Harry Davis.

The one man who beyond a doubt is the originator of the five-cent theatre is Harry Davis, of Pittsburg, whose activities are best known to the trade as the Harry Davis Enterprises. As he responded to the fire of questions from a VIEWS AND FILMS INDEX reporter in the corridor of the Prince George Hotel where the convention was in progress, he looked every bit the tactful, original enterpriser which his success indicates him to be. He is a man of about middle age, of pleasing appearance, modest and an easy talker.

"Yes," he smilingly acknowledged, "I am the man who originated the five-cent show. I realized the possibilities of the moving picture film long ago, and I lost no time in backing up my opinions with the necessary finance.

"Do I think that the future is bright?"

An assuring, confident shrug of the shoulders told all.

"There is no reason why moving pictures should not continue to please the public (and the trade) indefinitely. I contend that we have every reason to place the highest and strongest faith in the future efforts of the manufacturers, who in the last year have improved wonderfully. From one view, everything depends upon them. But in another light, the proper handling of the moving picture theatre itself is the vital point for the preservation of the business.

"If a man pays a low price for his entertainment, that does not mean that he should be forced to sit through a show that is in some instances nauseating. And merely because patrons pay only five cents for their seats is no reason why they are not entitled to sit in a safe, sanitary, well ventilated playhouse. I say that the men who have undertaken to furnish low-priced amusements to the masses should not neglect the requirements of their patrons merely because the price is low. Full attention should be given to the character of films used, to the rendition of the illustrated songs, the quality of the slides, and the management should always be hearty and cordial in all respects. Here I may also say that in a great many instances the patience of managers is sorely tried in the handling of some types of people, but as in all cases, patience is a virtue, and it is a profitable one to the nickelodeon manager.

"Talking pictures? Well, since the introduction of human actors behind the white sheet, I am of the opinion that this is the best idea. Naturalness of performance, it seems to me, can be better attained with able actors of good carrying voice than with the phonograph device which is now on the market under various names; of course, some day somebody, we don't know who, may reduce the metallic quality of the phonograph, and then coupled with the synchronism of voice and picture now attained, the mechanical device will be the big card—but not until then. At the present, however, the human talkers, with able elocutionists and clever lines, will surely bring home the money.

"Talking pictures versus the straight film show? Well, I can't exactly say which should win out. It is a point of human nature, however, for one to want as much for his money as he can get. If a talking picture show were running opposite a straight film show where the same price of admission is charged, it is safe to say that the person not acquainted with the merits of either would sooner give his nickel or dime to the former. But for obvious reasons it is easier to give a good show without talkers than with and therefore the talking pictures manager must 'go some' in order to noticeably beat out a straight film competitor.

"But with or without the talkers, the moving picture show has a glorious future before it; and I take exception to the proverb of the fickle public in this case; there is plenty of field from which the film can hold the interest of the public with novelties for years and years to come. Of course, there are times when business falls off as at present, but I can predict that the coming fall will see a greater number of picture show enthusiasts than the most sanguine could have contemplated. Under the present system of the Association the more responsible class of theatre investors are able to secure the products of the best makers, and that in itself means much for the future of the business. I use nothing but Association film in my string of houses and I find myself far ahead of others who cannot pay the price, for the patrons of my various houses have expressed their sentiments in this direction.

"All in all, I am most enthusiastic; I know that the 'nickel craze' is not a craze but an actual demand, and that so long as the manufacturers back up the efforts of the showmen with good subjects, moving pictures will continue to ride on a high wave of prosperity."

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THE FILMS OF "QUALITY"

TUESDAY, JULY 14th

THE CHIEFTAIN'S REVENGE

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During the absence of Hector, a Scottish chief, his arch enemy Hamish descends upon his castle, kills his wife and servants, fires the house and abducts the daughter. Hector returns, gathers his clan who rescue the daughter and kill Hamish and his band. LENGTH, 415 FEET.

ANOTHER SURE HIT

TUESDAY, JULY 14th

THE MOURNERS

or **A CLEVER UNDERTAKING**

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Two Hobos, cold, thirsty and broke, scheme upon an undertaker for some whiskey. He is taken to a house to take charge of an imaginary corpse. After being thrown out he starts for his office, finds the two bums sleeping off their jag. Hires some men to remove the tramps to his establishment where they are put in coffins. When the men awake they are scared almost to death by ghosts who jump up from all sides.

LENGTH, 485 FEET

SPECIAL

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 150 FEET

SATURDAY, JULY 18th

THE WISHBONE

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A tramp falls asleep, an old woman asks for something to eat. He gives her his last bite and receives a lucky wishbone. Every wish is gratified instantly. After several strange experiences he wakes up to find it but a dream.

LENGTH, 470 FEET.

SATURDAY, JULY 18th

STRICKEN BLIND

or **TO FORGIVE IS DIVINE**

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Two Senoritas, Angela and Margaret, both love Juan a handsome young Spaniard. He loves Margaret, shows every attention which so angers Angela that she plots to blind her rival. She succeeds. Tries to win Juan's love but he remains true to Margaret. At the Wedding celebration Angela confesses to the foul deed and is forgiven by Margaret whose sight is suddenly and mysteriously restored.

LENGTH, 426 FEET

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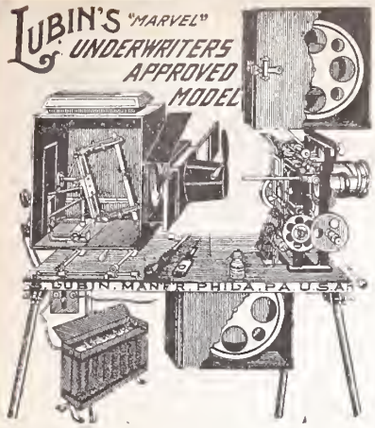

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Length, 680 Feet

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OR
The Battle of Monmouth

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A Story of Love, Intrigue and Sport

SYNOPSIS OF SCENES

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PLOTTING BEGINS.—Renegade calls at Coxswain's house—Lays snare—Makes advances to "Stroke's" sweetheart—Rebuffed—Chagrin—Swears revenge—"Stroke" arrives—Greeted warmly—Renegade ignored.

GAMBLING DEN.—Coxswain loses heavily—Renegade advances money—Again a loser—Retires discouraged—A prey for renegade.

THE "CAMPUS."—Typical scene of College Life—Trainer's daughter (Coxswain's sweetheart) seeks him—Directed to "Stroke's" room.

A STUDENT'S "DEN."—Coxswain inebriated, seeks "Stroke" for loan—Girl finds him—Sudden arrival of Coxswain's mother and sister ("Stroke's" sweetheart)—"Stroke" hides Coxswain and his girl—"Stroke's" sweetheart discovers girl—Jealousy—Mother and daughter leave in anger—"Stroke" on his honor—Gives check to the girl to settle Coxswain's debt to renegade.

DAY OF THE RACE.—Coxswain in Renegade's power—Coxwain agrees to "queer" race—Plotting overheard—Renegade bets heavily against own boat—Manager stops betting—Visitors arrive—"Stroke" ignored by sweetheart—Conspiracy revealed—Coxswain ordered out of crew—Renegade shows fight—Knocked down—Terrible predicament—No Coxswain—No race—Trainer's little daughter pleads to take his place—Trainer reluctant—Manager approves.

OFF FOR THE STAKE BOAT.—All ready—Away in launch—Spirited scenes during race—Start—Over the course—Finish—The "Eight" wins.

HAIL THE HEROES.—Clamorous reception at Boat House—Little Coxswain and "Stroke's" triumphant entry—On shoulders of the crew—"Stroke's" joy marred by coldness of girl he loves—Renegade maddened by losses—Plans revenge—Drops check—Trainer finds it—Is angered—Believes his daughter dishonored—Attacks "Stroke"—Coxswain confesses—Crew turn on renegade—Little Coxswain becomes THE IDOL OF THE HOUR.

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(BOTH FILMS READY FOR SHIPMENT JULY 22nd 1908)

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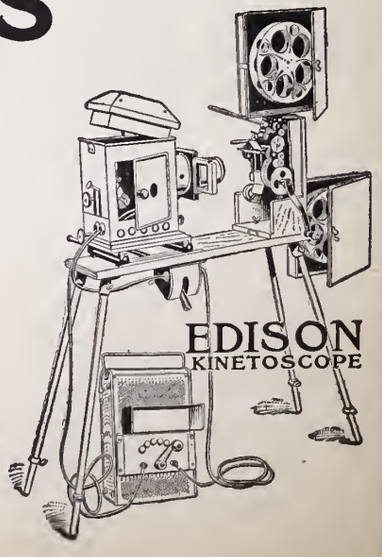

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 28 JULY 25, 1908. WHOLE No. 118

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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SUMMERTIME RESULTS.

Some of the Assoeiation film renters have a bad attack of worriment because the Independents have made big gains in eustomers during the past five or six weeks. Of eourse it is quite natural for any business man to eomplain and get the blues when he sees his eustomers leaving him and going over to the other side, but any renter who looks upon these eustomers as gone for good and can see no hope for the future does not understand the situation as it really is. Some exhibitors want a ehange at times, regardless of the eharaeter of serviee they are getting. They like to try the other fellow's goods. They are impressionable some times and the talk of the opposition on the line of better service at eheaper priee eatehes them.

Anyone who has given the present eondition of the moving picture business serious thought must understand that the exhibitors who have switehed in numbers to the Independents have been aetuated ehiefly, and in very many instanees almost entirely, by a spirit of eeonomy. Never in the history of the moving pieture business have times been so hard. Prosperity has reeeived a eheek, temporarily we hope, and complaints of poor business, or no business at all, are heard in all avenues of trade and industry. The pieture business is no exception. It is only one of thousands of lines that are suffering through a retrenehment in expenditures by the publie. The number of unemployed people is larger than it has been in many years. The money eireulation has shrunk. This is a presidential election year and we are in the midst of the summer season when people who have money to spare for any kind of pleasure seek the seaside, or country, and if they have not got the funds with whieh to get out of town they expend what they ean for outdoor amusements. Henee we find the exhibitor suffering from a big falling off in his audiences and he is seeking a means by which he can reduee expenses and try and keep afloat until the regular season opens again. His chief items of expense are the rental of films, rent of the place and current. All seasons and eonditions are alike to the companies that furnish the eleetric current and their terms never vary. It is a case of pay the bill or have your current shut off, so the exhibitor can get no relief in that quarter. With the lessor, or landlord, it is the same. Pay the rent or move. It then eomes up to the film renter to shoulder the burden. The Association man can't consistently continue the same service at a lower priee, so the exhibitor sees but one avenue leading to economy and he jumps to the Independents. He does not eare so much about the service. It is the cutting down of expenses that he is striving for. It is a safe bet that with the revival of business, which nearly all the best informed men say will eome in the fall, seventy-five per cent. of the exhibitors who have jumped to the Independents will jump back to the Association men. This is no reckless asser-tion, but is based upon the statements of exhibitors who have jumped. It is not intended to maintain that all who have changed their service will voluntarily go baek to the Association men. It is recognized that many conditions arise that prevail upon people to continue dealing with new-made friends. But we do say that if the plans made by the Film Service Association are carried out, this in eonjunction with the sentiment of exhibitors who say they will return to the fold as soon as business enables them to pay the price, will swell the Association eustomers to the figure above quoted. It is well known in all quarters that by shrewd manipulation the Independents have succeeded in furnishing their customers with Assoeiation goods and it has been their ability to do this at eheaper priees than those asked by the Association men that has made inroads into the business of the other fellows easy. It is understood that the lieensed manufaeturers, in eonjunetion with the Film Service Assoeiation, has plans almost perfeeted whereby the leakage of Association goods into the hands of Independents will be stopped. If this is done the Association men will not be long in regaining lost ground.

The impression prevails in some quarters that existing eonditions will drive the small Assoeiation renter out of business before a revival ean set in. This view is not entertained to any great extent. It is elaimed the eonditions are more severe on the renter who maintains a large establishment, has a large foree of employes and must eontinue making other large expenditures to cater to a eertain elass of trade. The eapital he requires and lays out in weathering the storm counts heavily. With him it is a question of how long the "roll" will last. With the small fellow it is a question as to whether he can eke out an existenee until the ship arrives, and none have yet deelared that they are not able to do that. One of the largest Association renters in the eountry said at the eonvention in New York he would be satisfied if able to keep about even with expenses until the summer season closes, as he felt confident that the next fall and winter season will put him on his feet again and leave him with a good surplus when the next summer season opens. People of this calibre generally suceeed. If the picture business had more such men there would be more eonsisteney.

To renters and exhibitors who have kinks in their baeks and feel that the moving picture business is tottering the prospeets are fully as poor as they look to them and unless they cheer up and stick to the game with the same vim as when business is good with them they will most eertainly lose. While they are bemoaning their fate their more hopeful and energetic neighbor is hustling about to see what is best to be done under the eireumstances and making arrangements to be Johnny-on-the-spot when the tide turns. This fellow is going to gain double the amount he has lost, for he will be ready to piek up everything that is dropped by the less stout-hearted fellow who is the first to see calamity and finally falls by the wayside. Cheer up!

SCRIBES MYSTIFIED.

The daily newspaper reporters who attempted to get a report of the convention found themselves at a loss in questioning members whom they met in the corridors. At Buffalo there were those who had reason to use the scare system of the daily press and as a result these reporters were able to announce another "gigantic law-defying trust." But at the New York meeting they were left to make head or tail out of the proceedings as best they could, and the result is the following seven inches of nonsense:

Guests in the Prince George Hotel last night saw groups of men stand about whispering intently into one another's ears, dodge in and out of the big meeting hall, dash away in automobiles and return with others carrying great bundles of legal looking documents. No college fraternity, no "Black Hand" society, no meeting of strikers ever was conducted more mysteriously than the one in the hotel.

"Must be a meeting of the International Association of Private Detectives discussing the business of their clients," remarked a guest of the hotel.

"No," said another guest, "it's the United States Secret Service discussing ways and means of protecting the President of the United States."

"You're both wrong, gentlemen," interjeeted the clerk of the hotel. "It's the first annual convention of the Film Service Association."

There was something mysterious evidently in the name of the organization, and the guests asked the clerk to explain what sort of film service the delegates were giving. The clerk explained that the members of the organization provided films for the various moving pieture maehines in this eountry.

None of the eurious folk in the hotel was able to learn why the assoeiation had pickets near the door of the meeting room, nor why sueh elaborate preeautions were being taken to prevent news of what was taking place inside from leaking out.

"This gumshoe brigade acts as if it was up to something real devilish," remarked one of the bellboys.

"I think they're listening to reports on the number of persons who go blind eaeh year from looking at their moving pietures," said another "bell hop."

Trying to fathom the why and wherefore of the secret session was like trying to bore through a mountain with a hand drill. Most of the members of the organization when asked why their meeting was a seeret one said the reason was one which affected the film distributors only and that it was nobody else's business. There was a rumor, however, no one was able to explain where or how it started, that the members of the organization were trying to figure whether they had to pay royalties to the inventors of the moving picture machines, to the inventors of talking machines where sueh machines were used in eonneetion with the picture machines, and to persons whose faees are depicted on various eanvases. Incidentally, many of the members were anxious to know whether they could be sent to jail for infringement of copyright.

Whieh shows plainly how mueh faith ean be plaeed in our "great daily press."

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NATURE FAKING.

The Warwick Trading Co. have issued a little bulletin which points to some high-handed photographing methods among English makers. The circular reads as follows:

"AN APOLOGY.

"International Horse Show.

"We deeply regret we had to disappoint so many of our provincial and foreign customers in connection with the function at the above show on Monday, June 22nd, by not securing a portrait of T. MM. the King and Queen leaving Olympia. It is an axiom of the trade that 'If it happened, the Warwick got it,' but in this case we did not procure a picture of Their Majesties departing in their open carriage, as a firm of Kinematographers depict in the film they are offering for sale, for the simple reason that no such thing happened.

"Their Majesties arrived and departed in a closed motor brougham."

DENSITY OF SLIDES.

In illustrating a scientific lecture it is important that lantern slides produced from photographic negatives should be of uniform density, and should exhibit the details which they are intended to illustrate. To blame the lanternist for faults which are not his own may give relief to the lecturer's feelings of disappointment, but this plan does not conduce to the success of the lecture. For some time past, says G. H. Bryan, in Nature, I have been experimenting on photometric methods of comparing exposures in printing from negatives of widely different density, and I find that if the tests are made with sufficient care the results exhibit a remarkable degree of uniformity. A simple photometer can be made of a sheet of white cardboard folded into the shape of an isosceles prism or double inclined plane, the faces of which are illuminated by sources of light placed on opposite sides of the prism, the distance of the sources being regulated according to the law of inverse square. Now, let two negatives under comparison be placed side by side in front of the two faces and examined by the transmitted light reflected from the cardboard. Then, when the negatives look to be of the same density, their exposures will be proportionate to the illumination of the faces and can be easily compared. If the negatives differ in contrast, this difference will be at once evident on adjusting the illuminations, and either the necessary modifications of treatment can be decided on or badly contrasted negatives can be set aside for intensification or omitted from the series. By a method identical in principal with the above I have been successful in testing the development of negatives and in calculating exposures in bromide enlarging. Two negatives exposed in succession with calculated exposures of twenty-five seconds and fifty minutes have given, under similar development, equally good prints of almost exactly the same darkness.

FILM MAKING IN PARIS.

Still there come more articles giving the inner secrets of the film studio, and judging from the interest shown by our readers in these descriptions of camera tricks, we shall continue to pick them up. The following is a translation from "Lectures Pour Tous:"

"The scenes enacted upon the canvas must, of course, be first enacted before the apparatus. If their setting is the streets of Paris, they are performed entire and *au naturel* in the open street by actors suitably customed and made up. To see how, let us visit a "cinema-hall." It is seven in the morning; the entire staff is already on hand; not a minute of the day is to be lost. The artists emerge from their dressing rooms costumed and made up. Make-up is as essential for a play in the street as for a play on the stage, so that the expression of the faces, here of capital importance, shall lose none of its emphasis. We join the actors as they climb into the theatre omnibus, and, as we hurry to the appointed place, the best stage manager in Paris—M. Etienne Arnaut—gives the artists a last reading of the scenario. The hero is played by a comedian from the Olympic. In the first act he has received from his wife a tremendous cuff in the face, and now, with a swollen cheek, he is to ramble through Paris. Woe to them that laugh at him! A troupe of clowns in long coats and high hats, a comedienne and an actor dressed up as a vender of newspapers have come along to play the parts of these luckless citizens.

"The afflicted husband must dash into a drug store for unguents to soothe his burning cheek—here is a well-lighted one that just suits our purpose. We alight surrounded by 50 people who have run after our omnibus, attracted by the strange appearance of our troupe; with the consent of the proprietor one of the clowns goes behind the counter while the biograph apparatus is being set up on the sidewalk. At a whistle from the stage manager the man with the swollen cheek rushes into the shop, and the clown roars with laughter. Zip! A blow sends him headlong. Exchange of cards. First duel in prospect.

"En route now for the next scene. At the corner of a street, in full sunshine, a fountain. Perfect! The omnibus stops and the maltreated husband sets about dashing water on his cheek. A second clown goes by, arm in arm with the actress. They giggle. A blow hurls the clown into the gutter. The clown has executed his "cascade" with such fury that he has burst his coat. More than 200 people, in windows, take the whole thing seriously and roar with laughter.

By noon we have passed through two arrondissements, raised rumpuses on the terrasse of a café, in a public garden, in three open squares, and in a dozen streets; an hour later, at Raincy, under the trees of a park where we get a hilarious welcome, the hero of this burlesque epic, refusing weapons for his duels, knocks down the entire troupe of clowns—adversaries and seconds indiscriminately—and leaves them in a heap, brandishing their arms and legs in the maddest confusion.

"The play is completed. To record it, 600 feet of transparent ribbon have barely sufficed. On each yard of that ribbon more than 50 photographs have been taken. When "Le Duel à la Gifle" is presented upon the screen 10,400 pictures will be shown within the space of a few moments.

"Real danger sometimes attends this outdoor acting. Near London, several months ago, a manager of biograph plays got up a drama involving an attempt to derail the London and Brighton express. The villains, according to scenario, were discovered by an actor dressed as an employe of the railway, and tied him down between the rails. Naturally, while the series of photographs were being taken, the train was to stop for a moment so that the actor could have his place taken by a dummy before it reached him. Unhappily, the driver was unable to stop his engine, and the actor, himself the owner of the cinematograph, was run over.

"When these real dramas are performed upon the screen, the figures move sometimes with an astounding rapidity. In the funny little play 'L'Echelle,' the robber must run 100 yards down the street while the apparatus is working. If he kept the crank turning at the usual rate, the operator would get about 900 pictures. To produce an impression of greater speed, what does he do? He cuts down the number of pictures to 600, which still reproduces the distance as before, but will be run off upon the screen in a much briefer time. So the actor no longer runs; he bounds ahead with outrageous leaps, since a part of his successive postures have been omitted by the cinematograph.

"There's a better one still. By some amazing enchantment the cinematograph can make horses gallop backward and make hats jump up from the ground and replace themselves on their owners' heads. The film has simply been reversed.

"To produce certain lengthy comic scenes, with wondrous fairies performing in them, the biograph man must have the interior of a theatre at his disposal. With the exception of the Opera and the Châtelet, no theatre in Paris is as well equipped as a biograph establishment. The Gaumonts have one 140 feet long, with a stage 60 feet deep and 105 feet high. The stage flooring is strong enough to uphold a troupe of elephants, and has two approaches for teams. The problem of lighting, here of prime importance, is solved by a skylight of 1,800 square yards. Twelve powerful arc lights afford additional illumination. So powerful are they that they will blister your hands and face. Notices in the wings warn the artists against remaining too long within their glare.

"Everybody was delighted with the adventures of the gentleman, who walked up the side of the wall and ran along the ceiling like a fly. Here is the secret. A stage-set representing a parlor wall was laid upon the floor; farther on a second stage-set showed a dining-room wall; a third did for the decorated ceiling. Each had all its appropriate appurtenances. The apparatus was carried to the top of the theatre and the lens pointed downward. The actor crawled on all fours from one stage-set to the next, while the operator turned the crank. The film showed no evidence of the humbug, and the man was shown really running along the ceiling.

"But now we come to the case where inanimate objects become animate. With no workmen present, a carpenter shop assumes a lively activity—the saw sawing a plank, the plane running to and fro, the lathe turning, the hammer rising and falling. This is how it is done. Instead of turning a crank, this time, the operator runs his apparatus by an electrical arrangement so precise that it enables him to take one picture at a time. The stage manager moves the tools just so far and no further, gets out of the way and another picture is taken. So on to the end. When the film goes at normal speed the halts no longer exist. The ilusion is perfect.

"Same process for 'La Statue,' which emerges unassisted from a block of clay. A soft clay model, newly formed, is reduced by a series of beatings to a shapeless mass. At each step in the procedure a picture is taken. The film is shown run backward."

ALBANY NOTES.

ALBANY, N. Y.—Last Saturday the moving pictures at the Empire Theatre closed and the contractors will begin the work of improving the house. James H. Rhodes, the manager, will spend $10,000 on the house.

It is proposed to extend all of the private boxes in the theatre out three or four feet, so that persons sitting in the lower boxes will be able to see the stage and the performers in the future without the aid of field glasses. The boxes are also to be prettily papered and illuminated. The improvement will also include new cork carpet, the same smooth and solemn stuff used in the churches, which has a fine rubber finish and is especially adapted for theatre purposes. Extensive repairs are also to be made to the orchestra chairs. Three rows will be taken out altogether and others set back in order that the newly arranged private boxes will have plenty of space.

"We want to have everything in A No. 1 shape," said Mr. Rhodes, "and by the middle of August, when the season opens, this work will be complete. There will be half a dozen new shows on the circuit this year and we expect an even more successful season than a year ago."

A well-known theatrical man said that the New York interests were waiting for the chance to build a theatre here. It is taken as a matter of fact that this building will be located in the vicinity of State and Pearl streets, or Broadway and State street.

All of the big New York attractions will play the hall next season.

Proctor's will go back to vaudeville on or about Labor day. Manager Graham is making some improvements to the theatre which is still running the nickle show pictures.

The Gaiety will reopen about the usual time with burlesque.

CORRESPONDENCE.

Cincinnati, Ohio.

Editor, the INDEX:—

I am having much trouble with my carbons. I can't seem to get a satisfactory light no matter how I try. Can you kindly explain to me the differences in carbons? Thanking you in advance for the information you may give me through your columns,

Yours respectfully,

H. A. GOLDER.

There are many brands of carbons on the market, some very poor, and some excellent. It is not the purpose of the writer to advertise any especial brand of goods, but to serve the purpose it becomes necessary to recommend certain articles like carbons. We therefore say that the brand known as "Electra," highest grade Nurenberg carbons, are standard and will be found to meet all requirements, under all conditions. The Electra is a carbon that will be found of good quality, free from faults, uniform in hardness and entirely satisfactory to the operator. The size depends on the current. For ordinary work where from 35 to 45 amperes of current is used, five-eighths cored above and same size solid below is, in the writer's judgment, best for direct current. Five-eighths and about one-half inch solid will fill the bill on alternating current. Be careful not to get your solid too hard or it will burn red. A medium hardness is best. For low voltage, weak current, smaller carbons should be used. If your light doesn't suit you, try other carbons. There is no rule that can cover all the different variations of current. Don't be afraid to experiment until you find just the size and degree of hardness that suits your particular case; and don't be satisfied until you get the result you want. Setting the carbons is a matter on which there is a wide diversity of opinion among operators, but let it be clearly understood that practically all available light comes from the little cup-shaped depressions which form on the tips of both carbons with alternating current, and on the tip of the upper carbon with direct current. With this in mind, it will readily be seen that the object in view in setting carbons should be to get these depressions (called craters) to, as nearly as possible, squarely face the condenser and to get them to form of good shape and size. It is up to the individual operator to experiment on the angle of his carbons until the best possible result is attained. An angle that would produce a perfect crater in one case would be all wrong in another. In general, however, with direct current, the writer has found that setting the carbons in line with each other and angling the whole back about 25 per cent. from the perpendicular, with the centre of the tip of the upper carbon set from one-eighth to three-sixteenths of an inch back of the centre of the tip of the lower, gives excellent results, though some prefer setting the lower straight up and down, angling the top one back. In any case, how-

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Cline Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinctograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.
New England Film Exchange, 611 Washington St., Boston, Mass.

ever, with direct current, always set tip of top carbon a little back of tip of lower as above. This is to force the crater to form on the front face of the carbon. With alternating current no rule can be given, since there are so many different varieties of this current. It must be borne in mind that with alternating current there is a crater on both upper and lower tips. By angling both carbons ahead a portion of the light will be obtained from both craters, but by this method good craters are hard to maintain. The carbon tips should be centered exactly with each other with alternating current. Many operators, the writer among them, prefer setting the carbons about the same as for direct current, save that they are centered with each other, but it is a question each must decide for himself. By the latter method better craters can be maintained, but no light will be available from the lower. The writer believes he gets more light from one good crater than from two comparatively poor ones. However, it is a matter for individual preference. Always be sure your carbons are in line with each other sidewise, since otherwise they will sputter and the crater will not face the condenser squarely. Usually (but not always) when the carbons are out of line sidewise, the spot will show oblong on the gate. It will be found to be time well spent to carefully point all carbons. The careful operator will, on receiving a bundle of carbons, at once cut and point them all. They may then be placed in a suitable box ready for instant use. The best method of pointing is, resting the carbon on edge of bench, rotate with left hand while filing point with a 14 or 16 inch wood rasp. A neat, even and practically perfect point is thus obtained. Leave flat space about one-eighth inch in diameter at end. To cut carbons into lengths notch one-fourth inch deep on one side with rasp, then strike sharply over edge of bench, and they will break square off at the notch. By this method the careful man may sharpen and cut a whole bundle in half an hour without spoiling a single one. It is well to file a blunt, flat place on one side of point of upper carbon for direct current to assist crater to form.

The spot should show clear, brilliant white, be perfectly round and no larger than will cover the picture opening, with one-eighth inch or less to spare at corners. If you do not get a clear picture with such a spot, there is something radically wrong somewhere. Remember that all white light that does not enter the picture opening is wasted. With a spot half an inch larger than the gate opening fully half the available light is thrown away. Keep the spot as small as possible and still get a clear, white picture. Never rely wholly on spot in trimming lamp. Watch the picture and learn to read results there. Watch the picture all the time while running and trim lamp often. Don't be satisfied with yellow light. Clear, brilliant, white light is what is needed—get it, and don't stop trying until you do. With direct current when spot shows purple ring at edge, especially at top, lamp needs trimming. If spot shows oblong, your carbons are not in line sidewise. Line them at first stop. Carbons out of line sidewise won't give best light and are likely to "sputter." Don't expect immediate permanent change in light when you change set of carbons. The result comes from the carbon crater and current must have time to burn the change into carbon before you can tell just what it will be. Many inexperienced operators make the fatal mistake of continually fooling with the lamp, never waiting long enough to see what the result of a change may be. They twist one of the screws, and, because immediate result is not just what they desire, at once proceed to twist another. Of course, it goes without saying that they seldom or never have good light. Learn to adjust your light while watching the picture. It is the only right way and the only way that gives uniformly good results. It is the picture that "talks." The really good operator can tell by the picture just what movement of lamp is necessary, and can make it without taking his eye from the curtain. Yellow shadow at top, bottom or sides means lamp is not centered right with condenser. Yellow or blue in corners means lamp is too far from or too close to condenser.

VIEWS AND FILMS INDEX,
New York City, N. Y.

Gentlemen:—

Being interested in the moving picture business and a subscriber of your valuable paper, I feel justified in asking you to publish the following:

I take the moving pictures from February 1908 and will go over the situation as follows: Your paper, and in fact the public press, came out about this time with the assurance that the new move of March 2nd, 1908, would eliminate all the evils and give the public a better show soon. Now, in the first place the manufacturer has not kept his promise to the letter; in the second place, the renter, who is the worst of all in my judgment, is to blame. They have been throwing mud in each others eyes and calling themselves names. But that does not help the exhibitor. They have been doing all they can to eliminate the goose that lays the golden eggs. I quote one instance—but there are many others now and to come. The one I quote is where a theatre opened a two-hour show, five cents admission, and a run of three reels furnished by one of our big Association renters. This place was practically the cause of closing up eighteen other theatres in the neighborhood. Of course, this renter got the business from the successful showman in question, but how many renters lose the business of the eighteen theatres crushed out? What effect will this have on our fall and winter business?

There are some about to start which will close up many more small shows. In my judgment, this Association would be doing a great stunt if they would take this matter in hand and limit the rental business instead of the schedule. This does not only hurt the small exhibitor but from the manufacturer down. As for the big show, all I have seen is old subjects which according to the agreement will be returned to the manufacturer in a short time. Consequently, they are getting them cheap and putting the public down on the business by seeing pictures which have been shown six months ago. Let's get to work on this evil which destroys our business for a couple of months in the year and limit the number of reels so the people who rent all the year round can make a living and have some of the protection.

Yours truly,

GEO. NAYLOR,

1718 N. Broad St., Philadelphia, Pa.
Chairman of the Executive Committee,
Phila. Moving Picture Exhibitors.

FRANK COMPARISON.

In an able editorial our esteemed contemporary across the sea, the the Kinematograph Weekly, compares the picture show conditions in America with those now obtaining on the other side. It is frankly admitted that America is far ahead of its cousin in exploiting the moving picture film, and the writer is bold enough to deplore the red tape which ties them down to the slow, old lines which have been good enough for the British in so many things. With whatever knowledge of American conditions he may have been able to gain, he says:

"It is not easy to estimate the extent of the change which living pictures have brought about in the entertainment world of America. One cannot pick up an American paper dealing with amusement matters without reading that this theatre or that is abandoning drama or vaudeville in favor of pictures, that vaudeville artists and legitimate actors have held meetings to discuss the threatened extinction of their profession, and that special laws and regulations have been framed by the legislative and licensing bodies to control the new industry. Occasionally comes an item which points to the universal triumph of living pictures in a more sensational manner; one or other of the famous theatres of the country has become a picture house pure and simple. One may estimate the progress of the pictures by the fact that some of these houses have been the equivalent of our Alhambra, Empire, or Palace. What a surprise in music hall circles if one of these came out with a programme of pictures and nothing else one fine day!

"The fact that such a change is possible in America and impossible (or let us say extremely unlikely) in England speaks very poorly either of the British public or of living picture men over here. Probably our admitted backwardness in living picture matters is due largely to the fact that we are dealing with a very different public to that which patronizes American shows. Possibly English 'variety' is better than American 'vaudeville' and so provides more formidable opposition to the picture show. Assuming this, we believe pictures properly managed can compete just as successfully with opposition shows of all kinds as in America, and admitting also that the English public, apart altogether from opposition, is harder to attract to places of amusement than the American, we still believe it can be attracted in far greater numbers than at present. Does it not seem that what are wanted are more exhibitors with enough courage and enough faith in the pictures to keep shows open even at a loss for a time, until the public has learned that it may expect good fare?

"We have been told by those who have visited America that for 10 cents (five pence) one may have a seat in a beautifully appointed theatre and enjoy twenty minutes' pictures, good music and one or two vaudeville turns. As far as length of time goes, the English showman gives, if anything, better value than this, but does he always pay so much attention to his patron's comfort in the matter of seating, music, etc.? Comparing our experience in the average English show with what we are told of America, we should say he usually does not. When he does we have a success which is talked of everywhere.

"It may be said that these arguments are borne out by the success of those showmen who have consistently put on good programmes and provided their patrons with the same means of comfort as are available at the music halls and theatres. The difficulties in the way of English showmen, of course, must not be overlooked. We have vexatious official restrictions at the outset—it will be remembered that the New Bioscope Co., which enterprisingly took the New Theatre for a short season last Christmas for a picture programme, was barred by the Lord Chamberlain at the last moment. This sort of experience is not calculated to inspire entertainers. These difficulties have since, however, been overcome, or at least it would appear so from the experience of Mr. W. F. Jury, who is showing that there is enterprise in the trade by giving a programme compounded of singing pictures, drama and music at the Kennington Theatre during the summer vacation."

DON'T BE A MOLLYCODDLE—SUBSCRIBE FOR THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

A STORY OF ARMY LIFE ON THE FRONTIER

Length, 855 feet Ready July 24th

KALEM CO., Inc.
131 W. 24th St., New York City

NICKELODEON NOTES.

William Fox has inaugurated "amateur night" in the Dewey Theatre on Fourteenth street, New York, which he is using as a moving picture theatre, and it is said that he will also do likewise at the Gotham Theatre, on 125th street.

Another use to which moving pictures can be put, was illustrated at Independence, Kan., a few days ago. A union labor lecture was given by C. J. McMarrow, and forty-eight picture labels representing different branches of the trade unions were cast upon the screen. In his lecture which was before a labor union audience, Mr. McMarrow expressed his desire to better the condition of the working class of people, urging them to encourage the unions by purchasing as much as possible, only union-made goods. He also mentioned his desire to repress the sweatshops, to discourage child labor, and to lessen convict labor.

Mr. Will J. Dickey has formaily opened the Bijou Dream Nickelodeon at Kalamazoo, Mich. This nickel theatre is said to be one of he most attractive in the state of Michigan.

Dr. H. E. Merkel, manager of the Pictorium, a moving picture show at Ellsworth, Kan., reports excellent business for his theatre. His staff is as follows: H. E. Merkel, proprietor and manager; Mrs. Emma Hayek Merkel, pianist; John H. Corlies, operator; G. C. Gebhardt, illustrated songs; Mary Baker, ticket seller, and C. J. Scherer, motograph purveyor.

The Dreamland Theatre, Mansfield, O., has been converted into a nickelodeon, after having been remodeled throughout and put in good condition.

Mr. Charles Holland has opened up a moving picture show at Buffalo, Wyo., under a tent 35 x 65 feet.

A new theatre showing moving pictures and known as the Pike Annex, has been opened at Ashland, Ky.

Pocock and Smith have closed their Bijou Vaudeville Theatre at Iowa City, Iowa, for the summer. It will be reopened September 14.

The Criterion Company, of Springfield, O., has been incorporated with a capital stock of $10,000. The incorporators are N. C. McCutcheon, A. B. Margileth, Charles W. Frank, George F. Maxwell and Byron W. Riffle. They will operate a moving picture show at Spring Grove Park, Springfield, O.

Plans for a new modern moving picture theatre, to be built on Broad street adjoining the Bijou have been filed with the building inspector at Richmond, Va. It is understood that Lubin, the film manufacturer, is to handle the venture. The house is to cost between $15,000 and $20,000, and will probably be the handsomest moving picture theatre in Virginia.

A new idea in location of an electric theatre has been adopted at Coldwater, Mich. The Electric Theatre Beautiful is being constructed in the basement of the Opera House by Manager Jackson, and will soon be ready for occupancy. One of the recommendations claimed for the auditorium is that it is cool in all weather. A forced draught is also being supplied by electric fans.

At Indianapolis, the Arcade Amusement Company of that city has been incorporated by R. G. Leeds, Wilbur C. Hibberd and Samuel W. Corwin. The new house will be located on the south side of Main street between Seventh and Eighth. It will not only operate a moving picture show, but as well a penny arcade and other amusements.

Thomas A. Brown, owner of the Nickeldom at Iowa City, Iowa, has inaugurated a change in program with strikingly beneficial returns. He has substituted travelogues for illustrated songs and the people are responding emphatically. Mr. Brown has installed a "German Orchestra," a mechanism of twenty pieces, the first in a five-cent theatre in the United States, according to the Rudolph Wurlitzer Company, the manufacturers of the instrument. This "orchestra" has made a tremendous hit.

The royal Theatre Company, owners of the building erected at Sixth and Main streets, Vincennes, Ind., filed incorporated papers with the Secretary of State at Indianapolis. The capital stock is $2,000. The directors are Geo. B. Fletcher, Frank E. Cofgill and Jennie Fletcher, all of Vincennes.

The Elite Theatre is the name of a new electric theatre opened at Unionville, Mo., recently.

Harry Siegel will operate the moving picture house during the summer months in the Opera House at Dickinson, N. D.

The Magic Theatre on South Eighth street, Ft. Dodge, Iowa, is rapidly nearing completion, and, being an attractive place, bids fair to do a big business.

The St. Louis Hippodrome Company of St. Louis, Mo., was incorporated recently. The company plans a hippodrome to cost about $100,000. It is expected the building will be erected on Delmar avenue west of King's highway. The incorporators are J. T. Wilson, W. M. Joyce and Charles Summers. Will T. Brooks, a showman of experience, is president, and will be manager.

Mr. H. L. Hymon, of Macon, Ga., has assumed management of the Dreamland and the Nickelodeon at Anniston, Ala. A daily change of picture is made.

A new moving picture theatre with vaudeville has been opened by J. G. Hiestand at the Iron Springs pavilion, Colorado Springs, Colo. Much money has been spent on this entertainment place, which is very attractive and successful.

Latest Productions of All Film Makers.

PATHÉ.

King Scatterbrain's Troubles.....688 ft.
Mr. Softhead has a Good Time...524 ft.
It Sticks Everything—Even Iron..344 ft.
Home Work in China.....311 ft.
Crocodile Turns Thief.....459 ft.
The Affair of the Select Hotel....426 ft.
Cumbersome First Prize.....344 ft.
Story of the Fishermaiden.....787 ft.
Hard to get Arrested.....492 ft.
Living Posters.....196 ft.
A Bashful Young Man.....475 ft.
In the Government Service....475 ft.
The Father Is to Blame.....606 ft.
Russian Review of the Fiftieth Regiment .....262 ft.
The Poor Officer.....492 ft.
Bothersome Husband.....426 ft.
Contagious Nervous Twitching, 410 ft.
Korea .....557 ft.
Mystery of the Mountains.....459 ft.
Runaway Mother-in-Law.....328 ft.
The Perjurer .....705 ft.
Jealous Fiancé .....557 ft.
Cumbersome Baby .....639 ft.
The Candidate .....508 ft.
The Blackmailer.....426 ft.
Husband Wanted.....410 ft.
On Bad Terms with the Janitor, 524 ft.
The Dreyfus Affair.....1,213 ft.
Interrupted Romance.....419 ft.
Busy Fiancé.....308 ft.
The Spectre.....508 ft.
Native Life in Soudan.....459 ft.
The Country of the "Bogoudens" .....360 ft.
For the Sake of a Crown.....852 ft.
Troublesome Theft.....508 ft.
Mysterious Flames.....311 ft.
Mr. Boozer Gets a Fright.....328 ft.
Magnetic Removal.....672 ft.
Our Dog Friends.....328 ft.
Nocturnal Thieves.....524 ft.
The Fat Baby.....328 ft.
Walks in Soudan.....344 ft.
Lovers' Ill Luck.....278 ft.
The New Maid.....721 ft.
Ruffians Thrashed .....164 ft.
Astrakhan Fisheries .....295 ft.

EDISON.

The Face on the Barroom Floor..550 ft.
Fly Paper .....400 ft.
The Little Coxswain of the 'Varsity Eight .....1,025 ft.
The Boston Tea Party.....850 ft.
Pioneers Crossing the Plains in '49 .....1,000 ft.
Love Will Find a Way.....650 ft.
Honesty is the Best Policy.....640 ft.
The Blue and the Grey.....1,000 ft.
Skinny's Finish.....605 ft.

LUBIN.

Dick's Sister.....1,000 ft.
A Fatal Likeness.....670 ft.
The Robbery of the Citizens' Bank .....680 ft.
"Captain Molly, or The Battle of Monmouth .....435 ft.
Dr. Curem's Patients.....475 ft.
The Sheath Gown.....
A Western Romance.....990 ft.
Held for Ransom.....815 ft.
Outwitted by His Wife.....735 ft.
Student's Prank.....580 ft.
Philadelphia, the Cradle of Liberty 305 ft.

VITAGRAPH

Lady Jane's Flight.....583 ft.
Levitsky's Insurance Policy, or When Thief Meets Thief.....352 ft.
The Press Gang .....548 ft.
A Policeman's Dream .....387 ft.
The Chieftain's Revenge.....415 ft.
The Wish-Bone .....470 ft.
Stricken Blind .....426 ft.
The Mourners, or A Clever Undertaking .....485 ft.
The Guilty Conscience.....400 ft.
John's New Suit.....510 ft.
Get Me a Stepladder.....185 ft.
Twixt Love and Duty.....620 ft.
A Tragedy of Japan.....515 ft.
Mother-in-Law and the Artist's Model .....378 ft.
A Rustic Heroine; or, In the Days of King George.....630 ft.
The Chorus Girl.....190 ft.
Avenged .....520 ft.

KALEM CO.

The Renegade .....855 ft.
The Dynamite Man.....800 ft.
The Girl Nihilist.....910 ft.
Held by Bandits .....885 ft.
Lady Audley's Secret.....
Soldier in Philippines.....835 ft.
Man Hunt.....815 ft.

SELIG POLYSCOPE CO.

Bobby White in Wonderland.....740 ft.
Weary Waggle's Busy Day.....220 ft.
An Indian's Gratitude.....990 ft.
The Tale of Two Cities.....
Spirit of '76.....
The Shadow of the Law.....900 ft.
East Lynne.....1,025 ft.
Damon and Pythias.....2,000 ft.
Not Yet but Soon.....175 ft.
In the Nick of Time.....775 ft.
The Fighting Parson.....710 ft.
The Multnomah Falls.....160 ft.
The Hidden Hand.....1,025 ft.
Troubles of a New Drug Clerk.465 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.
The Man and His Bottle.....350 ft.
The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

A Prodigal Parson.....1,000 ft.
The Directoire Gown.....500 ft.
The Checker Fiends.....500 ft.
In the Hands of the Enemy..1,000 ft.
The Little Mad-Cap.....600 ft.
The Tragedian.....400 ft.
Just Like a Woman.....500 ft.
I Can't Read English.....450 ft.
The Gentle Sex.....750 ft.
An Animated Doll.....750 ft

MÉLIES.

The Woes of Roller Skaters.....453 ft.
The Magic of the Catchy Song...370 ft.
The Mystery of the Garrison.....645 ft.
His First Job.....320 ft.
The Mishaps of the New York-Paris Auto Race.....975 ft.
The Broken Violin.....
No Trifling with Love.....900 ft.
A Pageant. Dedication Festival, Boston Normal School.....975 ft.

Crystal, Mich., has a new electric theatre, operated by Naldrett and Kimball.

Mr. Charles Wright has purchased the Gem Theatre of Findlay, Ohio, from Dunlap & Hile.

Whitehall, Mich., has a new nickelodeon under the management of Mr. Tomlinson.

Room and Grazeck have installed a moving picture show at 1900 East Main street, Richmond, Va.

W. J. Bosse, proprietor of the Bosse Opera House, Decatur, Ind., has opened a nickelodeon at Ft. Wayne, Ind.

The Bijou Theatre on Spring street near Chestnut, Louisville, Ky., has closed on acount of poor business.

Carmi, Ill., population 3,500. Brink Street Theatre, Archer and Hellmer, proprietors, seats 150. Will show under canvas during the summer. The Walnut Street Theatre, Diets and Chambless, owners; the house is being remodeled and will have three rooms. At present seats 125.

IDAHO'S FILMS.

Boise, Idaho.—The many interesting spots about Southern Idaho and principally those adjacent to Boise and the inland empire which is tributary extending northwest to Weiser, are to be vividly pictured to the residents of the central western states. T. B. Thompson, chief of the photographic department of the reclamation service, who had been spending the past month in this section taking pictures, left this morning on an extended trip to the east and will remain away until late next fall. Mr. Thompson went to the Rupert and the Minidoka project as well as to several other irrigation enterprises today and after visiting them leaves direct for Springfield, Ill., where he will give his first moving picture exhibition at the state fair on August 20.

With the departure of Mr. Thompson a novel feature of advertising Boise and the Payette-Boise project as well as the cities and territory surrounding Meridian, Nampa, Star, Middleton, Caldwell, Notus, Parma, Nyssa, Emmett, New Plymouth, Arcadia, Ontario, Vale, Payette and Weiser, will be inaugurated and it is claimed by many that this is destined to result in one of the greatest booms which south-western Idaho has ever had, for the residents of the east are to see pictures from real life and will be given some idea of the magnitude of the great irrigated territory which lies within the district surrounding the above named cities and which can be used for the settlement of future homes. The total area is no less than 420,000 acres covering a stretch of land much larger than any other similar section in this state.

The government is behind the movement to advertise this section through Mr. Thompson and his moving pictures all over the Payette-Boise project, and he only completed the work last Saturday when he took views of Boise and its streets during the big celebration as well as a number of scenes associated with the Boise & Interurban electric line descriptive of the passengers taking cars and leaving them, showing the volume of business which this line does.

Armed with these films Mr. Thompson will have them properly developed and two complete sets are to be made that two moving picture machines can be in operation throughout the middle-west showing to prospective settlers the conditions which exist in these sections. Every state fair is to be visited and headquarters opened where beside the moving pictures and lectures literature favorable to this section of the state will be given away. The states of North and South Dakota, Minnesota, Iowa, Illinois, Wisconsin will be favored with the pictures during the state fairs.

It is believed that these pictures and the accompanying literature will do more to advertise this part of the state than any one thing else. Beside showing the construction work of the irrigation canals on the Payette-Boise project and the Deer flat reservoir as well as the territory which will be irrigated, all of the cities in the surrounding country will be pictured, also the mines and logging camps. On the Boise river scenes will be shown in which loggers can be seen felling the timber, after which it is taken down the sides of the mountains into the river and then the logs followed to the mill of the Barber Lumber Co.

SWANSON'S

Black Tent Theatre Bargain

Saves rent, always cool and inviting—everybody pleased

COSTS $309.00 COMPLETE

Edison Kinetoscope with Stereopticon complete.
One 20x40, 8-oz. Black Tent, with 10-ft. walls.
100 High Grade Folding Chairs.
One Banner or Scenery Front, any lettering.
100 Posters, Lithographed in colors.
10,000 Numbered Roll Tickets.
Instructions for erecting and operating.
EVERY ARTICLE NEW—Ready for Shipment.

Larger outfits at various prices

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OMAHA: 204-5-6 Karbach Bldg.

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ESTABLISHED 1894. (Opposite Adams House)

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Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the

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MR. NICKELODEON, MGR.:—There is one sure way to get your vacation, that is, keep on using a cheap **FILM SERVICE** and it won't be long before you will not need any. We give the best SERVICE TO ALL at ALL TIMES—*Why not you?*—All makes of machines and machinery parts can be shipped at a moment's notice.

O. T. CRAWFORD FILM EXCHANGE CO.

Crawford's Theatre, EL PASO, Texas
14th & Locust Sts, ST. LOUIS, Mo.
214 Levy Bldg., HOUSTON, Texas
Hopkins Theatre, LOUISVILLE, Ky.
Shubert Theatre, NEW ORLEANS, La.

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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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IS YOUR PARK PAYING?

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Good, original films draw crowds, and if you want the best in this line, GET OUR FILMS. Our service is second to none. Let us talk with you.

"The House of Quality and Fair Treatment"

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Address either office:

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FOR SALE

100 sets of first-class SONG SLIDES at $2.75 per Set

HARSTN & CO., 138 E. 14th Street, New York

Phone 3812 Stuyvesant.

"THE HOUSE THAT NEVER CLOSES."

ESSANAY CHANGES RELEASE.

The Essanay Manufacturing Company, who were to release their new film, "The Prodigal Parson," on July 22, have changed the time of release to July 29.

FRENCH NEWS.

Courts Decide.

There is jubilation in the Society of Dramatic Authors at the decision of the French courts that the production of a play on the cinematograph is a performance of the work, and as such the producer must pay for the author's rights. As scores of plays are daily reproduced this opens up a vista of fresh sources of revenue which is calculated to please the writers of plays.

Rostand's Poems.

At last M. Edmond Rostand, the popular author of "Cyrano de Bergerac," has taken pity on his legion of admirers. By way of rewarding them for their patience in waiting so long for "Chanticlair"—which is still unfinished or not ready for the stage—the author has added to his triumphs which have won him a unique position on the French stage by writing a poem, which, all being well, will be published next October. Strange to say, the curious feature about the new work of the young poet of Cambo is that it has been composed with the special object of being represented "cinematographically." The following is a brief analysis of M. Rostand's latest chef-d'œuvre. The scene is laid in the sacred woods, the cloisters of the Greek gods. Diana is, so to speak, the abbess of these forests, which her presence fills with prestige and mystery. Diana sanctifies the woods and glades, and defies all their sounds. The woodmen and the shepherds hear her arrows fly as the winds sweep through the trees. They see her shoulders glisten in the noonday splendor, which puts the shadows to flight. The young huntsman is seized with religious fear as he penetrates into the thickets, and if, at the turning of the path, he sees advancing towards him the goddess, leaning on her silver bow, he flies precipitately, not daring to look behind. Gods and goddesses are making merry in the sacred woods, when their games are interrupted, not by the coming of some wandering hunter, but by the arrival of a motor car. They have barely time to escape, and hide themselves among the trees. The motor-car stops. There has been a breakdown. Two motorists, attired in hideous skins and monstruous goggles, get down, lament their misfortune, and take off their skins. They do not stop there, and the gods and goddesses from their hiding places behold them finally walking about in the simplest apparel. He is a handsome young man, and She is a beautiful young woman. Morpheus is immediately told to exercise his spell upon the intruders, and before long they lie full length upon the ground, wrapped in invincible sleep. Then the gods come forth from among the trees and bushes and Vulcan, raising the strange vehicle, feels it all over. He discovers the cause of the breakdown, and remedies the defect, while Venus opens a valise or portmanteau and takes from it a mass of finery, laces, ribbons, which fill her feminine soul with delight. But everything comes to an end—even the profound sleep of the motorists. The gods regain their hiding places. The young man and his companion awake, get up, and resume their hideous garments. To their amazement the car is all right, and away they go. The scene changes. The sacred wood is left behind, and, then, suddenly, the human couple realize that the motor-car is rushing along at full speed towards new horizons, impelled by an impalpable chauffeur, who remains invisible to their eyes—by Eros, the God of Love. Such is the admirable poetic contribution which M. Rostand has composed for the cinematograph. As will be seen, if silent, the author of "Cyrano de Bergerac" has not been altogether idle.

SHOW PROGRAMMES.

LOUISVILLE, Ky.

Melodrama in moving pictures best describes the featured bill of the Avenue's new half-week programme, which was installed yesterday. The picture is called "An Indian's Gratitude," and is even more sensational and thrilling than the "Younger Brothers," which was exhibited at the Avenue a few weeks ago. The story told by this picture begins with a hold-up on the prairie, where a band of Indians loot an emigrant wagon. A cowboy sees the ambush, and, without making his presence known, hastens back to camp, organizes a posse and starts in pursuit of the Indians.

Then follows one of the most thrilling rides ever seen on a stage. The Indians are chased over hill and dale, and finally a fortunate shot brings down the Indian who is carrying the booty in a sack, and he tumbles dead from his horse. After the restoration of the property to the emigrants the cowboy who led the battle falls in love with the chief's daughter, who he rescues from drowning after she had been dashed over a cataract. When he tells his love the chief grows enraged and has him bound, Mazeppa-like, to a wild horse and sent scurrying over the prairie. He is rescued by the Indian girl after a daring ride, and the chief then gives his consent to the marriage.

"The Enterprising Florist" is a comedy picture showing how a flower dealer inserts an advertisement to the effect that an heiress is looking for a husband, and asks that prospective suitors meet her at a certain corner and carry a bunch of "hoovas," a new flower just put on the market by the florist. "The Checker Fiends," "The Jealous Fiance" and "Unsuccessful Flirts" are all comedy pictures, and are shown here for the first time.

Thomas Murphy, the favorite barytone, will sing "Honey, I love You, 'Deed I Do," for the first half of the week.

With a complete change of attractions three times a week, the presentation of the newest products of the film-makers' skill and a spacious, cool and inviting auditorium, the Hopkins is daily winning more friends for itself and, incidentally, is gaining many new admirers for high-class picture entertainment. Through the recently adopted plan at this popular playhouse each performance consumes close to two hours' time, and the programmes are so well varied that everyone can find something of interest in them. In the mind of the average person no more pleasing or cheaper bit of diversion would be wanted than is found in a first-class picture show, such as the Hopkins has introduced here, and there is every indication that this rather new form of entertainment will continue in popularity.

In announcing the Hopkins programme for to-day and to-morrow Edward Dustin, the manager, lays particular stress on the merit of three of the films. One of these is entitled, "Miles Standish," and represents a photographic description of Longfellow's poem. Another is "Don Juan," a picturesque story of Spanish life. The third feature will be found in "The Romance of a Singer," in which the trials and tribulations of a public entertainer are described. Each of these is, to use a technical phrase, a "full reel" film and, therefore, requires as much time to present as the average two or three sets of pictures combined.

For the rest of the bill comedy is featured. Two extremely funny subjects are promised in "Mr. Booze's Fright" and "A Magnetic Removal." The latter is one of the so-called "trick" films, in which feats of magic and mechanism are employed to good amusement purposes. Harry Browne will offer his usual contribution in the way of a new illustrated song. The next change of programme will occur on Tuesday, with another new bill following on Thursday.

The popular little Dreamland continues to draw crowds regardless of the numerous other attractions in the city. One will always find Dreamland filled to overflowing with a good-natured audience ready to respond liberally to every good subject and there never seems to be any subject but good ones at this little playhouse. To-morrow it has an entire change of programme which the management terms a hot one. Comedy leads in two of the pictures, while the other subjects are instructive as well as entertaining.

The delightful, airy Victoria has adopted a new service, and commencing to-day will have a new picture each

A STORY OF ARMY LIFE ON THE FRONTIER

Length, 855 feet Ready July 24th

KALEM CO., Inc.

131 W. 24th St., New York City

Things do not "Just Happen" to make a business successful. The underlying principle of any success is ability and tremendous energy. It is first "knowing how" and then "doing it."

Now it is up to you Mr. Exhibitor

You must have good film to give the public a good show. Now, how about your machine? You must have a good machine to do it. If your picture vibrates or flickers your show is N. G.; it is bad for the public's eyes. Why don't you stop it from doing this? You can't? I can and guarantee to do it.

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SECONDHAND FILMS WANTED

Also good copy of Pathé's Passion Play. Moving Picture Machines and Stereopticons, bought, sold and exchanged. Films and Song Slides rented.

Newman's Motion Picture Company

293 BURNSIDE STREET, PORTLAND, OREGON

A business man wants practical suggestions, not idealistic flights; and we know it, because WE ARE PRACTICAL MEN. The VIEWS AND FILMS INDEX is the practical paper.

day, retaining always four days' run, making a programme of from four to six pictures, with a new subject each day. To-morrow it is reproducing "The Bogoudens," "The Troublesome Janitor," "The Blue and the Gray" and "The New Subject." The illustrated song is making a good hit. The management is endeavoring to give the public the nicest programme in the city, both from an educational and amusement standpoint. The subjects are always well chosen and the pictures clear and distinct. One is sure to enjoy the pictures at this theatre.

BANGOR, ME.

Fine pictures and big crowds is the record for Monday at the Nickel Theatre. The vast audiences laughed at the troubles of the comic hero in "When Casey Joined the Lodge," were deeply interested in the dramatic narrative of "Circumstantial Evidence" and "The Ragpicker's Daughter," and followed intensely the wonderful tropic scenery displayed in the picture entitled "In Brazil." Altogether, an excellent bill, which should again draw heavily to-day.

Manager Forrest has some splendid pictures coming in the near future—pictures which will make Bangor people sit up and take notice a bit.

The first of these is entitled "The Blue and the Gray" and comes on Wednesday and Thursday. It is a striking illustration of the Civil War in America, showing West Point before the war, a battle in which a union army corps captures a confederate fortification, the capture of a rebel spy in the union lines, the drum-head court-martial when he is condemned to die, the plea of his Northern sweetheart to President Lincoln and the reprieve just as he is about to be shot.

The pictures for Tuesday at the Gem will consist of "The Greed for Gold," "The Hand of Fate" and "The Magnetic Vapor." "The Magnetic Vapor" is a comedy picture showing a henpecked husband. He is made to do sewing, dusting and wash dishes. Finally he reads of "The Magnetic Vapor" and buys some. He squirts the fluid on his wife and she at once prays to be left alone. The various servants get their share and are seized with a great ambition. They go through many acrobatic feats, but when the vapor gives out they all turn and soundly trounce poor henpeck.

"The Hand of Fate" is a typical cowboy picture and of great interest. The cowboy wins a beautiful girl and gains her parents' consent. A Mexican working on the same ranch is also in love with the girl, but his suit is rejected. The young man receives a broken arm by being thrown from a vicious horse. While he is laid up the Mexican stabs him in the back. The wound proves to be an easy one to heal, and the Mexican is about to kill the cowboy when he is killed by lightning.

MILES BROS.' NOTICE.

The firm of Miles Bros. give notice to the trade that H. H. Van Matre, who was for a long time connected with the concern in a managerial capacity, is no longer connected with the company. Further particulars are not available at this writing.

ARCADE MANAGEMENT.

In an interesting letter George W. Bennett, the Cincinnati arcade man, dwells upon investment enterprise as one of the chief requisites for success in that business. In the Opera House Guide he says that an owner should not let his array of machines become moss-grown.

"I started in the arcade business with sixteen machines which I bought from the Caille Brothers Company, of Detroit, Michigan," he writes. "These machines soon paid for themselves. I bought more and have continued in this way until a fourth arcade had been completed, each of which has paid a handsome dividend. I believe the opportunity to make money in this business is just as good as it ever was. Success in the business depends upon being up to the times in everything. Have the best machines and always keep them in good condition. Keep all the up-to-date songs on the phonographs. Let all be drop picture machines, and keep a stock of good, clean, but spicy views, changing them twice each week. All machines must be automatic in movement; people will not themselves turn a crank. Keep good order in your place. Have plenty of light. Take pleasure in helping entertain your patrons, and if any business in your city makes money the arcade will. The people who fail or go out of the business invariably are those who went in when the business was new and when machines were in a crude shape compared with the new styles and modern inventions. They may have made large money in the start, but like many other things, the machines have outlived their usefulness, and their owners think because they got he money ten years ago, they ought to get it now, losing sight of the fact we are living in a progressive age. The moment we stop the other fellows go by, and we are left to take what they do not want. My plans are to get the old stuff out of the place, and keep up with the times. The Caille Bros. Co., of Detroit are making a most wonderful phonograph and illustrated song machine. Their picture machines have been constantly improved on, until no machines manufactured compare with them. I have taken from one of their machines in one day over $35.00, and now have three hundred of that manufacture in operation. While it is true I am making very little money at present, it is just as true that nearly all of our business men, in various lines, are in the same unfortunate position, but I believe a good penny arcade, properly conducted, is as good an investment as there is to-day."

Latest Films of All Makers

Méliès make a comic film of "THE WOES OF ROLLER SKATERS." An entire family have been to a vaudeville show where they have taken great interest in an exhibition of roller skating. As they go out an attendant inveigles them into buying several pairs of second-hand skates and they take them home. They put on the skates as soon as they are in the house and trouble begins. The old lady knocks over the bookcase, the father butts into the sideboard and then overturns the table. There is such a fracas that the neighbors summon the police, who arrest everybody in the apartment, father, mother and all the children. The captain of the police seizes the skates and then urges his squad to put them on. At this moment there is a cry of help from without. The police rush and find a person being assaulted by thugs. They attempt to arrest the thieves, but not being used to roller skates, they fail to keep their balance, and thus perform some very ludicrous somersaults, to the derision of the criminals, who escape.

Another Méliès film portrays "THE MAGIC OF THE CATCHY SONG." In a workroom of a dressmaking establishment everybody is busy. Suddenly the strains of a popular song are heard in the street and all of the girls rush out. They find two men singing; at the same time they are selling copies of the air. After each one gets a sheet of the music they return to the workroom, not to sew but to sing the new song. The noise becomes so loud that the janitress complains, but in vain. A customer enters, and she with her husband finally join in the chorus. Even the form upon which the dresses are draped sways to the rhythm of the air. And when the two singers from the street enter with their guitars, delirium reigns supreme.

"LADY JANE'S FLIGHT" (a seventeenth century romance), by the Vitagraph Company of America. This story is a conventional love tale set about the year 1700. The strong incidents in the dungeon and tavern scenes and the girl's flight in tights and doublet and wedding at the seashore give it an element of novelty. In the library of the old earl's manor a suitor asks for his daughter's hand. The father angrily refuses and orders his guards to escort the young man outside. The girl begs of her father to relent, and upon his refusal falls fainting to the floor. She quickly revives and we next find the lovers under a huge oak tree, planning an elopement. They are surprised by the sudden appearance of the irate father and his guards. The girl is carried back to the manor, the young man to a dungeon, where he is given the choice of leaving the country or being put to death. The lover knocks the lamp over, slips over to the door and as the guards, attracted by the noise, rush in he escapes in the darkness, locks the door of the dungeon and starts for the manor. He bursts through the window of his sweetheart's room, dresses her in a suit of boy's clothes which he has brought with him, then they mount horses which have been left in readiness and ride hurriedly away. At a seashore tavern, a captain is about to sail for the new world. The lovers appear and express their wish to make the voyage with him. The father and guards are observed coming down the road. The captain, greatly amused, takes in the situation, hides the couple in a huge wooden chest and claps down the cover. The old earl comes up with his followers and searches the inn while the captain and his men depart with the chest. A short distance beyond the sailors come upon a few of the guards who have been left to watch the horses, bind them and drive the horses away and, after releasing the lovers from the chest, all start for the shore. A friar rides up on a mule and is requested to unite the eloping couple. He performs the ceremony and rides away, while the lovers and the sailors enter a boat and pull for the vessel as the earl and his followers rush up. Finding himself defeated, the nobleman dances wildly on the beach, while those in the boat laugh at his discomfiture.

"LEVITSKY'S INSURANCE POLICY, or WHEN THIEF MEETS THIEF," is a "hot" film by the Vitagraph Company of America. A Hebrew clothing dealer is experiencing hard times, counts his money, looks over his books and calls in his wife, who weeps with him in his calamity. They look through the safe, count the little money left and finally come upon the fire insurance policy. Here is an opportunity to replenish the empty purse. The shades are drawn down, the merchant enters with a bundle of shavings, which he scatters around the store, pours oil over them and goes out. Outside a sneak thief is seen prowling around. He succeeds in prying open the window, enters the store, to find nothing but empty boxes. The safe is also depleted and all around is the evidence that a plan to burn the building has been made. Hearing footsteps, the burglar dodges behind a ease and Levi enters with a lighted candle. The thief confronts the Hebrew and demands hush money, which is reluctantly given him. After taking all the money the poor Jew had the burglar goes out through the window, leaving the would-be firebug in a state of utter collapse. As the thief reaches the sidewalk he spies a fire-alarm box, counts his money again and determines to teach the clothing dealer a lesson. He turns in the alarm and runs away. The Hebrew, now that his scheme has failed, starts to clean up the shavings but is interrupted by the sudden and unexpected appearance of the firemen, who turn on the hose and take all the fire out of the merchant.

"THE PRESS GANG, or A ROMANCE IN THE TIME OF KING GEORGE THE THIRD," by the Vitagraph Company of America. The plot of this picture is laid in the early reign of King George the Third, at Portsmouth, England, and the surrounding country. John Southwell, a gentleman of limited means, is sitting on his porch reading a newspaper as a servant enters and hands him a letter. Opening it, he reads: "Your debts to me for money loaned fall due in a month. I am willing to take your daughter Phoebe in marriage and cancel them. If not, I shall have you arrested for debt. I shall come to-night for my answer. Signed, John Harbold." Southwell seems disturbed and calls his daughter and shows her the letter. Phoebe reads it and shakes her head, evidently refusing the offer. She endeavors to comfort her father. He kisses her affectionately and goes slowly into the house, while Phoebe falls into a chair despondently. Squire Harbold, a coarse, middle-aged man, enters, advances to the girl and bows. He immediately makes known his errand, and as Phoebe shakes her head his manner becomes threatening. Then, altering his demeanor, the squire puts his arm around her and tries to kiss her. The girl is struggling to escape as Arthur Irwin, her accepted suitor, rushes into the garden, throws the older man to the ground and puts his arm protectingly around his sweetheart. Harbold regains his feet, is about to attack the young lover, then changes his mind and walks away, vowing vengeance. At a low tavern by the waterside with low ceilings and blackened walls, Tim, the head of the Press Gang, with several of his companions, are seated around, loafing and drinking, as Harbold enters and orders drinks for everybody. He plans with Tim, pays him for the job and departs. On the street, the arch-plotter comes upon Arthur, apologizes for what he has done and the two start for the tavern, evidently forgetting the encounter of a short time before. Harbold calls for drinks, and at a signal from him Tim comes over and picks a quarrel with Arthur. A general struggle takes place, in which the young hero is knocked senseless and taken away by some sailors. He regains his senses to find himself on board a ship. He begs the captain to be allowed to go, but his supplications are met with derision. He refuses to obey the orders and is about to be punished when a sailor rushes up to the captain and points to a fire in the hold. The sailors refuse to obey their superior's commands and Arthur

asks if his freedom will be granted if he will go. To this the captain agrees and we follow the young man into the hold, where several barrels of powder are stored. In desperation he removes the barrels, throws them overboard, comes to the deck and is allowed to go. With Arthur removed, Harbold, with two bailiff officers, proceeds to carry out his threat. Rather than see her poor father dispossessed Phoebe determines to sacrifice herself. She agrees to wed Harbold and is going away with him as Arthur enters through the gate with a lawyer. A legal looking document is handed to the squire, who looks at it and, in a rage, turns to depart, as the lawyer takes another document and hands it to the bailiff. They grab Harbold and hustle him away, while Arthur and Phoebe embrace each other and shake hands with her father over the happy turn of affairs.

"A POLICEMAN'S DREAM," by the Vitagraph Company of America, is a joke on the 'Finest." The opening scene shows a policeman making his regular beat. He seems to enjoy his work and is evidently proud of his badge of officialship. He fills his pipe, lights it, reclines upon a grassy spot along the roadside and is seen fast asleep. Dream No. 1. Big Capture.—A constable is making his beat as usual when he observes a notice posted on a tree nearby: "$1,000 reward for the capture or apprehension of Mike Stove, alias Buck Reed, cracksman and murderer; is 5 feet 6 inches tall, bony, cross on left jaw, good dresser. This reward held by R. E. Barnes, Sheriff Baxter County." A man hurriedly passes the constable but is spied by him, due to the fact that the passerby bears a cross on his left jaw. He runs after the man and after a fierce struggle subdues and places him under arrest. At the jail the constable brings in the prisoner, hands him over to the sheriff and receives the reward. Just as he is counting the greenbacks he wakes up, finds another soft spot and dreams again. Dream No. 2. A Hero.—A beautiful young girl is taking her morning gallop along the highway on a very spirited saddle horse. As she is about to turn into another road a large automobile dashes by and sadly frightens the horse; he bolts, dashes down the road, with the girl clinging helplessly to his neck. The officer catches sight of the approaching runaway, runs forward, seizes the horse and stops him in a most heroic manner. Citizens rush up just as the exhausted girl falls into the arms of the cop, who squeezes her so hard that he again wakes up. Dream No. 3. In Love.—A moonlight scene. In her home, a beautiful young girl is waiting for her lover. She is very impatient but at last sees him coming, leans out over the Venetian window and waves at him. The policeman enters and the two embrace and kiss each other. At last he is kissing her goodnight when from above a pail of cold water soaks him from head to foot and he awakens to the reality of a pail of water being poured on him by a joker who caught him asleep. Even after this ducking he is sleepy and further along the road sits down to doze again. A Hot Awakening.—Two boys observe the policeman and decide to awaken him in a most singular manner. They pile a lot of dry grass, set it on fire, then hide behind a stump to await developments. The officer dreams that he is heroically rushing up a ladder in front of a burning building. He dashes into the fire and smoke just as the real flames begin to scorch him, and in fright he takes flight, to the extreme joy of the two boys.

Kalem's headliner this week, "THE RENEGADE," shows the Major leaving his house for headquarters and the elder daughter being entertained by a lieutenant. Jack Manly, the favored suitor of the family, appears at this juncture and interrupts the pair, and when Jack leaves the lieutenant swears vengeance. In the next scene Jack, with the other troopers, is seen at the background of the armory tenderly caring for his faithful horse. The jealous lieutenant, in the course of his inspection of the troopers, irritates Jack and the latter knocks him to the ground. The Major, witnessing this lack of discipline, accuses Jack and he is soon put under arrest. At headquarters, before a court-martial in the presence of the Major and his accuser, he is punished and disgraced by being dishonorably dismissed from military duty, notwithstanding his justifiable pleas. Wandering aimlessly, Jack happens along an Indian rendezvous in the forest and overhears their conspiracy to sneak in on the post and seize a captive, and by remarkable horsemanship dashes through their ranks and homeward toward the doomed spot with the alarm. But in the confusion Jack is aimed at and sustains a sealp wound. The scene is now laid at the Major's house, where plays the little girl on the lawn with her doll. In another moment the child is seized stealthily, and a soldier who interposes in her behalf is shot right down, but before breathing his last breaks the alarm of the occurrence to the anxious household around him. Off to the stables for horses the troopers rush and after the redskins they go, with the Lieutenant cowardly lagging behind. Up the mountainside the Indians are in the lead, with the pursuers at close range nearby. But in using the child for a shield the troopers must be ruled by caution, and Jack, the most daring one, makes a perilous dasb for the Indian with the child, snatches it and beats a hasty retreat with his prize. The Major and his family crown Jack a hero and true love is allowed to run its course with Jack and the Major's beautiful daughter, and the jealous and cowardly lieutenant is no longer recognized.

Selig show this week, "BOBBY WHITE IN WONDERLAND," a pantomimic phantasy. Bobby White, a social dereliet, stranded on life's highway, settles himself for a snooze on a grassy bank in the park. An old acquaintance has given Bobby a bottle of booze, and our hero has succumbed to the effects; being a man of imagination, slumberland for him means queer sights of fancy. He dreams that a couple of beautiful children importune their papa to purchase an Italian's entire stock of toy balloons with the laudable purpose of giving him (Bobby) a rise in the world. The Italian gets the money and Bobby gets the balloons, as the man from Italy ties them to Bobby's frail raiment. He finds himself lifted into space, to the joy of the children and the amazement of papa. A trip through the clouds and a sudden drop lands Bobby at the feet of a beautiful woman, who proves to be the Queen of Wonderland. Bobby is conducted to her palace and showered with favors. The Queen asks him his name, and when she learns that it is White, thinks he should have an appearance in keeping. She places Bobby in the magic shell and, presto! our hero becomes a clown. From now on he has a busy time. A dozen pretty girls surround him and clamor for a kiss. "Oh, this is easy," says Bobby, but the Queen waves her wand and the girls disappear, to Bobby's consternation. His ride through the clouds has sharpened his appetite, and he expresses a desire for food. The Queen places him in the throne and a repast fit for the gods is spread before bim. But our hero soon realizes that he is in Wonderland, as he cracks a large egg and a live gosling springs out. He spreads his napkin and the little girl whom he last saw purchasing balloons to start him on this strange adventure laughs in his face. He turns to his repast and tumbles headlong to the ground as the table vanishes beneath his hand. Twelve amazon soldiers, the Queen's bodyguard, march past. Bobby decides that if he had a gun he could kill game and satisfy his hunger in a more substantial way. The Queen waves her wand and a hunter walks by. Bobby says, "Me, too,' and the Queen conducts him to the forest. Another wave of the wand and Bobby finds himself equipped in true hunter's fashion. The Queen leaves him to his sport and a large tiger stalks into view. Our hero shuts his eyes, pulls the trigger and is highly gratified to find the animal groveling at his feet. He proudly surveys the effect of his wonderful marksmanship, and as he starts to turn the fallen foe over the inanimate tiger becomes the laughing boy that helped his little sister start him on this amazing voyage. He starts back in surprise and is confronted by a huge African lion. The monarch of the forest proceeds to terrorize Bobby, chasing him into another part of the forest. The Queen appears and by her influence subdues the beast, and after a proper introduction to Mr. White the lion and Bobby become fast friends. But our hero decides that life in Wonderland is entirely too strenuous and expresses a desire to return to his proper person, and then back to the land of the free and the home of the brave. A wave of the magic wand and an immense airship flying the colors of his native land is at his side. He himself is once more arrayed as he was upon arrival in this land of surprises. He asks the Queen and the lion to come back to America with him and is highly delighted when they agree. All aboard! and the airship starts on the return trip. But, alas for poor Bobby, a sudden lurch and his companions and the ship shoot up out of sight as he falls earthward. Biff, bang! and he lands on his grassy couch with an awful bump. As he rubs his eyes and takes a survey to see if he is all there he remembers that bottle.

Another Selig newcomer is "WEARY WAGGLES' BUSY DAY." Waggles starts the morning by embroiling two gentlemen in an altercation in a beer garden. He crawls under the table and purloins first one glass of beer and then the other. The gentlemen, astounded at finding their glasses empty, and being strangers to each other, mutual accusations are in order. Weary helps himself to one of their cigars and leaves them to fight it out. He gets a job attending an electric machine. An old farmer comes along and Weary inveigles him into grasping the handles of the machine, and when he sees his victim well anchored grasps the farmer's valise and escapes. The funds gained in this way enable him to purchase a bottle of "Oh! Be joyful," and after he has imbibed freely he wanders into a park and falls asleep, his half finished bottle beside him. He is astounded upon awakening to find a half-grown cub bear drinking the balance of his booze. It is all grist that comes to Weary's mill, and he promptly steals the bear. He is arrested, but escapes from the policeman by jumping into a convenient ash-box. An old Biddy comes along and empties a hod of hot ashes on Weary's head. The officer he first eluded is hot on his trail. Things are now becoming quite warm for Weary. He dashes out of the alley and headlong into the bane of his existence. A fireman is watering the street and catches poor Weary square in the face.

Pathé Frères' latest is "KING SCATTERBRAIN'S TROUBES." A young nobleman goes to an old wizard and begs his aid in getting the old King's consent to marry his daughter. The wizard goes with the lover to the council chamber, where the monarch is sitting in state, surrounded by all his courtiers. When the old magician states the nature of his mission the obdurate old King orders him from his sight. But not to be thwarted so easily, he tells the King that he will bring down the maledictions of the spirits on him, and hereafter he will receive a beating from ghosts every time the clock strikes until he gives his consent to the marriage. The old King does not heed the warning and retires to his private chamber, and as the clock strikes two he receives his first beating from the supernatural beings. He is at a great banquet when they again attack him and spread terror among the guests, who flee for their lives when they see the King and his valet receiving a terrible thrashing. Everything is upset and broken and the King is left to himself among the ruins. He goes to the kitchen to give orders and while there he is again attacked, and everything is in an uproar as the spooks belabor him with knives and forks. Finally he goes to his bedchamber and, after getting patched up, he retires. He has just fallen asleep when the ghosts visit him again and drag him out of bed and throw him on the floor. When the attendants rush to his assistance they find everything in chaos, and the King and the valet nearly dead from the experience. The former, seeing that there is no use in battling with the supernatural powers, summons the wizard and the young lover to his council chamber and gladly gives his consent to the marriage. The happy young couple receive his blessing, while old Mr. Wizard looks on triumphantly.

"MR. SOFTHEAD HAS A GOOD TIME," described by Pathé Frères. A young man with strong sporting proclivities, but who is tied down by his watchful parents, allows himself many liberties during their short absence from home. He goes up to his father's room and dons a frock coat and silk hat and starts out with the full intention of doing the town. He stops at a café, where, after a short flirtation with two charming ladies, invites them to dine. They all retire to a private dining-room, where they enjoy the best in the house, and the wine flows freely. In a short time the youth is feeling in a rather boisterous mood, and starts a "rough house," breaking everything in the room, upsetting the table and scattering the contents over the floor. The proprietor rushes in and remonstrates with him, whereupon the young man presents him with his card (which happens to be one of his father's, who is a highly respected attorney); so the young impostor is allowed to depart with the good will of all. The next picture shows our hero taking his companions for an automobile ride, and, as the machine comes winding down the street it knocks a man down, injuring him badly. The crowd try to mob the young sport and his companions, but he makes his escape and is staggering along when he is met by two men, who volunteer to assist him as far as his home. They get him into the house and throw him onto the bed, where he lies in a stupor. They then attack the servant and, after imprisoning her in the chimney, they rifle the house, stealing all the valuables and make good their escape. When the parents return home they are horrified to find the maid in her perilous position and learn with sorrow that the house has been robbed. They go to the son's room and are shocked to find him in such an inebriated condition. Finally we see the good father paying the expense of his son's escapade.

Pathé's new comic is, "IT STICKS EVERYTHING—EVEN IRON." In this very droll picture we see the stove in a kitchen of an apartment sending out large volumes of smoke and nearly suffocating the maid. She rushes to the man of the house to summon aid, and at a glance he realizes the cause of the trouble. The stovepipe leading out of the brick chimney on the roof has blown down, so he takes a pot of sure-stick glue and, with his wife and the maid, proceeds up to the housetop to remedy the trouble. He smears everything with the glue, and when the maid takes hold of the pipe it sticks fast to her hands. In his vain efforts to extricate her he upsets the whole can and it tumbles down and smears all the sidewalk. In the excitement the lady sits on the brick chimney and, before she realizes it, she has stuck fast. The unfortunate maid, with the stovepipe still clinging to her hands, goes down to the street to call for aid. A policeman, who happens to be passing at the time, steps in the glue on the sidewalk and his shoes become permanent fixtures on the spot, and he is compelled to release his feet from them in order to go to the assistance of the people on the housetop. A man passing gets his fingers in the glue and, as he tries to remove the shocs, he too becomes a fixture. By this time a large crowd has gathered and in their desire to help the unfortunates they clamber up to the roof, each getting his share of the sticky stuff on his hands, and it is not long until all are stuck together, forming a chain, with no end of excitement. Finally the maid rushes off to the fire station to summon help, and when the firemen arrive they turn the hose on the crowd, thus softening the glue and liberating the prisoners, who fall in a heap on the sidewalk below.

"HOME WORK IN CHINA," is also by Pathé. This picture carries us to the Orient, where the first scene shows us a Chinese girl engaged on some intricate embroidery. A close view of her work gives us an idea of what masters in the art of needle-work as well as the art of designing these Chinese people are. The next picture shows that in that country, as well as in our own, there are many who prefer living on the bounty of their charitable neighbors to working themselves. The long line of professional beggars gives us an opportunity of seeing the different types of Chinese paupers. Next we see a chink making his toilet, and it is funny to

see the peculiar way they have of shaving, and the care of the hair is a very essential thing in their get-up. We also see them making lanterns, and the coolies at their meal, and while they are not exponents of table manners, they seem to relish their dishes, and it is amusing to see the quaint way they eat their food.

"CROCODILE TURNS THIEF," Pathé's latest from the animal kingdom. In this very funny picture we see a large crocodile skin lying on the floor of a taxidermist's laboratory, when two ruffians, bent on robbing the place, climb in through the window and are just about to help themselves when they hear footsteps approaching. One fellow makes his escape the way he entered, while the other takes refuge under the crocodile skin. When the old professor opens the door he is panic-stricken at seeing the object moving around the room. He rushes out to get his gun, thinking that the reptile has come to life, and while he is gone the animated skin makes its way down the stairs to the street below. The old fellow follows and tries to shoot it, but he is so excited that he misses his aim. The object crawls on all fours down the street, followed by a large crowd, which increases at every square, until the whole town seems to have joined in the chase. Finally the fellow climbs up a drain pipe and enters an apartment where the family are at tea. On seeing the horrible object they are terror-stricken and seek refuge, leaving him in sole possession. When he is alone he steals all the valuables in the place and makes his escape the same way he entered. By the time the crowd, who are all afraid to enter the apartment, return to the street, the fellow is gone, leaving the hide on the sidewalk. The old professor shoots and this time is sure he hit the mark, for the reptile remains still. They are all bewildered when they discover that the hide is empty and the burglar has escaped with his booty.

"THE AFFAIR OF THE SELECT HOTEL," by Pathé. A traveler, who is going on a long journey, rides up to the railway station just in time to see his train pulling out. It being the last train until the next day, he is compelled to seek shelter for the night in a nearby hotel. He goes to the hostelry and, after registering, is shown to his room on the top floor, where he retires immediately. The next picture shows him two hours after, snugged up in his comfortable bed and deep in the land of nod. Being a very restless sleeper, he does some severe kicking and, in his wild unrest, he pushes his feet through the foot of the bed and the partition into the adjoining room. A young couple are shown up to the room and upon entering the man hangs his hat and coat on the protruding feet without noticing them. Finally the woman gets her eye on them and then the fun begins. She takes a scarf and binds the feet together and holds them while the fellow lights a paper and gives them a singeing. Next he gets a bottle of shoe polish and daubs it all over the struggling feet, and not being satisfied to end the joke here, they drag the fellow through the hole in the wall into the room. Things now take on a different aspect, for the traveler proceeds to get revenge for the annoyance caused him. He gives the young man a good beating and, seizing the woman, carries her to the window, where he throws her out. She lands on the top of a lamppost, where she dangles until the excited spectators procure a ladder and rescue her from her perilous position.

A "lucky" film by Pathé Frères is "CUMBERSOME FIRST PRIZE." A man goes to a lottery office and purchases a ticket in the game of chance, and when he refers to the catalogue he discovers that his number has won a prize. Highly elated, he goes to the office and presents his ticket and in return they give him an ugly looking, useless animal: a llama. He takes his prize and starts home to his wife with it, and as he is walking along the street the clumsy animal knocks two women over and causes the owner plenty of trouble. Next he bumps into a tradesman carrying a load of provisions and upsets him, spilling the things over the street. He takes the animal into a summer garden and causes a panic among the patrons when they see the dangerous looking beast. Finally he mounts him and rides home, followed by the amused crowd. When his wife sees the prize she is horrified and orders her husband away from the house with his burden. Disgusted with his prize, he takes him to a circus and sells him to the manager and returns home a few dollars richer and wiser from his experience with the game of chance.

"STORY OF A FISHERMAIDEN," told by Pathé. In this interesting little drama we see a beautiful young fishermaiden attending to her duties on the wharf and selling the fish which her brothers have caught. A young naval officer, who is deeply infatuated with this charming maiden, now appears on the scene, and we see him, after gaining her brothers' consent to make her his wife, arranging with his sweetheart to take her to the home of his parents in order to get their approval as well. At the appointed time the happy girl meets her lover and they go to his home, a magnificent country estate, where she is presented to the father. When the latter hears of his son's intentions he flatly refuses his consent, as he is very ambitious for his boy and does not wish him to marry one so far beneath him. With her heart aching the dejected girl goes back to her home and tells her brothers of the great disappointment that has come to her in her first love affair. Infuriated at the treatment their sister has received, they vow vengeance. The next picture shows the dejected young man feeling the pangs of the disappointment and sitting alone thinking of his lost love. Several of his friends, who are enjoying the revelries of the Mardi-Gras, come in and, after much coaxing, they finally induce him to don a fancy costume and join in the fun. When the girl's brothers learn of his presence in the happy throng they dress in unique costumes and, with their sister, keep a close watch on the young man's movements. We now see the throngs of merrymakers as they participate in the festivities, and among them we recognize the young lover, who seems to have forgotten his troubles and is as merry as the rest. The trio shadow him wherever he goes and, finally, he flirts with the girl, not recognizing her in her pretty disguise. She saunters away with him to a remote part of the park, where the brothers soon follow and, stealing up behind the unsuspecting young officer, sink a knife into his heart. They carry the lifeless form back to his father's home and leave it seated in a chair, and when the old man takes off the mask and recognizes his son he falls prostrate over the body.

How it is "HARD TO GET ARRESTED" is shown by Pathé in this serio-comic picture, where we see a poor unfortunate in his squalid room, nearly famished with hunger. He hits upon a scheme through which he is sure of getting some food, and starts out to give himself up to the police. He meets an officer and is escorted into the captain's room, and when the latter learns that there is no charge against the man, he orders him out of the place. The fellow, however, refuses to go and begs to be locked up, but his entreaties are in vain, so they are forced to eject him, during which process he knocks over everything in the room. Our hero then goes to a café and orders a hearty meal, with plenty to drink. He enjoys it thoroughly, but when it comes to pay the check he refuses to hand over the money with the hope of being arrested, but again he is doomed to disappointment and is ignominiously kicked out of the place. Next, in his vain efforts to get locked up, he goes into a store and smashes the plate glass windows, and when the police rush in and recognize him all they do is hustle him out of the place. He realizes now that further efforts on his part to get arrested are vain, so he returns to his room disgusted. Not long after he receives a letter containing a large quantity of money, and now that he has plenty he goes to a café and has a big feast. When the proprietor of the place sees the large roll of greenbacks he becomes suspicious and decides to notify the police. We next see our poor friend struggling desperately for his freedom, but the officers overpower him and hurry him off to the station house, where he and his money are parted for a time.

"LIVING POSTERS," by Pathé Frères. In this amusing picture we first see a man pasting advertising posters on the fences in a country town. One poster adorning a fence surrounding a barnyard where a number of cows are grazing, shows the picture of a cow's head. As the curious crowd stands gazing at the poster one of the animals pokes its head through it, and makes it appear as if the poster had really come to life. The next shows a large poster advertising a brand of champagne, with a picture of a bottle standing out in bold relief. A man with a hose on the other side of the fence puts the crowd to rout when he pokes the nozzle through the picture and makes it appear that the bottle is in action. The last poster is one of Pathé's, showing a number of dancing girls. The crowd is dumbfounded when the objects in the picture come to life and dance a beautiful ballet.

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Southern Girl.
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Sweetheart Days.
Where the Tall Palmetto Grows.
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Autumn Leaves are Falling.

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Mary Blaine.
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CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

HARSTN & CO.

Blue Jeane.
Roses.
You'll have to stay after school.
For the one she loved so true.
You'll do the same thing over for the Old, Red White and Blue.
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I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

A. L. SIMPSON.

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When the Moon Plays Peek-a-Boo with You.
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Make Believe.
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TUESDAY, JULY 21st

Lady Jane's Flight

A 17th Century Romance

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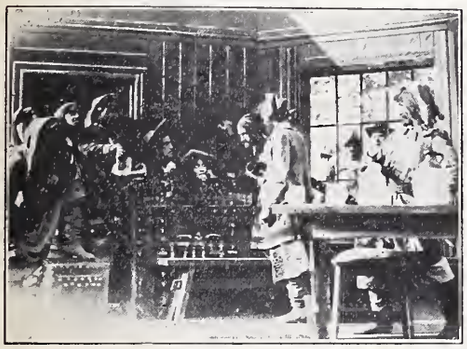

A conventional love tale in which a persistent suitor weds an Earl's daughter after a series of exciting scenes with her father. The strong incidents in the dungeon and tavern scenes, the girl's flight in tights and doublet and the wedding at the seashore give it an element of novelty.

LENGTH, 583 FEET.

TUESDAY, JULY 21st

Levitsky's Insurance Policy

Or When Thief meets Thief

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A Hebrew clothing dealer whose business is at a standstill determines to burn his store for the fire insurance. A burglar interrupts the preparations and takes all the ready cash as hush money. Then, to teach the merchant a lesson, turns in an alarm of fire. The Hebrew is surprised again by the appearance of the fire brigade, who turn their hose on the firebug and thoroughly drench him.

LENGTH, 352 FEET.

SPECIAL

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 150 FEET

SATURDAY, JULY 25th

THE PRESS GANG

or A Romance in the Time of King George III.

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

John Southwell borrows money from Squire Harbold, who demands the hand of Phoebe in cancellation of the debt. Her lover comes upon Harbold and administers a sound beating. Harbold gets the "Press Gang" to abduct the lover and during his detention plans to wed Phoebe. The lover escapes just in time to frustrate the plan and has Harbold arrested for abduction.

LENGTH, 548 FEET.

SATURDAY, JULY 25th

A Policeman's Dream

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

An officer finds a grassy spot by the roadside, lights his pipe and falls asleep. He dreams of wondrous achievements as an officer and is rudely awakened by two mischievous boys who pile grass around him and set fire to it.

LENGTH, 387 FEET.

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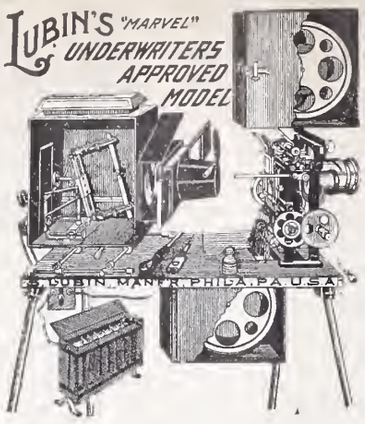

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RELEASED: JULY 20th

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A beautiful melodramatic subject.

Length, 1,000 Feet

RELEASED: JULY 23rd

A Fatal Likeness

The little twins—stolen by gypsies—Fatal Likeness—Driven from home—Forgiven—The Villain's punishment.

A fine dramatic subject.

Length, 670 Feet

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HOME, SWEET HOME.—How he meets beautiful model—Love at first sight—Happily married—Fine home—Life a dream.

THE SERPENT ENTERS EDEN.—Paints friend's portrait—Wife and friend meet—Husband unsuspecting—Friend wins wife.

THE AWAKENING.—Wife deserts home—Leaves note—Husband returns—Reads: "Gone with handsomer man"—Heartbroken—Ambition flies—Hope dies—Crushed.

THE DOWNWARD PATH.—Forsakes art—Seeks wife—Search fruitless—Sinks lower—Ever downwards—Still drifting—A human "derelict."

THE FACE ON THE FLOOR.—Human sympathy arouses the "Man"—Revives the "Artist"—He calls for chalk—Sketches wife's face on the floor—Falls prone across the picture—His life's story ended.

No. 6366 **Code, Velocidade** **Length, 550 Feet**

FLY PAPER

SYNOPSIS OF SCENES

BOYS WILL BE BOYS.—Two mischievous boys watching flies on Tanglefoot fly paper—They place their little dog on the fly paper and watch his antics—They procure more fly paper and start out on a quest for fun.

THE FIRST VICTIM.—A tramp asleep in the park—Plaster fly paper over his shoes—Wake him up and have great fun through his endeavor to remove the fly paper—He slips off his shoes and starts after them.

FUN AND MORE OF IT.—An old gentleman reading his morning paper—They stuff his hat full of fly paper—Tease him until he grabs his hat and puts it on—An old maid making herself beautiful proves the next victim—A baby is given some fly paper as an excellent plaything—Interrupted in their sport by the arrival of the other victims.

LOVE HAS ITS CHARMS.—The boys cover a bench with fly paper—Two lovers, looking for a secluded seat, sit on the bench with disastrous results to the lover—The mischief-makers find a sleeping policeman against a lamppost—They contrive to get fly paper under his feet before their pursuers arrive.

MISCHIEF HAS ITS OWN REWARD.—They spread the gateway of the park full of fly paper—Stretch a rope across the entrance and await their pursuers—At the critical moment the hiding boys pull the rope taut and down goes the entire crowd, falling and rolling in the mass of sticky fly paper—Their glee is short-lived—Are captured by the policeman and each victim in turn plasters them over with fly paper from head to foot.

No. 6360 **Code, Velhaquear** **Length, 400 Feet**

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AUGUST 1, 1908
WHOLE NUMBER 119.

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THE FILMS OF "QUALITY"

TUESDAY, JULY 28th

The Viking's Daughter

A STORY OF THE ANCIENT NORSEMEN

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Olaf, the Viking, returns from war, bringing as captive Alfred, a young Saxon. The High Priest of Odin decrees that the Saxon be offered as sacrifice the next day. He is about to be killed when a messenger gives the alarm of fire at the castle. Alfred is released, hurries to the burning building, rescues the "Viking's Daughter" for which brave act he is granted his freedom, and given the hand of daughter in marriage.

LENGTH, 447 FEET

The Female Politician

MRS. BELL IS NOMINATED FOR MAYOR

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Mrs. Bell receives the nomination for Mayor and proceeds to canvass the town in quest of supporters while hubby minds the baby and does the housework. The morning paper comes out with a cartoon of the lady and her husband which so enrages her that she resigns her candidacy.

LENGTH, 492 FEET

SPECIAL

SPLENDID VIEWS OF THE

Quebec Tercentenary Celebration

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec, and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 150 FEET

SATURDAY, AUGUST 1st

Love Laughs at Locksmiths

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A vintner wishes his daughter to marry a wealthy brewer. The girl rebels and is imprisoned in a wine vault on a bread and water diet. Her accepted lover, a young clerk, goes to her rescue and the pair escape before the parent and brewer can intercept them.

LENGTH, 552 FEET

Captured by Telephone

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A small boy and his sister make a telephone by attaching two tin cans to the ends of a piece of twine. One end is put in their nursery while the other is fastened inside the chicken house. That night a thief attempts to steal their chickens and is detected by the strange noise being transmitted through the telephone. The boy rouses his father who captures the prowler.

LENGTH, 360 FEET

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cécile.

VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 29. AUGUST 1, 1908. WHOLE No. 119

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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RAW METHODS.

The startling news comes from England—an English manufacturing concern's circular furnishes the key to the queer transactions of an English maker, whose identity is now shrouded.

Here are the facts: The Warwick Trading Company is a reputable concern as far as anybody knows, and they make a specialty of photographing spectacular current events. Accordingly, when it became known that on June 22d the King and Queen would attend the International Horse Show, the Warwick people prepared to take a good picture of the royal couple. The trade waited expectantly for the film, and soon after the date of the show some exhibitors, anticipating a good subject, advertised it in advance. But what was their surprise when the time at which the film was to appear passed and no picture of Their Majesties! They waited and waited, eagerly. The situation was beginning to become tense, and the good English folk were losing faith in the phrase, "If it happened, Warwick got it," when a film appeared on the market, made by another concern, showing the royal couple departing from the show in an open carriage.

"That's one on Warwick," said some.

"Wonder why?" said others.

And while the trade were showing a tendency to gobble up all they could get of this film from the other concern, the Warwick people published an announcement circular. (See our last issue.) In it they expressed their regrets that they had to disappoint their customers by failing to photograph the King and Queen in their **OPEN** carriage. And the reason they assign is that the royal pair arrived and departed in a **CLOSED** motor brougham.

Are we to understand, then, that this is a new stunt in the film making business? Has it come to a point where "slow" England is showing us here as high-handed a piece of fakery as could be conceived? It is unfair to assume offhand that the Warwick circular presents all of the facts, but it is hard to believe that they would take such action without grounds.

The King, then, came and went in a closed carriage, and since a film showing only the carriage is of no market value, the Warwick photographer saved his material. Then a film appears purporting to represent this event, we understand, and an open carriage is shown.

How was the film gotten? If it is not an old subject revived as a fraud, the "king" and "queen" cannot be genuine; but is it possible to believe that a film maker would have he audacity (in England, too) to "rig up" King Ed. and his royal life partner, with all of the soldiers and notables who surely attend him on such an occasion as the International Horse Show? We would not like to give our friend in question credit (?) for such a feat, for his own sake.

But it would be very interesting to us here to learn how it was accomplished.

PRIGS AND PRUDES.

There is one class of wealthy people in this world who carry their noses high in the air, and hug bibles closely and think themselves too good for the rest of the world and its ordinary people; and the rest of the world and its ordinary people would not miss them if some volcanic force suddenly terminated their circulation. But sometimes they make themselves strongly obnoxious to others, and then it is that they must be noticed, as they are here now.

The instance is an occurrence in the city of Brotherly Love. Here is an item which appeared in a daily newspaper:

> As the result of the installation of a moving picture show in a building next door to the Third Baptist Church, Broad and Ritner streets, Rev. Groves W. Drew, pastor of the church, is seriously ill with nervous prostration at Ocean City, church members threaten injunction suits and an inter-church strife which gives promise of assuming serious dimensions has developed.
>
> The building which has been converted into a playhouse was formerly a church occupied by a Presbyterian congregation. Two months ago, upon the completion of their new building at Broad and Shunk streets, the congregation moved away. Later the building was purchased by H. L. Mann, a member of the Presbyterian congregation.
>
> Two weeks ago Mann leased the building to a moving picture syndicate, headed by Thomas Doyle, 2524 S. Camac street. Doyle set about the work of reconstruction at once. The old seats were torn out, a stage was erected in the place long occupied by the pulpit, and in many ways the building was altered from a house of worship into a place of amusement.
>
> As a measure of advertising, Doyle then hung out glaring signs on the front of the dismantled edifice. "An hour of vaudeville and pictures for five cents. Biggest show in town," the signs read.
>
> Meanwhile in the church next door, everything was consternation. The strain told on the minister. He collapsed. The doctors prescribed a long rest. He was taken to Ocean City. Here it is reported that his condition is serious.
>
> A meeting of the board of trustees of the church is to be held and definite plans for action will be outlined.

Isn't this without doubt the most nauseating, foul-smelling and disgusting piece of priggish, snobbish hypocrisy that could possibly be described? Just imagine—it is not immoral films nor proximity of improper people which is objected to, but the mere existence of the picture house which caused the pastor—dear, delicate, old gentleman—to actually collapse, so that he is pronounced seriously ill with nervous prostration. And the congregation, like a faithful flock, certainly affect indignation at the "outrage," and the pious lady organist says that the church windows must be boarded up to shut out the awful sight.

Comment or argument on the matter is wasted; one is too indignant to think these hypocrites worthy of even his expression of contempt at their undemocratic and un-American behavior.

We hope they will continue to remain "exclusive," as one more person added to their ranks means one lost to the sensible world. As to the freak pastor, his piety never having made him ill like the nickelodeon did, it must be consoling to him to know that his fear of the Lord is exceeded by his fear of a moving picture theatre.

LESSONS FROM PROGRAMS.

Our readers have no doubt noted that we have added a new department to our reading columns, entitled "Show Programs." Here will be published weekly a reasonable number of press notices of moving picture theatres in various parts of the country, announcing the films for the week.

The first point which they should emphasize is that picture shows are prospering widely. Notices of theatres from the Northeast will be placed together with some from the extreme Southwest and other widely scattered points. But the best purpose they can serve should be to temper the "new films" craze, which, it appears, is a mania contracted by exhibitors as soon as they embark in the business. Under the presnt sytem any smaller exhibitor who is not receiving films on the day that they are issued by the makers is almost ashamed to acknowledge it; he thinks he is behind the man with the big investment (and big competition) who is forced to keep abreast; but he forgets that that man's expenditure is commensurate with his revenue. This frenzy on the part of small exhibitors is what has caused more worriment to renters than anything else, and has cheapened the rental business.

Our brothers in the small towns, who cannot go to the renter personally and pester him with their demands have (probably unavoidably) taught the big city exhibitors a lesson. In perusing the titles of films mentioned in the programs, the most notable feature is their antiquity and our "wise" exhibitors will no doubt express their contempt at this acceptance of "old stuff." But sometimes old stuff (the subjects) is much better than new stuff, and there is no reason why a not very recent subject, if in good condition, should not give satisfaction. The public does not read the weekly notices of the manufacturers, and if an old subject is a good one it will surely bring the money. A proof of this is shown in the last week's program at Keith & Proctor's Harlem house in New York where that ancient subject, "Terrible Ted," was accorded round after round of applause; another corroborative instance is the exhibition of the old Edison film, "Terrible Kids"—who has not seen this at least once? But who will fail to at least smile at the clever work it portrays?

Showmen will help greatly to alleviate a fast straining situation if they will bear in mind that they can get the money with *good* films, not only *new* ones. It is easier to give a prompt service with this class of goods, and exhibitors can surely work out their own salvation by creating a demand for older subjects.

The programs tell the tale.

UNCLE SAM WILL BRING THE VIEWS AND FILMS INDEX RIGHT TO YOUR DOOR EVERY WEEK FOR ONE YEAR—MAIL TWO DOLLARS NOW.

"BIOGRAPHON."

Paul Adolph, of 423 Broome street, has secured the agency for the newest device for producing talking, singing and moving pictures mechanically, the "Biographon." The machine is the product of the Deutsche Mutoskop und Biograph Gesellschaft of Berlin, and we are told requires no electric connection whatsoever.

STORK BUSY.

Charley Calehuff, the widely known association renter in the Quaker City, was pleasantly surprised on his return home from the convention. He found a new first-run customer in the person of Chas. A. Calehuff, Jr., ten pounds in weight, two days old and lusty lunged.

The stork also paid a visit quite recently to Carl Laemmle, of Chicago. The future film magnate is Julius Laemmle, and a special dispatch says that he has promised to exert his strong influence with his daddy to secure for himself a job as superintendent of the "Anti-Repeaters' Squad;" his ability to fill the post with honor is unquestioned.

PROGRESS REVIEWED.

Thirteen years ago the first motion pictures ever seen in Manhattan were exhibited at Koster & Bial's Music Hall, in Thirty-fourth street, says Sam McKee, in the Telegraph.

To-day there are 393 motion picture shows in Greater New York, exclusive of theatres formerly devoted to vaudeville, burlesque or dramatic entertainment, that have been turned over to this form of public amusement.

P. L. Waters put in the first motion picture exhibit at Koster & Bial's at a cost to the theatre of $1,000 for a week.

Now a theatre for $50 a week can have twice a day a picture show that surpasses the one then given for $1,000.

Not only that, a theatre can buy a picture machine of its own for $175, supply the operator and rent the required films to complete the equipment for $10 a week.

Keith & Proctor's Union Square Theatre on Sundays and holidays plays, it is unofficially stated, to 14,000 people at 10 cents each. Those that know say that a theatre can be operated as a picture house at a weekly cost of $300 a week in addition, of course, to the rent.

These are the conditions that have led to the surprising growth in the number of theatres and stores turned into amusement halls that are devoted exclusively to motion pictures—a growth so rapid in the last five years that all the film manufacturers in America are unable to offer a supply equal to the demand.

The talking pictures have recently created a new field. In these sketches are played and songs rendered, while the phonograph gives forth what line is allotted to each pictured performer.

The picture shows owe much of their popularity to the way the manufacturers keep up to date and spare no expense in providing timely subjects to the exhibitors. It is not unusual to send a man to Egypt, Australia or Japan, if the theme warrants the trip and the expenditure.

The film renters also protect their exhibitors and do not allow pictures shown in one place to be given in another until the first exhibitor is ready for a new subject.

Exhibitors can also buy pictures outright. The "Salome" pictures shown in La Sylphe's act are the exclusive property of the dancer, and no one else can use these pictures without the consent of the dancer.

The protection given to exhibitors has done much toward the growth of the picture industry and the strengthening of its hold on popular favor.

About the only difference between the so-called store shows and the theatre exhibitions is that the manager with the theatre is able to give a bigger show on account of having a greater capacity, which means increased receipts. To offset this the store shows charge 5 cents, as against the theatre's 10-cent price of admission.

The store show runs about half the time that the show takes in the theatre. The theatre show, on account of the increased time, one hour usually elapsing before repeats begin, has also a greater variety than the store show.

Both the 5 and 10-cent shows have the same class of pictures and both employ singers. The theatres go farther than this and have lecturers on numerous subjects of current interest, which are illustrated by motion pictures befitting the topic of the lecture given.

There is an erroneous idea that the increase of picture shows has been a detriment to the actor. On the contrary, there are more theatres now devoted to drama, music and vaudeville than ever before, and the pictures have supplied a new field for the actor's endeavors.

In Paris there is a regular stock company employed for the production of motion pictures. The only reason this scheme has not been adopted here is because of the objection to the same faces in all the pictures taken by one manufacturer.

Despite this objection, it is true that many actors liking the steady employment and taking kindly to the pantomime work for the pictures have entirely ceased to look for engagements on the regular stage.

To the actor of small, insignificant parts, the pictures have been especially a boon. Even the members of an army employed for a picture receive $5 a day. On the stage this soldier would be a super, getting 50 cents a performance, and forced to give up what he earned at one performance, or possibly more, to the super captain.

An actor of sufficient standing to earn $175 a week in the regular season said yesterday:

"I got $30 for blacking up and doing a negro preacher in pantomime before the camera while the phonograph talked. That thirty looked good to me in the summer time.

"The next day 'The Mikado' was to be pictured and talked. I was asked if I had ever been in 'The Mikado.' Foolishly I said no. Then they didn't take me, although I insisted I had never been a negro preacher either.

"I'll not make that mistake again. Just because I am a good pantomimist is no reason why I should not also be a pretty good liar."

NICKELODEON NOTES.

The Gaiety Theatre Company has opened a new moving picture show at 221 East Broad street, Richmond, Va.

J. B. Kay has leased the Auditorium at Salem, Ohio, and installed moving pictures for the summer.

Irwin Balmer and Glenn Gree have opened a new moving picture theatre at Aledo, Ill. It is called The Family.

Messrs. Wattell & Brown have opened a new moving picture theatre in Spokane, Wash.

The Temple Theatre, Port Clinton, O., is temporarily out of business. A thief entered the place Tuesday night and carried away the moving picture machine.

A new moving picture theatre, called The Life, has been opened at Norfolk, Virginia.

Mr. W. Walker has taken charge of the Star Moving Picture show house at Cripple Creek, Colo.

Bloomington, Ind. A. J. Bunda is now building an Airdome known as the Family Park, with a seating capacity of 500. E. E. McFarren runs the Vaudeville, seats 150, and also runs a moving picture show at Linton, Ind. W. A. Brissenden is also putting up an Airdome to be known as the Wonderland, which, when completed will seat about 300. Faris, Hill and Howe are the proprietors of the Airdome which will seat 1,200, and for so small a city it can be readily seen that the moving picture game is well represented.

Mr. Lee M. Boda, general manager of the Valentine Theatre Circuit, of which the Fairbanks Theatre, Springfield, O., belongs, announced that during the summer months, moving pictures will be displayed there.

The Aurora Theatre at Topeka, Kan., which has been closed for some time, owing to financial difficulties, has been reopened as a moving picture house under the management of Dan A. Gillam.

Because of poor patronage, the Lyric Theatre on Main street, between Third and Fourth streets, La Crosse, Wis., has been closed.

At Hopkinsville, Ky., the moving picture show at the Opera House, owned and managed by John Owsley and Major Wooldridge, opened June 12.

Mr. Geo. Myers, of Clinton, Ill., is operating a new moving picture show with vaudeville at that place.

A new moving picture theatre will be erected on Washington avenue, Salt Lake City, to cost $8,000.

The Majestic Theatre, formerly the Grand, 114 South Third street, La Crosse, Wis., recently opened under a new management which is giving a forty-minute show in moving pictures and illustrated songs.

The Bell Theatre, said to be one of the handsomest moving picture houses in the Pacific coast opened at Bellingham, Wash., last week under the management of Glatz & Bond. They report business good notwithstanding the warm weather.

The Garden Theatre Company of Norfolk, Va., with C. Nash Reid, president, and R. E. Jordan, secretary and treasurer, has been incorporated, with a capital stock of $110,000, to operate moving picture shows.

MUSIC NO CHARM.

At the moving picture exhibition last night in the Ocean Grove Auditorium, Asbury Park, N. J., Tali Esen Morgan stated that owing to objections from some quarters the orchestra would not play next week at the moving picture performances. The kickers, it is understood, say they attend to see the pictures and don't like the time taken up by the orchestra. So there will be musicless pictures next week, with the possible exception of illustrated songs.

Mr. Morgan also stated that the orchestra would play in connection with the organ recitals next week and that the time would likely be changed from 4.30 to 5.30, the recitals beginning a half-hour earlier, at 4 o'clock, and closing at 5.

It is believed that the recitals will have additional interest with an occasional orchestra number to relieve the monotony of the programme and it will enable the orchestra to play a better grade of music than is the case at the picture shows.

FILMS ADVERTISE.

A new wrinkle in advertising—the first time in Omaha—was inaugurated last week by the Schmoller & Mueller Music Co., of that city. Moving pictures of the Schmoller & Mueller store and plant are the innovation.

At the free moving picture exhibition given every night from the public pavilion of Hanscom Park, the moving pictures of the Schmoller & Mueller Music Co. are displayed prominently. Arrangements to show the pictures were made with the concessionnaire of the picture show.

CODE ACT.

The latest city to take protective measures regarding the picture theatre is Norfolk, Virginia.

The new city code contains provisions of a stringent nature governing the operation of moving picture shows in the city, and if the laws are executed as drafted the possibilities of danger will be almost entirely removed.

The moving picture apparatus, films and operator are required, under the ordinance, to be encased in an enclosure of galvanized iron, and in case of fire it would be practically impossible for the flames to eat their way outside to the woodwork.

The laws governing the question, as contained in the code, are as follows:

"Whenever moving picture machines or apparatus for like exhibitions are installed in an assembly hall, such machine or apparatus shall be located so as not to obstruct the exits or aisles, or passages thereto, and must be placed in an enclosure of galvanized iron not less than number twenty-four gauge, and be constructed as follows:

"Enclosure shall be at least six feet square and not less than five and one-half feet high inside, shall have an inner and outer wall of galvanized iron not less than number twenty-four gauge, also an inner and outer ceiling of the same material, with an air space of not less than two inches between inner and outer walls and inner and outer ceiling; inner and outer wall and ceiling shall be riveted to a substantial iron framework.

"Floor of enclosure shall have not less than one layer of number twenty-two galvanized iron.

"There shall not be more than three openings into said enclosure, other than openings for vents.

"The opening for lens shall not exceed twelve inches in width by sixteen inches in height, and shall have a drop shutter of iron not less than one-sixteenth of an inch in thickness, fitted to iron grooves on each side to allow free movement of the shutter; the shutter to be on inner wall of enclosure, and when open to be held in position by a light cotton string passing through a pulley immediately over the shutter inside of the enclosure, thence across the inner ceiling and through both walls and fastened outside."

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New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
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Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martinc, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
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Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
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Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
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Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
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National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
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ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alahama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
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Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
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Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
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W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
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Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.
New England Film Exchange, 611 Washington St., Boston, Mass.

SCIENTIFIC PROGRESS.

Mr. E. Estranve has read a paper before the Paris Academy of Seience, in which he describes a modification of the Ives parallex system for creating stereoscopic effects in lantern projections, says the Kinematograph Weekly, an English contemporary. He has devised a projection screen on to which a pair of stereoscopic images are projected at such convergence that homologous points in the distance of the view, e. g., the horizon line, coincide. The images of nearer points do not fall on each other, but are separated by a horizontal distance, the "sterescopic parallex," so-called by Helmoltz. The separation is greater the nearer the objects to the observer or camera. When these partly superimposed images are seen by transmitted light on the screen, each eye pictures one, to the exclusion of the other, and the sensation of relief is experienced. The action of the screen makes it possible to dispense with any instrument for the eye of the observer, and the stereoscopic effect is very readily seen. Obviously the system employed by Mr. Estranve, as above described, corresponds approximately with that devised by Mr. Ives some years ago, and both are equally limited in usefulness, in that the demonstration of the phenomenon is confined to a single observer.

The illusion of motion as presented upon the lantern screen is no longer a novelty. When such it was the animated silhouettes of early days satisfied the mystified audience. Familiarity with these effects gave birth to an increasingly stringent demand for something better and that demand has been fully met by the progressive kinematographer. The science, however, must still evolve towards an ideal yet to be realized. Wonderment is still created by the productions of improved means. Triumphs of science continue to manifest themselves in instruments of precision and optical perfection; making it possible to record events under circumstances that defied the photographer a few years since. This phase of the work has reached to such a high water mark that it is safe to say that almost every conceivable subject comes within possible reach of the kinematograph. This being so, attention is on the point of being concentrated more especially on the further improvements that may be made photographically and optically in the pictures themselves. The question that presents itself at this point is: "Are the senses completely satisfied by the conceptions formed from the visual transmissions," and the answer must be given in the negative. The time is fully ripe for the presentation of living pictures in natural colors, and with perspective relief and solidity. The former qualification is needed as a stimulating force to the illusion of reality, while the latter is equally needed so that the muscles of the eyes may be brought into play, and a conscious convergence and divergence of their axes produced. Whatever may be said to the contrary, it is becoming more and more evident every day that any kinematograph picture tending to embody stereoscopic effects, such for instance as a well lighted panoramic scene, is received with pleasure and appreciation by all the better class audiences to whom such pictures are shown. In looking at pictures of this character each member of an audience is, unaccountably perhaps, impressed with the increased reality of the scene upon which he or she may be gazing. The fact is, a fuller compass of the senses is appealed to, with a corresponding increase of pleasure to the observer. From the realistic point of view, the most perfectly colored picture on the walls of the Royal Academy at Burlington House fails at last him believe that he looks at the real thing in nature, rather than its representation on canvas; because the laws of double or binocular vision cannot be complied with in a single image.

The monochrome living picture equally fails, because although it has the advantage of the semblance of life, it has no color and it has little if any power to arrest axial accommodation of the observer's eyes. The Academy Picture has no motion or binocular relief. The living picture has motion; may not have color; and certainly in most instances lacks relief. If the living picture could have colors as true to nature as many of the Academy pictures have, and in addition could be presented in a manner that called for active operation of the muscles of the eyes in axial accommodation, as well as focal accommodation; then the observer would at last realize the ideal sensation, in every respect like that experienced during the contemplation of a natural scene.

FILM MAKERS' STRENGTH.

	June 13.	June 29.
Eclipse	422	438
Gaumont	250	250
Pathé Frères	1,209	1,244
Théo. Pathé	56.50	39.40
Lux	120	123

In a recent number we published a table of figures exemplary of the French stock market fluctuations, in which the stock of leading film makers is quoted. Since then we have been requested to do so again, and occasionally hereafter, as interesting matter. The figures represent francs per share. It will be seen that Pathé Frères again lead, the rise from June 13 to 29 being more than double that of the next strongest competitor, Eclipse. The price of Pathé stock on the dates shown is more than two and one-half times that of Eclipse. Of the others, two make little and no gains, while the third suffers a large decline.

BROOKLYN LIKES THEM.

Now that all the theatres in town are closed, Mr. Brooklyn, if he doesn't feel like going to one of the beaches, has but one place of amusement left for him—the moving picture show, says a local newspaper. To say that he doesn't patronize this form of entertainment would be telling a great falsehood, for there has never been anything quite like it struck the country.

From the rock-ribbed coasts of Maine to the sunny slopes of California; from the Great Lakes on the north to the—well, in short, all over the country—Brooklyn included, mankind's chief form of amusement is shows.

You can scarcely turn yourself about in Brooklyn without stumbling on a theatre devoted to this sort of entertainment. It may be in the rear of an ice cream saloon, or it may be one of the big theatres, but wherever it is, you may be sure that it will always be crowded with men, women and children.

Strange as it may seem to the observer who glances only at the face of things, the audiences are made up largely of men—not men who are out of work and have nothing better to do, but substantial business men, who find relief in the coolness of the theatre and the humor of the pictures which are thrown upon the screen.

There is, indeed, a sense of relief from care of the world in a moving picture show, where it is cool and where the bright light of the sun does not permeate, if it is day, and where the subdued gleam from the electric bulbs cast a calm over the scene, broken only by the music of the piano and the soft rattle of the moving picture machine. Of course, in very many cases, the piano music is extremely indifferent, and often it might be better for all if it were dispensed with.

Some of the more ambitious shows have "vaudeville" acts sandwiched in between the pictures. These "acts" are either of the monologue or the song variety. To be exactly correct, the applause which they receive from the audiences is not of the most enthusiastic kind, yet the artists seem satisfied with the work and there have been no complaints received from the audiences. It is the pictures, however, which attract the audiences. Young Brooklyn prefers the motion pictures to a game of baseball, while his father and mother welcome with equal pleasure an opportunity for easily acquired entertainment, and during the tightness of the money market and the reluctance of the laboring man to spend fifty cents or a dollar to provide a trip for his family to Coney Island, this form of entertainment is a veritable godsend.

Length, 690 feet *READY JULY 30*

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Hopkins Theatre, LOUISVILLE, Ky. **Shubert Theatre, NEW ORLEANS, La.**

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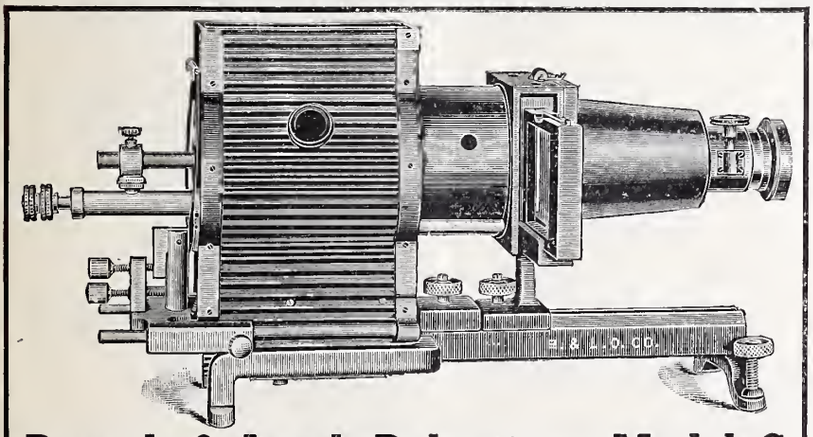

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¶ The public now know enough of moving pictures to be critical, and the successful exhibitor nowadays must avail himself of the newest and latest equipment. ¶ Our Model C is excellently adapted for exhibition work, being provided with beds of different lengths, which can be fitted with bellows, and it is adjustable to varying conditions.

¶ Give specifications and voltages and we will quote prices.

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The Uncle's Fortune.....623 ft.
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Head Over Heels in Politics...410 ft.
The Little Magician.....606 ft.
A Boarding House Acquaintance .....623 ft.
King Scatterbrain's Troubles.....688 ft.
Mr. Softhead has a Good Time...524 ft.
It Sticks Everything—Even Iron..344 ft.
Home Work in China.....311 ft.
Crocodile Turns Thief.....459 ft.
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The Father Is to Blame.....606 ft.
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Berlin, W. 8, July 14, 1908

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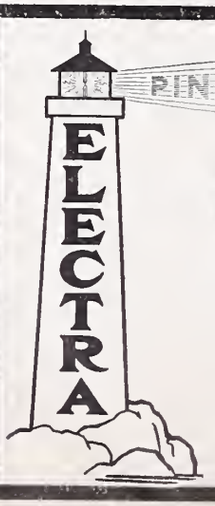

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Also good copy of Pathé's Passion Play. Moving Picture Machines and Stereopticons, bought, sold and exchanged. Films and Song Slides rented.
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NEW CODE?

As paradoxical as a Bernard Shaw epigram are the circumstances on which Charles Ritchie, a local letter-carrier, of Washington, D. C., will base a complaint to the Postmaster General against the proprietor of a five-cent change-of-programme-daily-motion picture show in Pennsylvania avenue.

Fashionable folk always looked down on the cheap amusement "palaces," with their gaudy and brilliantly illuminated fronts, little realizing that the proprietors seem to be just as finicky as the head waiters at Sherry's or Delmonico's or any of the other restaurants where they freeze you with a glassy stare if you haven't had the foresight to wear evening clothes.

Of course, the managers of the afore-mentioned five-cent amusement resorts do not require evening clothes. This particular proprietor, however, did object strenuously when Letter-Carrier Ritchie walked up to the window in the gray flannel blouse which the deliverers of mail wear in the summertime and planked down a nickel for an admission ticket.

"Nothing doing," said the proprietor, or words to that effect. "We cannot admit any man attired in negligee such as you are wearing. Go home and put on a coat and we may let you in."

Ritchie became indignant, but the manager was obdurate, and the letter carrier did not get in to see the show.

The carrier was clad in the uniform officially prescribed by the Post Office Department for summer wear.

IN TOWN.

F. J. Howard, the executive board member, together with Mrs. Howard, dropped in for a sociable hour on Monday. Mr. Howard reports the usual but not extraordinary decline of business in Beantown, but states emphatically that he expects the greatest fall business to follow. "Of course, you cannot expect people to crowd into the theatres in this hot weather, and it is unreasonable not to expect business to fall off."

In reviewing the progress of the Association, Mr. Howard remarked on the few houses which have changed from an association to independent service. "That's not at all surprising. It is merely a matter of reducing expenses during these hot months. Something must be done, and while there is a chance to reduce on the service one cannot blame the managers for doing so. Two of my customers, very good ones, have taken an independent service. But they tell me that they must do it in order to keep going, although they know they sacrifice quality. I fully expect that the fall will see them with me again."

The smiling, pleasant Mrs. Howard is surprisingly well versed in moving picture matters, taking an active part in the business. She is most enthusiastic about the prospects for trade in the fall, as is her husband, and thinks that the Association is the best move of the trade thus far. Mr. and Mrs. Howard go to Atlantic Cty for a few days' rest.

PROGRESSING.

Connelsville's (Pa.) New Nickolet, under the management of Earl T. Clabaugh, is enjoying a very liberal patronage. Mr. Clabaugh states that the attendance is much beyond his expectations. The place has been put in first-class condition and every effort is being made to make patrons feel at home.

TENT SHOW A HIT.

Arthur C. Quinn and George Herman, of the Borough Amusement Co., made no mistake when they started an entertainment, consisting of up-to-date moving pictures and illustrated songs in a large waterproof tent on Fort Hamilton avenue, near Thirty-eighth street, Brooklyn, N. Y. The pictures are very clear and there is nothing to strain the eye in the shape of worn films. The songs and vocalist are good and the arrangements are excellent. All the boys are seated on one side and he girls and grown-ups on the other. The big canvas is thronged at each performance.

Things do not "Just Happen" to make a business successful. The underlying principle of any success is ability and tremendous energy. It is first "knowing how" and then "doing it."

Now it is up to you Mr. Exhibitor
You must have good film to give the public a good show. Now, how about your machine? You must have a good machine to do it. If your picture vibrates or flickers your show is N. G.; it is bad for the public's eyes. Why don't you stop it from doing this? You can't? I can and guarantee to do it.
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Read Our Want Ads

Latest Films of All Makers

"THE SECRET OF THE IRON MASK," by Pathé Frères, shows an eccentric sort of a fellow who is prying into everything and finally gets into trouble through his inquisitiveness. He goes into a curio shop one day and, not being satisfied with looking at a coat of armor, he tries on the iron mask. To his horror it suddenly clasps, and thus the excitement starts, for no one has a key with which it can be opened and removed. He rushes away with his head tightly incased in the warrior's shield and frightens people out of their wits. He goes to a café and tries to drink, but is not successful and the waiter gets a syringe and squirts the fluid through a crevice in the mask. He goes on and when he is held up by two robbers he is protected when they beat him on the head and soon puts them to rout. He gropes his way home and when he enters the apartment he causes a panic among the occupants. A fellow takes him to the kitchen and tries to saw the mask off, but gives it up as a bad job. He takes the unfortunate to the police station and they are at a loss to know just what to do. Then they lay him on the ground and pound on the mask with heavy mallets, but this, like all the rest, is fruitless. Finally a fellow hits on a bright idea and places a stick of dynamite in one of the crevices, lights it and blows the thing off. The happy fellow is none the worse for his terrible experience and returns home a wiser man.

Through "PICTURESQUE NAPLES," with Pathé Frères. This interesting film takes us to Sunny Italy—to the city of Naples, and so realistic is the picture presented that it would seem as if we were really wandering through the streets of this picturesque town and enjoying the sights. As we look on a beautiful Italian girl makes her appearance and goes through the motions of one of the native dances, thereby calling forth our heartiest admiration for her grace of body and beauty of face. We next see the famous Pacuona Gate, and though everything is so strikingly picturesque as we look around, the streets seem to us, accustomed as we are to well laid out highways, terribly narrow and congested, but the bright colors worn by the people, as they pass up and down, more than make up for any lack of order or system in the layout of the streets. For those who have not been fortunate enough to see the beautiful Bay of Naples, they have here an excellent opportunity to behold it in all its beauty and color. The film ends with a tarentella executed by Italian youths and maidens with a beauty of motion known only to this music-loving race.

A new comic by Pathé is: "WANTED—A SON-IN-LAW ON TRIAL." A young man reads an advertisement in a newspaper stating that a wealthy woman desires to marry her daughter to a man who is willing to prove himself worthy of such a match by showing respect for the girl's mother and complying with her wishes in every particular. He sees visions of a large fortune, so starts out to win the fair maiden, undaunted by the thoughts of an exacting mother-in-law. Stopping at a flower stand, he purchases a beautiful bouquet and saunters off to meet his fate. Arriving at the home of the girl, he is shown in and received very graciously by mother and daughter. He presents the young lady with his token of affection, and then the old woman proceeds at once to test his qualifications for the position of son-in-law. She gives him an apron and leads him into the kitchen, where he is made to scour the kettles and pans. Next they take him to the hall and compel him to take up the rug and shake it, which he does so vigorously that the old woman is nearly smothered with the dust. He is then shown into the parlor and, to the accompaniment of the piano played by the girl, he is compelled to sweep and polish the floor under the direction of the old woman. The latter, satisfied with the test and finding the young man all that she desires, decides to give her consent to the marriage. The next scene shows the happy couple and their guests at the wedding breakfast, and the mother seems the happiest of the group, for she has at last found a son-in-law worthy of her daughter. When the honeymoon is over, however, and they are settled down to quiet married life, things take on a different aspect, for the young man, as head of the house, decides to assert himself. We see him lead the old woman very gently into the kitchen, where she is made to wash the dishes and clean up generally, while he struts around like a mighty monarch and enjoys seeing her taking a dose of her own medicine.

"IT SMELLS OF SMOKE" is another winner by Pathé. A young artist attempts to do some cooking in his studio, but not being a very skilled chef, he lets the things burn on the pan, and the house is soon filled with smoke. The janitor, thinking that the place is on fire, hastens to turn in an alarm. The engines hurry to the scene, followd by a morbid crowd. The firemen make their way up through the smoke-filled hall and enter an apartment where a couple are enjoying a meal. The smoke from the cooking causes the firemen to think that the fire is there and they turn the hose on the unfortunate pair, giving them a good drenching. They then rush up to the next floor, and seeing steam issuing from the cracks of the door, force their way into the apartment and turn the water on a woman who is having her face steamed, and succeed in nearly drowning her and the horrified maid. Next they play the stream on a man who is in a bathtub, but he seems to rather enjoy the shower. They then make their way into an apartment where a young couple are trying to commit suicide by inhaling charcoal fumes. They turn the stream into the smoke-filled room and give the lovelorn couple a drenching. Finally they make their way to the housetop, and the weight of the crowd who are peering through the skylight causes the roof to cave in, throwing them in a heap on the floor of the studio. The firemen turn the hose on them and the angry mob are seen struggling in a miniature Niagara.

"THE UNCLE'S FORTUNE," by Pathé. A man bids his family adieu and leaves for South America to take a position as overseer of a large plantation. We see him arrive at his destination, where he is graciously welcomed by his employer, and they start out together on a tour of inspection around the vast estate. When they part, and the planter is on his way back to the mansion, he is confronted by a beggar, who, upon being refused aid, becomes insolent, and thereby so enrages the old man that he strikes him. The beggar vows vengeance and goes in search of his companions, a hard lot of pirates, and tells them of the treatment he has received. They go in a body to the plantation and steal silently into the mansion, but just as they are about to assault the old man the new superintendent rushes in with some of the servants and puts the outlaws to death and saves the life of the planter. The old man, too feeble to withstand the shock, is soon in a very grave condition, and realizing that he has only a short time to live he sends for his rescuer, to whom he leaves his vast fortune as a mark of appreciation for his heroic deed. In the next picture we see the traveler returning home, a rich and happy man, thanks to the generosity of his grateful employer. During his absence one of his nephews married well and is living in good style, while the other boy still remained poor. In order to test their affection he dresses up in old clothes and calls on them. He first visits the rich nephew, but the latter, on seeing the dilapidated condition of his uncle, orders him out of his house. A warmer welcome, however, awaits him at the home of his less fortunate relative, for there he is received with open arms and is cordially invited to share the scanty meal laid out on the table. On returning to the hotel the uncle summons both nephews by messenger, and when they arrive he hands over his fortune to the poor but hospitable couple and orders the others out of the place, giving them a taste of the treatment he received at their hands.

In a "WATER CURE," by Pathé, a haughty fellow enters a hotel and is assigned to a luxurious room. The servants are very attentive to him, and when he is nicely settled he seems to want to make life unbearable for them, for he is continually pulling the bell cord, calling them to wait on him and hand him things that he could easily reach without the slightest exertion. The attendants get tired of this after a short time and vow vengeance on the stranger. When he leaves the room they go to the bathroom and take a portable shower bath and hang it in the drapery over his bed. When he gets into bed he reaches for the bell cord, but instead he grasps the rope attached to the shower. Immediately he is in a heavy downpour, which angers him not a little. Determined to be avenged on the servants, he seizes a gun and follows them out of the house and down the street, followed by a curious crowd. He comes upon a sprinkling wagon and, at the point of the revolver, gives the two servants a shower bath. They are powerless and are seen sitting in a tub which he procured nearby, taking a dose of their own medicine, while the amused crowd looks on.

Pathé Frères give us "HEAD OVER HEELS IN POLITICS." In this funny picture we get a good idea of how men interested in politics will argue and forget everything around them in the heat of their discussion, stopping for nothing in their vain effort to win their point on a subject which very often they know little about. We see two men in such an argument, and they really appear like manikins, wound up to run for eight days. They are apparently oblivious of everyone and everything around them, and as they go along the street arguing they are knocked over by a herd of cattle, but still continue their discussion while lying on the ground. They then go toward the river and are seated on the bank when all at once they slip in, but this does not tend to cool their ardor, for they clamber out and go home, where they nearly drive their wives to distraction. At this point the house catches on fire and everyone flees for his life, leaving our two friends alone in the burning house, where they sit still and continue their controversy, until finally the firemen arrive and carry them both down the ladder on their backs and seat them on chairs on the lawn, still arguing. Realizing that heroic measures must be taken, they turn the hose on them, putting an end to the discussion.

"THE LITTLE MAGICIAN," by Pathé. When the youngster's daddy leaves him alone in the study he finds things too quiet, so starts out looking for diversion. After fixing himself up like a little man he goes down the street to a café, which he enters and soon has things his own way. He sits up on a table and lights a cigarette, much to the dismay of a couple sitting at the opposite table. He becomes friendly with them, however, and amuses them by performing some wonderful tricks in magic, and soon has all the food on the table doing stunts. A can-opener gets up and walking over to a can of sardines procedes to cut it open. A knife then cuts the bread and butters it without the aid of human hand. Next a nursemaid and soldier enter and the little magician changes the beard from the man's face to the woman's. We next see a poor peasant come in and the boy mesmerizes him and soon has his money jumping out of his pockets and into his own, which performance naturally astonishes all. Finally an old miser enters and orders a drink for himself. The boy throws his spell over the decanter, which moves from its place and fills all the glasses for the party, leaving none for the old fellow. The waiter then presents the latter with his bill, but he refuses to pay, so is promptly ejected. The next picture shows the little fellow as he makes the different objects on the counter move around as if possessed, and now, satisfied with the entertainment he has afforded the crowd, he starts out, but as he reaches the door he is met by his father, who takes him up in his arms and carries him home.

"A BOARDING HOUSE ACQUAINTANCE," described by Pathé Frères. Two young women who were old acquaintances in a boarding house meet in a downtown store and have a friendly chat. It had been some time since these two friends had met, for they had married and lived in different sections of the city. One was now the wife of a prosperous business man, but the other had married a burglar, and though appearing to live a respectable life, she was in reality her husband's main accomplice in his dishonest calling. As the women part the burglar's wife is met by her husband, and they start off together for their home. They stop at the grocer's on the way, and while the man is talking to the clerk the woman slips some goods into a bag under her overskirt. The same thing is repeated at the baker's and at the wine merchant's. So they arrive home loaded down with stolen goods and are prepared to entertain company at the expense of their tradespeople. We next see the dishonest wife calling on her friend, who receives her most graciously and introduces her to her husband. She does not remain long, however, but when leaving invites the couple to come and take luncheon with her. The next picture shows the luncheon party at the burglar's home, and we see the butler (who is really the husband in disguise) handing the lady of the house a note, which is a summons from her aunt, who is dying, to go to her immediately. She is apparently overcome by the sad news and excuses herself, leaving the guests to finish their meal, promising to return soon. She hurries off with the butler (her husband), but instead of going to the sick aunt they drive direct to the apartment of their unsuspecting friends and carry away everything of value they can lay their hands on. The wife then hurries back to her friends and finishes the meal, but seems very much depressed with the sad news. Her guests soon leave and when they arrive home they are horrified to find their apartment has been robbed. They hasten to report to the police, and upon arriving at the station they are confronted by all the tradespeople who have been duped by the same pair. They all go to the home of the thieves and, peering through the keyhole, see them counting the stolen money and dividing it. The police batter down the door and take the pair unawares, and after a desperate struggle they are both landed in jail.

"THE VACUUM CLEANER," as seen by Pathé's camera. In this funny picture we see the vacuum cleaner, the modern dust eradicator, performing some very droll tricks. As soon as the fellow turns on the air then the fun begins. It is all accomplished through some clever trick photography. First we see two attendants start out to do a cleaning job, and while they stop to take some refreshments two men who happen to be passing take the machine and start down the street to have some fun. They meet a woman with a dog on a leash, and at a turn of the wheel the dog and its mistress are quickly drawn into the spout. Next a nurse maid comes sauntering down the street, and when they level the spout at her she meets the same fate. A girl and her lover are the next to disappear off the face of the earth, and still they go along, looking for more victims. Coming to a house one of the men climbs in a window, and when the one outside turns the crank all the furnishings of the house are drawn into the machine. A maid rushes in to find out the cause of the commotion, but before she can look around she also is swallowed up. As they move down the street they draw up two bales of straw, and then as they stop in front of a meat store it is amusing to see all the provisions hopping up and jumping into the machine. Two policemen now become interested in the pair, but pay for their curiosity

EDISON FILMS

New Feature Subject

(READY FOR SHIPMENT JULY 29th, 1908)

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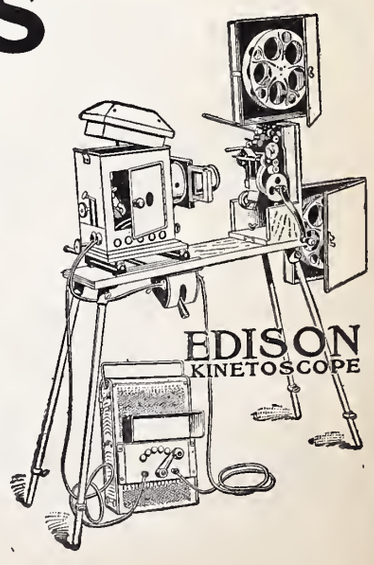

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WHOLE NUMBER 120

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 30. AUGUST 8, 1908. WHOLE No. 120

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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NOW AND LATER.

Many people interested in the moving picture business at this particular stage of the game are going about like cripples on crutches. Their hearts, spirits and backbone appear to be thoroughly broken. Ambition with them appears to be a thing of the past and hope has gone with it. One exhibitor who is suffering as much as anyone from the falling off of business created quite a laugh in a hotel corridor the other evening by remarking to one of the hopeless individuals "you certainly appear to be all in. What's the matter —can't you take a joke?"

It cannot be denied that business is dull. The hot weather and a scarcity of funds make a strong combination, but there is no excuse for the mournful display that some exhibitors and renters make. The present condition of affairs is not confined to the moving picture business. Every avenue of trade through the United States and Canada is experiencing the same stringency and no change for the better can be looked for until the season changes. It is gratifying to note that there are some people in the moving picture business who do not wilt upon the first waver of prosperity and it would be equally gratifying to see those who give in so easily quit the business altogether and make room for men of more stamina and enterprise, not to speak of more capital. If the average theatrical manager was of a stripe shown by so many moving picture people we would have no theatres, and had the pioneers of the business been of the same calibre moving pictures would to-day be several years behind their present standard of development. It is disgusting at times to see the weak-kneed condition of some picture men. Their brains seem incapable of perceiving that their line no more enjoys a continuous stream of milk and honey than others. There are times when the beautiful picture of prosperity loses some part of its attractiveness regardless of the past, present or future and when those times come the man with the active brain gets busy to restore the picture, and not sit down and cry over what he expected and did not get.

Speaking frankly, too many pikers have been attracted to the moving picture field—men who have an unlimited amount of cheek, an undying desire for quick gains, and very limited enterprise, grit or capital. Such people are selfish and designing to the great injury of the better class of men and by their cowardly acts in the face of temporary drawbacks do much to destroy confidence in business.

Every summer the moving picture businesss drops off to some extent for reasons that have been repeatedly given in these columns. Every fall the business has revived and shown a greater growth than in any preceding year. This summer the falling off has been more noticeable than in the past two or three years owing to the depression in trade generally, but the revival will come again. This may not take place as early this year as last year and the year before owing to the approaching Presidential campaign, but it will come.

It should also be remembered that the greater the growth of any business the more pronounced are the effects of a depression upon it. The stupendous growth of the moving picture business has put it in this position. Two years ago almost every picture house in the cities closed its doors in the summer time and the great bulk of the business was done at the seaside resorts, summer parks and camp-meeting grounds. Last summer efforts were made to challenge the record of the past and keep the city places open, but with very little success, and this summer the result is about the same. If so many vaudeville houses had not adopted the moving pictures this year there would be practically none in the cities during the summer season. The vaudeville houses enjoy many advantages the average nickelodeon does not in reaching out for the summer trade so, on that score, the managers of the latter cannot expect to successfully compete and should not hope to get patrons into their more confined and less ventilated quarters during the hot weather.

However, the wise ones in the picture business say that about five weeks from now an improvement will commence to set in and, before the middle of November next, there will be a general revival.

From present indications it would seem that the number of straight vaudeville houses will be far less in number next season than heretofore. Several managers who took up the moving pictures last spring express themselves as well pleased with the experiment. The vaudeville performers are also adopting the same opinion and many of them are arranging their acts so that they may fill engagements at such houses. The booking agencies report that they will be prepared to furnish unlimited talent of a very good order when called upon. Plans are being made to form such houses into circuits. It is claimed that the limited number of vaudeville acts required will enable the managements to work into these circuits a great many small towns that have heretofore been unprofitable. They count on having no dark nights. The pictures can keep the houses open all week with a couple of good vaudeville acts run in as a change in the programme two or three times a week.

Things are so quiet in the picture business that the operation of the most noisy projecting machines cannot be heard. It is the calm following the storm. Since the adjournment of the Film Service Association, from which so many expected volcanic disturbances, affairs seem to have dropped into a deep slumber, and the Independents are just as silent. But in the deep silence that prevails the experienced ear can detect movements that are unmistakable. The exhibitors are not doing much. They are trying to fight the warm waves and letting business come as it will until the regular season opens. The film renters are doing about the same, making an occasional spurt towards arranging for the revival in the fall. The most activity shown is on the part of the manufacturers. Several of them contemplate increasing their outputs during the next year and discredit the assertion that it is impossible for the licensed manufacturers to produce a sufficient quantity of new films.

It is very easy for people not in touch with the conditions to tell exhibitors what they should do and get regarding the supply of films. Every exhibitor should get what he pays for and when he does not get it he should receive some satisfactory explanation, but it is wholly out of reason to try and make one rule for all. The film renting business as it exists to-day is down to a bidding basis. That is to say, there are men who are willing to pay good prices for first run films, others will pay less for the next grade, and so on. This has drawn a fine line of distinction between films, a subject may be a new one, and yet not the latest. If a renter expends $1,200 to $1,400 per week in the purchase of films he does so on the basis of having a certain amount of first-class or first run custom, and he must have that custom to get his money back and make some profit. If an exhibitor contracts and pays for first run films he should get them, but there is no reason why an exhibitor who pays for a cheaper grade of service should get the same films at the same time. The same rule applies to this case as that which applies to any mercantile business. You pay for your choice. The film renter cannot be held up on the argument that the exhibitor cannot afford to pay the price others are offering. It is a purely business proposition. If a service bargained for is not given, then there is ground for complaint. It is only fair to say, in this connection, that if some renters were not so reckless in making contracts in their eagerness to get business there would not be so many complaints, and at he same time many instances are known where the exhibitors have driven bargains on the "getting the best for little money" idea and have discovered afterwards that they only got actual value.

WILLIAM FOX.

It is indeed gratifying to know that somewhere in the trade there is somebody who is continually watching the various city departments which have to do with the government of the moving picture theatres; a vigilante whose movements, while they mean something to him, mean still more to others who sleep while he works.

William Fox, of the Greater New York Film Rental Co., is now before the trade fighting Edmond J. Butler, the Tenement House Commissioner. Mr. Fox has fought before, and as at present he asked nobody's co-operation. True, he was subjected to no little censure for his *modus operandi* in the Sunday show crusade, but it is easier to criticise than to act; and all had faith in his earnestness.

The showmen here became panic-stricken when this new injunction was denied, but Mr. Fox hastened to reassure the trade. The decision (see page 4) is entirely favorable. It means that as long as a showman does not violate the regulations on conformation with which his license was issued, he must be allowed to retain the stamp of approval. Otherwise, of what earthly good is the license?

With a William Fox in each city where the departments give trouble, a great change would soon be noticed when they would find themselves being fought on every issue instead of being suffered to wield the power of a czar.

FAKE DENIED.

It now developes that the concern referred to as having made an unexplainable film of the King and Queen at the Olympia Horse Show (see editorial in last issue) is none other than the Urban Company. But this firm now comes forward with a reply to the Warwick circular, asserting that they did not fake a film in any manner; that the occupants of the open carriage in their film are not the King and Queen, but a prineess named Beatrice and her suite,—as may be seen, they say, on close inspection.

This sounds good to us over here, although we wouldn't recognize Princess B. if she sat next to us in the subway. But for the good of the business we do very much hope it was she.

FOX FIGHTING HARD.

The newspapers have jumped hastily at the action of Justice Erlanger, of the Supreme Court, who, on July 24, denied the application of William Fox and Sol. Brill for an injunction restraining the New York Tenement House Commissioner from revoking a license issued after making alterations. It seems, from extracts of the decision taken from the Law Journal of July 24 and printed here, that the application for the injunction was denied not because he did not consider the claim against the revocation just, but because he did not think it necessary to issue an injunction in the case. It reads:

"The plaintiffs are the lessees of premises No. 1498 Third avenue, Borough of Manhattan, and of numbers 893 and 889 Broadway, in the Borough of Brooklyn. On the premises on Third avenue they conduct the business of giving moving picture exhibitions, which consists of throwing stereopticon views upon a sheet by means of an electrical device. On the premises in Brooklyn they conduct the same business. Before starting business on the premises referred to, alterations were necessary, and in compliance with the law plans were filed with the Tenement House Department. The alterations are alleged to have involved a large expenditure of money and the plans were filed and approved. The plaintiffs, after securing the necessary licenses, commenced business and continued operations until June, 1908, when the defendant served notice of the revocation of the previous approval given by the Tenement House Department and of the plans filed with that department. The defendant claims that in giving exhibitions of moving pictures a film is used which is combustible, and he further contends that in revoking his approval of the plans he was within his rights under Section 40 of the Tenement House Act. That section provides:

" 'Combustible Materials.—No tenement house, nor any part thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any combustible article except under such conditions as may be prescribed by the fire department, under authority of a written permit issued by said department. No tenement house, nor any part thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any article dangerous or detrimental to life or health, nor for the storage, keeping or handling of feed, hay, straw, excelsior, cotton, paper stock, feathers or rags.'

"The plaintiffs in their affidavits show that the films which are used are not stored upon the premises but are kept in the offices of the Greater New York Film Rental Company, 24 Union Square, Borough of Manhattan, and only such films as are in actual use for the purpose of the exhibitions are temporarily at the place of such exhibition, and that the film is kept in a sheet-iron fireproof box from which it passes through a trap and is operated by means of a crank; that it is exposed to heat and light only when in motion and that there is never at any time exposed more than twelve inches of the film, of which only one inch is exposed to the heating effect of the light.

"*I doubt very much* whether such use can be considered a storing of combustible articles within the meaning of Section 40 of the Tenement House Act. That section evidently applies to a place which is devoted or used in whole or in part for storing, keeping or handling combustible articles and does not contemplate a situation similar to the one in the case at bar. But even if the act of the plaintiffs brought them within the provisions of said section, the remedy is not the revocation of an approval of plans which refer to the construction or alteration of a building. In using the films the plaintiffs did nothing that was contrary to the plans which related solely to the alterations intended to be made to the building. Again after the approval of the plans and the expenditure of money thereof, it is not within the province of the defendant to withdraw or revoke his approval and thereby destroy the value of the improvements made pursuant to the approved plans. The plaintiffs ask that the defendant (Tenement House Department) be restrained from interfering with them in the conduct of their business and from directing them to vacate the premises. If they are doing no wrong, as it seems to me they are not, then in any proceeding instituted by the defendant (Tenement House Department) plaintiffs have an absolute defense."

EDISON CO. CHANGE.

Wm. E. Gilmore, now in Europe, and who was for many years president of the Edison Company, has retired from the office. He is succeeded by Frank L. Dyer, who has acted as general counsel. Carl Wilson becomes general manager.

The Kalem Company announces the completion of a magnificent production of Shakespeare's "As You Like It," done by an experienced Shakespearean cast on the splendid estate of Mr. Ernest Thompson Seton, Windygoul, Cos Cob, Conn. In photography, scenic effects and beautiful costuming the new production is easily a masterpiece. "As You Like It" will be put out early in the fall.

F. S. A. LOCALS.

Members of the Film Service Association of Ohio and Michigan formed an organization at Detroit, Mich., July 26, composed of film exchanges in those states, of which Al Gilligham, of the Vaudette Film Exchange, Grand Rapids, Mich., was elected president; W. H. Smith, Toledo Film Exchange, secretary; and E. Mandelbaum, Lake Shore Film & Supply Co., Cleveland, O., F. C. Wurzer, Michigan Film Co., Detroit, and R. C. Cole, members of the executive committee.

The objects of the organization are mutual protection to prevent exhibitors from incurring indebtedness with one exchange and then changing his service, and to combat the independent exchanges. It will affiliate with similar organizations in New York, Philadelphia and Pittsburg.

A similar organization was perfected in Chicago on July 29 by local members of the association. Wm. H. Swanson was chosen secretary.

NEW COMBINE.

CHARLESTON, S. C.—The owners and proprietors of Wonderland, the Edisonia, the Majestic, the Theatorium and the New Theatorium met a few days ago and formed a stock company, under the title of the Pastime Amusement Company. The capital stock has not been mentioned, but is considerable, and all of the officers and directors are men well known in the business. At the first meeting Mr. Albert Sottile was elected president; Mr. A. T. Jennings, secretary and treasurer, and Mr. George Brantley, general manager. The new company decided to at once close two of the theatres that have been operated recently and yesterday the doors of the Edisonia and the New Theatorium did not open.

Wonderland, the famous "Bright Spot," and one of the most popular of the places, will be continued and here the "moving and talking pictures" will be given. Metz's orchestra has been secured for this pretty and attractive little theatre, and excellent films will be used, as always. The Majestic, which is admittedly one of the handsomest little vaudeville theatres in the South, will continue to offer bills made up of the best talent that can be secured on the Southern circuit. The admission fee will not be raised. At the Theatorium, which is the first place of the kind established in Charleston and a most popular and interesting feature of King street, near George street, high-class motion pictures will be given and illustrated songs sung by well-known singers.

Speaking of the organization of the company and the closing of the two places mentioned, a member of the new concern said yesterday that it was a move that they felt sure was in the right direction. While there were so many places open, he said, it was frequently the case that patrons of one theatre went a little further up or downtown, and saw the same pictures, or heard the same singers, they had a day or week before heard at some other place. With the three houses mentioned there would never be duplications or repetitions. The public would find that to attend the three would give all the variety and the time needed and furnish a very fine afternoon's or evening's amusement at a nominal expense.

J. W. SMITH.

Mr. Robt. W. Paul has found it necessary, owing to the development of the Kinematograph business, to secure a general manager for this department, and has appointed Mr. J. W. Smith to this position. Mr. Smith is well and favorably known to every exhibitor, having until now managed, under Mr. Will Barker, the business of the Warwick Trading Company. Previous to this he was with Mr. Paul for about six years, before which he was with Mr. Walter Gibbons, who made so well known the Bio-Tableaux exhibits with the Randvoll machine. David Devant, now Maskelyne and Devant, Horace Chester, the lecturer whose dioramic effects with the triple lantern, which Mr. J. W. Smith worked, used to be one of the features. Thus he has a thorough knowledge of the requirements of the up-to-date showman, as well as an extensive experience in taking scenes at home and abroad. He is an enthusiastic kinematographer, and boasts that he has never yet failed to fulfill a promise to a prospective customer or disappointed an exhibitor in the delivery of a film, whether in England or abroad.

ENGLISH PATENTS.

A Glasgow review of the activities of the British Patent Office during 1907 treats at length of the patents and designs act, 1907, which deals with patents worked wholly or mainly abroad, and is designed to check the system under which patentees have in the past been enabled to take out patents in this country, not with any intention of working them here, but with the object of preventing British manufacturers from producing articles which might compete with them, either in their own or other markets.

To discourage this practice the act provides that at any time not less than four years after the date of a patent and not less than one year from the passing of the act, any person may apply to the comptroller for the revocation of a patent on the ground that the patented article is manufactured, or that the patented process is carried on, exclusively or mainly, outside the United Kingdom.

A notice pointing out the effect of this amendment of the law has been sent out to nearly 70,000 patentees whose patents are in force in this country. Prior to the passing of the act patentees were under no restriction in the imposition of these conditions, it having been held by the courts that a patentee was entitled to impose any conditions, however unreasonable, on the sale or lease of articles manufactured under his patent.

TELEPHOTOGRAPHY!

As a result of the success of the moving picture apparatus a long step has recently been taken toward the accomplishment of so apparently impossible (and unnecessary) a feat as sitting comfortably in Paris and watching something that is going on in Rome, says the Boston Evening Transcript. Such an ambition has been buzzing in inventive European bonnets since very soon after the successful demonstration of Bell's telephone. Its actual utility we have no way of judging, but we must at least remember that the telephone was originally looked upon as a scientific toy rather than an epoch-making discovery. The conversion of miles and miles of wire into an auditory nerve has had results of such magnitude that it is hardly safe to argue that the creation of an optic nerve of like character and convenience would not in turn materially advance the interests of modern civilization.

However that may be, the advance is not likely to be made immediately. The interesting thing is that the problem has very recently entered its most promising stage and is in fact apparently about one-third accomplished. M. Jules Armengaud, the fortunate inventor who has thus distanced several rivals, and who has been working on the allied problem of electrical transmission of pictures since about 1880, has evolved in Paris a transmitting mechanism by which he believes that an entire scene in one city can be gathered up at the moment of its occurrence and flashed over a wire to observers in another. The receiving apparatus remains to be invented.

This possibility of indefinitely extended far-sightedness depends naturally on the peculiar electrical conductivity of selenium, which is the basis of what has already been accomplished in sending pictures (such as they are) over considerable distances. But the sending of a picture, reproduced as a picture at the other end of the wire is a different matter from transmitting the appearance of an object direct to the eye of a distant observer. In transmitting a picture the current variations corresponding with different parts of the object are necessarily transmitted simply and successively; the picture travels, so to speak, in sections which cannot be brought together again before the result is intelligible. To make these sections arrive to all intents and purposes simultaneously, as the human eye takes in all parts of a given object in direct vision, has been the unsolved problem of teleophotography. M. Armengaud believes he has solved it by a transmitter that exposes its sensitive selenium to little fraction after little fraction of a given object so rapidly that the entire surface is gone over with the speed of a moving picture. Thus every item in a given scene would pass through the transmitter practically at the same instant and if a proper receiver can be devised to retransform into luminous

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company. 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Empire Slide Co., 131 W. 24th St., New York City.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver, Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Cline Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.
New England Film Exchange, 611 Washington St., Boston, Mass.

vibrations the luminous vibrations that have been thus transformed into electricity the distant observer would see the actual scene very much as if he were looking out of his window.

That he would greatly enjoy this opportunity goes without saying. People to-day find keen apparent interest in looking at a moving picture of a street in some other city who never for a moment realize that there is anything interesting to be seen in their own thoroughfares. But we imagine that M. Armengaud—to say nothing of a small host of other inventors—sees something more glorious than the amusement of penny arcades in thus expanding the range of human vision—something at least akin to the importance of the telephone. But the importance of the telephone is due much less to what it does than to the fact that it does it so completely. Those who use it can rely upon it; the ear hears as well between two cities as between two chairs in the same office. The moving picture, although it has a number of practical uses concerning which the general public knows little or nothing, remains a curiosity. The eye when it looks at the moving picture does not see as well as when it looks out of the window, and until it does the moving picture will be of very little value to the great world of business and social interests.

This is the latent doubt with which one regards the progress of invention toward long-distance vision. The thing will undoubtedly be done sooner or later, but if some little, unconquerable imperfection debars it from being as reliable as our own eyes in actual operation, will it have been worth all the trouble of inventing it? The doubt is one that need not trouble the inventors, for their business is to seek perfection in the stalwart belief that its achievement is finally possible.

DEMPSEY MOVES.

Chas. P. Dempsey, who for nearly two years has represented the Harry Davis enterprises in Buffalo, N. Y., has resigned his position there to accept a like position in the Pittsburg district, his former home. The Bijou Dream, in Buffalo, N. Y., under Mr. Dempsey's management, has been highly successful and satisfactory to the owners.

A GYPSY GIRL'S LOVE

Length, 770 feet *READY AUGUST 7*

Motion Picture Romance at its Best
Superb in Photography
KALEM CO., Inc., 131 W. 24th St., N.Y. City

PICTURES AHEAD OF VAUDEVILLE.

William Hammerstein Quoted.

The mayor's office in New York has issued more than 120 licenses for the moving picture shows in Manhattan and The Bronx, and that does not include all of these resorts in the two boroughs. Some of them are still showing under concert or theatre licenses not yet expired, and others, to open up again as soon as the summer is passed, are now closed.

More significant than mere numbers is the character of the theatres now used permanently for such exhibitions. Among them are the old Keith's in Fourteenth street, the former Proctor theatres in Twenty-third and Fifty-eighth streets, and the Harlem Opera House. Then there are the Dewey and the Gotham, which were considered gold mines until it was discovered that the moving picture people could afford better to pay the rents and make a profit. In addition to these two Pastor's old house goes into the moving picture business this fall. Some of the regular theatres have gone into the moving picture business merely as a summer snap. In this number are the Grand Opera House, the Bijou and the Fourteenth Street. In addition to the supply thus catalogued in Manhattan and the Bronx every resort near the city has its picture shows.

"The most mysterious thing about these moving picture shows," said William Hammerstein, of the Victoria, "is that the manager who rented the theatre for say $30,000 a year could not make the rent. If he had a second or third rate vaudeville show, one of the kind that travels in the country and comes into the second rate New York theatres to play for a week, his running expenses for the show alone could never be less than from $3,000 to $3,500 a week. In order to get that back he could give a matinee every day, evening shows and two concerts on Sunday, which he helped out with talent outside his company. Even then it was difficult for the manager to come out all right when everything was favorable.

"Yet the managers of the picture shows do not hesitate to pay the same rent and they are certainly making money on all sides or there would not be the increase in these places. This man has practically one expense—his rent. He does not even have bills for lighting because the theatre is dark, except in the intermission between shows. A man or a woman to sell tickets, perhaps two ushers and an electrician to operate the films, and there is his entire personnel. The managers who show only pictures install their own machine permanently, so they have to rent only the films. In many of these places they are not particular about having brand new films.

"Whatever their business may be during the week, these more pretentious picture shows can count on having from five to six thousand persons on Saturdays and Sundays. On those days they can give 30 shows from noon to midnight. That business on two days of the week alone pays their expenses, and what comes in for the rest of the time is velvet. One great saving for these shows is that they never advertise except by means of placards in front of the theatres. Now if you can show me a single point on which these picture show people have not got the cheaper vaudeville managers stung to death I'd like to know where it is."

One of the vaudeville agents in the St. James building does not believe that the present rage for the picture shows means that vaudeville will suffer.

"People who have been in the habit of attending the cheaper variety shows and melodramas," he said, "think now of the great difference between 10 and 50 cents much more than they did a year ago. The man in this class has always to pay for two. If he can get some entertainment by spending half an hour in one of these places it takes the place of the visit to the theatre that he would have made a year ago. To see any kind of a show for only five cents is something to him, even if it does not last half as long as what he used to go to see. Then the picture shows invite the man in the street. They are open whenever he goes, and he can walk in without the preparation of going to the theatre and find the audience of a kind that does not care whether he is dressed up or not. That has been another great factor in their success.

"Yea, all of these attractions are only for the theatregoers who spend very little money. The patrons of the first-class vaudeville theatres are not affected by this economy. The struggle with the first-class vaudeville managers is to find enough good talent to fill out a programme. There were too many vaudeville theatres in New York, as the introduction of the stock companies proved. Now the fact that no new vaudeville theatres have come into existence to take the places of the houses given over to the moving pictures shows that those houses were superfluous.

"There is as much enthusiasm among audiences for good vaudeville as there ever was. But it has got to be good. The standard now is high. There are so many more vaudeville theatres than there are good artists, and the competition is so great that these actors get what they ask. That has sent up salaries, but the managers have to pay them. Go and ask Hammerstein, for instance, at the Victoria, why he pays a man or a woman $1,000 a week. Do you suppose he would do that if he could get for half the price somebody who would draw the same money?

"Any vaudeville manager who was truthful would tell you that his receipts varied according to the nature of his programme. When he has a weak bill he feels it by Tuesday night."

"The moving picture shows," said one of the agents who has just returned from his annual trip to Europe, "are much more conspicuous in amusements on the continent than they are here. In Paris some of the houses especially put up to hold them charge as much as five

The Best Hits of the Week in

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"STORY OF A FADED FLOWER"

"You'll Have to Stay in After School"

"O, COME! O, COME TO ME!"

Positively the Best

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ONLY THE LATEST AND BEST SELECTION OF ALL THE REPUTABLE SLIDE MAKERS

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THE NEVER CLOSED HOUSE

francs or a dollar for the best seats. Of course that price is the maximum and it tapers down to a figure approximately the same as ours. All the theatres are given over to these entertainments.

"When 'The Thief' finished its great run at the Gymnase on a Sunday night the cinematograph began promptly the next afternoon. When there is a vacancy of several days at Sarah Bernhardt's Theatre and the house is not needed for rehearsals the picture show lights up and there is an all-day performance until something else is ready. So there is a possibility that the moving picture show, provided that companies continue to improve it, may some day take on a larger importance in the amusement business here even than it does to-day, when only the cheaper priced enterprises have been affected by it."

ROYAL OPENING.

The Royal Theatre, a new moving picture show on Granby street, near College Place, Norfolk, Va., under the direction of C. St. John Howard, opened last week.

This new venture is housed in an exceptionally artistic building built with granite bricks, designed by Taylor & Hepburn, architects.

Every detail of construction and requirement has been carefully chosen from the best materials in the market and marks a distinct advance in the moving picture business in Norfolk.

The interior decorations show green grill work imposed upon the white brick work, while moon flowers and trailing vines cling to the lattices and trelliced openings through the roof—a reminder of the inner courts of palaces in Southern Italy, where trailing orchids lie against marble arabesques. The price of admission will always be five cents.

REOPENS.

CANASTOTA, N. Y.—It is reported that the Mystic Theatre, of this village, is to be reopened under the proprietorship of the Rochester Amusement Company. W. J. D. Crawford, who is responsible for this report, states that he will be manager of the theatre. It is still further promised by Mr. Crawford that there will be vaudeville features connected with the moving pictures.

ADVERTISE ALTON.

A proposition has been laid before the Alton's passenger department by a moving picture concern for a set of films showing the Alton Limited in motion at full speed and at picturesque portions of the road between Chicago and St. Louis. The plan is to place the machine on a flat car with an engine ahead and operate the machine while running 500 feet or so ahead of the Limited. The machine will catch the train at points where it is rounding curves or slowing up at stations. The road will be studied from Chicago to St. Louis and the pictures taken at points where they will show to the best advantage. It is estimated that it will cost $1,500 to take the pictures and prepare the films. The pictures will then be shown in the various moving picture resorts of the West. It is figured that the scheme will prove a profitable ad for the road.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

TO SHOWMEN!

Our records now hold some two thousand pictures and details of moving picture theatres. We need more of them for future purpose which will be made public later. Send us now a photograph of your theatre and mail us with it this coupon, filled out:

FILMS PUB. CO.,
36 E. 23rd St., New York.

Photograph shows .....

..... *Theatre.* *Address* .....

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Seating capacity .....

Manager .....

Price of admission .....

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Latest Productions of All Film Makers.

PATHÉ.

Miss Hold's Puppets	524 ft.
The Knowing Birds	328 ft.
Jewel of a Servant	492 ft.
The Curse of Drink	475 ft.
A Wonderful Fluid	492 ft.
The Inconvenience of Taking Moving Pictures	442 ft.
An Improvised Statue	442 ft.
The Masque Ball	574 ft.
The Boundary	688 ft.
Susceptible Youth	360 ft.
The Vacuum Cleaner	393 ft.
The Secret of the Iron Mask	590 ft.
Picturesque Naples	377 ft.
Wanted—A Son-in-Law on Trial	541 ft.
It Smells of Smoke	295 ft.
The Uncle's Fortune	623 ft.
Water Cure	393 ft.
Head Over Heels in Politics	410 ft.
The Little Magician	606 ft.
A Boarding House Acquaintance	623 ft.
King Scatterbrain's Troubles	688 ft.
Mr. Softhead has a Good Time	524 ft.
It Sticks Everything—Even Iron	344 ft.
Home Work in China	311 ft.
Crocodile Turns Thief	459 ft.
The Affair of the Select Hotel	426 ft.
Cumbersome First Prize	344 ft.
Story of the Fishermaiden	787 ft.
Hard to get Arrested	492 ft.
Living Posters	196 ft.
A Bashful Young Man	475 ft.
In the Government Service	475 ft.
The Father Is to Blame	606 ft.
Russian Review of the Fiftieth Regiment	262 ft.
The Poor Officer	492 ft.
Bothersome Husband	426 ft.
Contagious Nervous Twitching,	410 ft.
Korea	557 ft.
Mystery of the Mountains	459 ft.
Runaway Mother-in-Law	328 ft.
The Perjurer	705 ft.
Jealous Fiancé	557 ft.
Cumbersome Baby	639 ft.

EDISON.

Tale the Searchlight Told	995 ft.
A Dumb Hero	900 ft.
The Face on the Barroom Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1,025 ft.
The Boston Tea Party	850 ft.
Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	650 ft.
Honesty is the Best Policy	640 ft.

LUBIN.

The Sensational Sheath Gown	600 ft.
A Policeman For an Hour	300 ft.
The Bogus Lord	830 ft.
The White Chief	810 ft.
The Woman Who Gambles	815 ft.
Dick's Sister	1,000 ft.
A Fatal Likeness	670 ft.
The Robbery of the Citizens' Bank	680 ft.
"Captain Molly, or The Battle of Monmouth	435 ft.
Dr. Curem's Patients	475 ft.
The Sheath Gown	
A Western Romance	990 ft.

VITAGRAPH

The Little Detective	438 ft.
The Water Sprite	518 ft.
The Promise	318 ft.
An Indian's Honor	664 ft.
The Viking's Daughter	447 ft.
The Female Politician	492 ft.
Love Laughs at Locksmiths	552 ft.
Captured by Telephone	360 ft.
Lady Jane's Flight	583 ft.
Levitsky's Insurance Policy, or When Thief Meets Thief	352 ft.
The Press Gang	548 ft.
A Policeman's Dream	387 ft.
The Chieftain's Revenge	415 ft.
The Wish-Bone	470 ft.
Stricken Blind	426 ft.
The Mourners, or A Clever Undertaking	485 ft.
The Guilty Conscience	400 ft.
John's New Suit	510 ft.
Get Me a Stepladder	185 ft.

KALEM CO.

A Gypsy Girl's Love	770 ft.
The New Hired Girl	690 ft.
The Darktown Fire Brigade	160 ft.
The Renegade	855 ft.
The Dynamite Man	800 ft.
The Girl Nihilist	910 ft.
Held by Bandits	885 ft.

SELIG POLYSCOPE CO.

The Cowboy's Baby	990 ft.
The Road to Ruin	975 ft.
The Tale of Two Cities	1,000 ft.
Spirit of '76	750 ft.
Bobby White in Wonderland	740 ft.
Weary Waggle's Busy Day	220 ft.
An Indian's Gratitude	990 ft.
The Shadow of the Law	900 ft.
East Lynne	1,025 ft.
Damon and Pythias	2,000 ft.
Not Yet but Soon	175 ft.
In the Nick of Time	775 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	**525 ft.**
The Man and His Bottle	**350 ft.**
The Boarder Got the Haddock	**310 ft.**
Tricky Twins	**265 ft.**
Painless Extraction	**225 ft.**

ESSANAY CO.

A Gilded Fool	950 ft.
The Escape of the Ape	450 ft.
Mamma's Birthday	450 ft.
A Prodigal Parson	1,000 ft.
The Directoire Gown	500 ft.
The Checker Fiends	500 ft.
In the Hands of the Enemy	1,000 ft.
The Little Mad-Cap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.

MÉLIES.

The Forester's Remedy	578 ft.
The Mischances of a Photographer	205 ft.
The Indian Sorcerer	330 ft.
The Woes of Roller Skaters	453 ft.
The Magic of the Catchy Song	370 ft.
The Mystery of the Garrison	645 ft.
His First Job	320 ft.
The Mishaps of the New York-	

LIVELY REPORTS.

The Rex and Lyric, moving picture theatres at East St. Louis, Ill., continue to report good business. The managers are giving away cash and other prizes every Tuesday and Friday nights at the Rex and Lyric. A solid gold hunting case Waltham watch will be given away at the Lyric Theatre Friday night to the person holding the lucky number. The numbers are presented at the door to each ticket holder.

Matt Cannon, proprietor and manager of the Colonial moving picture theatre at San Antonio, Texas, opened his beautiful new moving picture theatre, the Dixie, July 9. It is the most complete and up-to-date theatre in this country, and was built at a cost of $10,000. This theatre has the inclining floor, opera chairs, electric fans, fire escapes and the most complete operating room in the South. Mr. Cannon caters only to the best class of amusement loving people, and he believes that his new theatre will meet with the approval of every one who enters. He will run only the latest and up-to-date pictures, and is sparing no pains nor expense to please every one.

The Garrett has changed management, J. M. Reynolds is now in charge, and he has put in a singer for the illustrated songs and is also making extensive improvements. Business is good.

Byrnes and Newbill have leased the Family Theatre, Pike street, Seattle, Wash., and changed the name to the Synchodome. They have secured from Carl Laemmle the exclusive right to the Synchroscope, the new combination of moving pictures and phonograph which was recently brought over from Germany.

The Palace, at La Porte, Ind., owned by John R. Protzman, was sold last week to J. D. Coates and M. E. Peoples, who will continue to run it under the same name. Two other picture houses, the Twentieth Century and Hall's, are doing fair business, despite the hot weather.

The Delight, a very progressive moving picture house at Fort Dodge, Ia., offered "The Gentleman Burglar" in talking pictures last week and increased the business. This film is 3,000 feet long and very interesting.

The Wonderland, at San Antonio, Tex., offered "The Kentuckian" last week to big returns. Mr. Mills, the manager, says this is a splendid film. The Dixie reports big business, turning crowds away every night. All the other houses, including Edisonia, the Nickelodeon, Garrick's, Colonial, Palace, Bijou and Alamo, are doing good business.

The two moving picture houses at Hannibal, Mo., the Electric and the Nickelodeon, are pleasing good audiences, and the Airscope at the Airdome Theatre is delighting the patrons of this popular open air theatre.

Work has been started on a lot of interior improvements which the managers of the Theatorium (Galveston) have had under contemplation for several weeks.

The McKee brothers, who have made the Theatorium a success as a vaudeville house, are not content with the present arrangements of the place, although the house is cool and comfortable as it stands.

The latest pattern opera chairs are to be installed and the seats extended back to a point nearer the entrance. This will necessitate several changes in the floor, but that will be done without making it necessary to close the shows. The matinee performance will probably be discontinued after this week until the improvements are made.

After remodeling the floor and installing the chairs new paper will be put on the walls and the place freshened and decorated.

The Renovo (Pa.) theatre is attracting big crowds nightly, the attraction being the fine moving pictures and up-to-date vaudeville performances. This popular amusement place promises to become more popular than ever since Thomas Slattery has assumed the position of manager. Tom is a never failing favorite with Renovo people.

The Elite, Tusla, Okla., a cosy, comfortable, cool and well ventilated theatre, is presenting to the amusement loving public pleasing moving pictures and illustrated songs, including high-class vaudeville performances. The great Darnell, one of the best trapeze performers and contortionists ever seen in Tulsa is doing very clever work and should be seen to be appreciated. The management announces that the Elite Theatre is open as a regular amusement resort for ladies, gentlemen and children.

The moving picture show recently put in at Salem, Ore., by S. S. Range, proprietor of the shows here, with Morgan Watson and Austin Farrington as partners, is the best place of that kind in the city, it is said, and the boys are well pleased with the income since opening it on Wednesday night of last week. They bought a number of chairs of the old Cumberland Presbyterian Church as seatings, and they serve the purpose first rate.

Palatka's (Florida) chief amusement this summer are the moving picture shows, of which there are now three running on full time here. They are the Gem, Wonderland, and the latest, which opened for business, is the one in the New Howell theatre, operated by R. C. Howell, owner of the house. The opening was satisfactory to the management, there being fully as many in attendance as was anticipated.

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Hymns the Church Choir Sang.
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Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie.
Mandy Lane.

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Blue Jeane.
Roses.
You'll have to stay after school.
For the one she loved so true.
You'll do the same thing over for the Old, Red White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

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Latest Films of All Makers

"MISS HOLD'S PUPPETS," by Pathé Frères, is a wonderful and beautifully colored picture difficult of description, and one must see it in order to appreciate it. We note with wonder the ingenuity of the photographer who has here made full-grown men appear like midgets measuring not more than six inches in height. We first see these tiny people as they stand on a table performing many interesting tricks under the direction of the Mistress of Ceremonies, Miss Hold, who exercises a sort of magician-like power over them, making them appear and disappear at will. In the first picture we see Miss Hold on the stage with two men who place a table in the foreground and hand her a magician's outfit. She now takes a piece of paper, which she rolls up, then cuts it in half, and out of each half she forms a cone from which emerge tiny acrobats. These cunning fellows amuse us with many wonderful stunts and when they have been restored to their respective cones, a number of wee ballet girls, who execute some very pretty figures, take their place. A man, disguised as a woman, next appears, and when he hops up on Miss Hold's finger we all look on aghast, as wee know him to be of ordinary size and to see him there poised on the woman's finger as she holds it extended, seems to us little short of marvelous. A clown then jumps up and proceeds with all kinds of funny antics. Three steins are now placed on the table and when the lids are removed out pop three little clowns. These funny fellows amuse us with a droll pantomime, and when they have finished each returns to his respective stein, the lid of which is tightly closed down by Miss Hold. In the last scene, we see Miss Hold carrying a basket containing flowers, which she throws in a heap on the floor, when all at once out of each blossom steps one of the characters who have taken part in the performance, but now instead of midgets we see women and men of ordinary size. They group themselves around Miss Hold and form a beautiful picture as the film closes.

"THE KNOWING BIRDS" is also a Pathé film. In this wonderful film we see how little birds can be taught to do tricks with seemingly human intelligence. They perform on a trapeze, horizontal bars and do many things that are extremely interesting. One shoots off a toy cannon, and another draws a little carriage with a coach and footman in their respective places. The man holds out his hand and the little things perch on his fingers, looking quite like a family party, and eat out of his hand, apparently enjoying the situation as much as the spectators.

In Pathé's "JEWEL OF A SERVANT," the Simpkins family are seen in a high state of elation over the fact of having secured the services of a new man-servant, who is the possessor of credentials of the highest character. Their pleasure is short-lived, however, for of all the awkward simpletons that ever walked into a well-appointed house, this scatterbrains is the limit. His first duty is to awaken his master in the morning, so he comes on the scene armed with a large bell which he rings so strenuously his master's hearing is almost ruined as a consequence. He next brings in the coffee, which he upsets all over Mr. Simpkins' head, and instead of being disconcerted by the unfortunate occurrence we see him convulsed with laughter at his own stupidity. He is equally unlucky in his endeavor to dust the ornaments and articles lying about on the mantelpieces and tables; everything is smashed regardless of its value. When his master calls to helped on with his coat, the newservant, with his usual adroitness, mixes things up to such an extent that Mr. Simpkins has difficulty in extricating himself. His next performance is the taking of an impromptu bath in the most expensive perfume in the house and then descending to the drawing-room he piles the costly furniture in a heap on the floor, preparatory to giving the room a thorough cleaning. All at once his appetite is aroused by the sight of two nice wax candles ornamenting the piano, and he hastily devours same. Just at this moment the mistress of the house enters and flees in horror at the sight that greets her eyes. But the "jewel of a servant" has not yet completed his devastations, for the dining-room still remains intact, but after his efforts to clear the table and tidy up the room, one would not recognize the place—it would seem as if a whirlwind had swept through it wrecking everything in its trail. The head of the house, Mr. Simpkins, by this time has come to the end of his patience, so without further parley he peremptorily kicks the stupid fellow out into the street.

Pathé Frères' "THE CURSE OF DRINK," shows a happy little home, where the mother and son are awaiting the father's return from his daily toil. He comes in, with a companion, and tells his family that he is going to the tavern to have one social drink with his friend, and that he will return immediately. They go out and have their drink, and start back home, but stop to have another, and after a few more, the man forgets all about his loved ones, who are anxiously awaiting his return. He goes on from tavern to tavern, until the accursed beverage takes its usual effect, and changes him from a kind, inoffensive man to a raging fiend. In one place he becomes boisterous and wants to fight, and when the proprietor remonstrates with him, he seizes a chair and strikes him severely over the back. He then grabs a bottle and brandishing it in the air, keeps the rest of the crowd at bay while he makes his escape. In the meantime his wife is becoming anxious, and sends her son out to look for his father. The young man goes to the different taverns in the neighborhood, but at each place is told that his father has gone home. As the youth starts back he sees his parent coming toward him, pursued by an angry mob. He hastens to his father's assistance, but the latter, in his stupor, strikes him over the head with the bottle, thereby inflicting a terrible wound, and leaving the boy prostrate on the ground. He eludes his pursuers, and returns home to his anxious wife. Not long after his arrival the injured boy is borne in, and when he accuses his father of the ghastly deed, the latter becomes violent with remorse and is carried away a raving maniac. The last picture shows him being placed in an asylum for the insane, a hopeless lunatic from the effects of his first drink.

In "A WONDERFUL FLUID," by Pathé Frères, a wise old chemist has just compounded a wonderful mixture, which causes leaves and blossoms to grow on empty bushes, or when applied to the face or head, brings out a rich crop of hair. He has a very jolly time with his experiments, and causes the curious crowd that follows him no end of amusement. He experiments first with a bare twig, and when he pours some of the fluid on it, we see it sprouting with a beautiful foliage. He then pours a little on a fellow's nose, and behold, up springs a sort of bramble. He then applies it to a woman's face and immediately she becomes the possessor of a luxurious beard. Next he sprinkles a little on a lamp post, around which a beautiful vine entwines itself. A fellow's hat takes on an enormous size from a few drops, while the flowers on a woman's hat become a real flower garden, and a man's overcoat turns into a heavy fur coat when sprinkled with the fluid. Finally a funny fellow steals the bottle, and when he drinks some, a heavy beard sprouts out on his face. He is carrying a small plant, and when it receives a few drops of the famous elixir, it grows to be a large tree, and the fellow has his troubles carrying it home. It knocks over every one that he meets, and causes no end of trouble and excitement. He is followed by a mob, and when he arrives home he gets a beating from his wife, but she saves him from a similar fate at the hands of the infuriated crowd.

"THE INCONVENIENCE OF TAKING MOVING PICTURES" is shown in a new film by Pathé Frères. In this picture we see how the artists engaged to pose for the pictures make the

scenes so realistic that they get themselves into all kinds of trouble in the city where people are not familiar with their mode of doing things. The first picture shows the camera set to take a picture of a tragic holdup. The manager gets the people in position, and when they are ready, a woman and a girl are seen walking along the street, when three men spring out from behind a wall, and after stabbing them, go through their pockets, relieving them of all their valuables. When the performance is finished they all start away to the next place to pose for another picture. A young boy sees the performance, and mistakes it for a real holdup and rushes off spreading the terrible news through the town, and summoning the police. A large crowd start to the scene of the great tragedy, and when they arrive they find no one there. They rush off in pursuit of the artists and soon overtake them. After a desperate struggle they are carried off to jail, followed by the excited crowd. Although they make an effort to explain the situation to the magistrate, he refuses to listen, and so they are ignominiously thrown into a cell. When the manager of the moving picture show hears of the trouble, he hastens to the assistance of his artists. Arriving at the station house, he succeeds in explaining matters to the satisfaction of those in authority, and the prisoners are released. The next picture shows a real holdup, and when the police are notified, they believe it is still the moving picture men at work, so quietly walk to the scene where the robbers have a man bound and gagged, and after putting the crowd to rout engage in conversation with the astonished highwaymen. They then go back to the station house, while the robbers go on their way congratulating themselves that they have the protection of the police.

"AN IMPROVISED STATUE," by Pathé Frères, shows a poor country jay going to the city of Paris to see the sights, and not being schooled in the tricks and ways of the students, who abound in that city, he is easily taken in and made the butt of the crowd of practical jokers who escort him around the town and have no end of fun at his expense. He is taken down the boulevard, and to the amusement of the spectators, they make him bow and salaam to the statues. Finally they go to a part of the park, and put a sign on a pedestal offering five dollars an hour to any person who will stand on the pedestal for two hours without moving. The country fellow is induced to try it, and we see him climb up and strike an attitude in an endeavor to resemble as nearly as possible the other statues in the park. He tries to remain still, but the flies and mosquitoes bother him, and it is an impossibility for him to keep from moving about. The people passing in the park notice that he is not a real statue and call the police, who try to remove him, but to no avail, for he is determined to win the reward. Finally they get the gardener with the hose, and he turns a stream on him, and we see the fellow standing his ground and taking the ducking with iron determination to remain in place until the alloted time expires. When the time is up he comes down off his perch, and is arrested for causing so much excitement, and is led away while the jokers look on highly amused.

"THE MASQUE BALL" is another one of Pathé's new films. In this funny picture we see two men reading a notice in a paper advertising a fancy ball that is to take place in the town, and at which, the announcement states, a prize will be awarded the person appearing in the most original costume. Bent on winning the reward, an idea comes to one of them which he communicates to the other and which they proceed to carry out. They secure a small cabinet, and after sawing holes in it for the head and arms, one of the fellows gets into it and it fits around him like a coat. They start off to the ball, and the next picture shows them on the scene, where the judges are viewing the different droll characters that are portrayed. Finally our friend saunters up before the judges, and the vote is unanimous in favor of his costume. When the judges and the rest of the guests retire, the pair, not being satisfied with winning first honors, decide to lay in a store of the good things set out on the table for the guests, and use the costume for this purpose to very good advantage. They go over to a table that is laden with wines and good food, and the cabinet is quickly filled with the delicacies. Before the guests return they beat a retreat, and when they get out on the street the fellow in the cabinet crouches down, resembling somewhat a turtle, while the other man loads the burden on the back of a carrier, who starts off staggering under the terrible weight. Next he puts it on a wagon and in a short time it is delivered at their home. The fellow then comes out of his shell and the pair sit down and enjoy a hearty meal on the provisions secured under such trying circumstances.

Pathé Frères: "THE BOUNDARY." There is a long-standing feud between the families of Bart and Willis, who live on adjoining farms, as to the boundary line between their possessions. Old Mr. Bart one day removes the stone—the boundary mark—a few inches, and when his neighbor, Willis, discovers what he has done, he hastens to the farmer's cottage and remonstrates, but gets very little satisfaction. The next picture shows the Willis cottage with a farmhand sitting outside making love to his master's daughter. All at once Young Bart, who stands in favor with his enemy's daughter, comes on the scene and is earnestly conversing with the girl when her father appears and orders the young man off his premises. The old man, who is wrought up to a murderous temper over the affair, threatens to shoot his old neighbor, but the girl dissuades him and soon has him calm. The farmhand takes it upon himself to get revenge for the injury done his master, and, taking his gun, goes to the Bart home and, as the family are saying grace before their evening meal, he levels the gun through the window, and shoots the old man. The son rushes out, but the murderer has made his escape, leaving the gun behind. The young man hastens to the police, who go with him to the home of Willis, where the old man identifies the gun as his and is placed under arrest charged with the crime. The poor girl follows them to the station and pleads for her father's release, proclaiming his innocence. Terror-stricken she rushes off to the river to end it all, but she is overtaken by the real murderer, who tries to turn her from her ghastly purpose. He pleads with her and finally confesses his guilt. The young rival is directly behind them and when he hears the confession he grabs the culprit and throws him into the river, where he sinks. Thus avenged, he takes the girl back to see her father released.

In the funny picture entitled "SUSCEPTIBLE YOUTH," by Pathé Frères, we see a young man who is possessed with an over amount of admiration for the fair sex, and his lack of discretion in forcing his attentions on every woman that he meets leads him into many embarrassing positions, out of which he emerges as a rule much the worse for wear at the hands of a strong brother or father. The first picture shows him following a beautiful young woman down the street, and into an apartment where she goes to look at rooms. When the janitor shows the lady in the masher is close at her heels and tries in every way to attract her attention. His efforts are unsuccessful, however, as she utterly ignores him. But finally, so persistent does he become, that she, in an effort to rid herself of his presence, throws him on the floor and rushes out, locking him in the room. Soon we see him climbing out of the window and crawling along the ledge to another apartment in which a woman is seated reading. She is horrified when confronted by the stranger, and is remonstrating with him for his audacity, when her husband enters, and mistaking the intruder for one of his wife's admirers, proceeds to give the innocent woman a beating, and follows the fellow down stairs, kicking him at every step. Undaunted by this harsh treatment, the young masher climbs up on a tram car, and seats himself between two women. He forces his attentions on one of the ladies, and at last becomes so obnoxious that her escort throws him down into the street and jumps down himself to have it out with him. The fellow overtakes a cab in which a young lady is riding, and to escape his enraged pursuer, he jumps in and explains the situation to the young woman, who is powerless to resist his entreaties. They soon arrive at the girl's home, and when they get out she tells her father of the stranger's conduct. The former not only administers a well deserved beating to the offender, but wipes up the thoroughfares with his remains.

"THE LITTLE DETECTIVE" is the title of one of the new films by the Vitagraph Company of America. A woman, richly dressed, carrying a well-filled purse and lavishly adorned with jewels, stops before a real estate office and looks at a list of "To-Let" signs. An evil looking man passing, sees her and shows by his actions that he means to rob. The woman enters the office, followed by the man. Inside a bargain is reached, the agent hands his customer a key with a card attached. The robber sneaks up behind, reads the address on the card and leaves the office. He lingers outside until his victim appears and starts for the house, then hurries on ahead. Arriving at the address he looks about cautiously, pries open a window, enters and conceals himself in a closet. In due time the lady arrives, examines the different rooms, and finally comes to the one in which the man is hidden. As she opens the door, the man pounces upon her, stabs her to death, possesses himself of her money and valuables and jumps through the window. He looks around in a frightened manner, throws a piece of the woman's waist which was torn in the struggle, into the ash can and hurries away. In his haste the murderer drops a watch which a small boy in passing, picks up and hurries after the fleeing man. The thief reaches his shanty, the boy notes the building, looks about to assure himself that he can return, then starts for the police station. Returning to the empty house, a ragpicker is scouring about, comes upon the piece of waist thrown away by the murderer. He places it in his bag, discovers the open window and climbs through. He comes upon the body of the murdered woman, is horror stricken at the sight, and is leaving to inform the authorities when two officers note the suspicious move, ask the cause and hustle him inside again. The police find the body and also a portion of the waist torn from the woman, in the ragpicker's bag. They call two fellow officers who take charge of the body, while they hustle the Italian to the station house. The evidence points to the ragpicker's guilt and he is committed to prison. In a few moments the little boy enters the station house, tells his story and hands over the watch. Inside is a photograph of the victim and being satisfied that the murderer is the man who dropped the watch, the judge tells the officers to go to the shanty. The boy accompanies them, signals the police, who enter and overpower the real murderer and drag him away. He is searched, and the money and valuables are found upon him. His guilt is fully established and he is sent to prison while the ragpicker is released through the little boy's ability as a detective.

" AN INDIAN'S HONOR" is also by the Vitagraph Company of America." In a frontier bar-room, men are lounging about, playing cards and drinking, when two gamblers enter, go to the bar and order drinks. While they are drinking, an Indian enters, also orders a drink and in paying for same, displays a roll of bills which the gamblers see and immediately covet. After a whispered conversation they pass to one of the tables and begin a game of cards, inviting the Indian to join them. He agrees, the game proceeds, one wins and then the other. One of the sharps starts a dispute and restrains the Indian from taking the money which is his by right. The Indian insists, the gambler draws a knife, rushes at him, when the Indian in self-defence fires his gun and kills the gambler, he then calmly gathers the money and is about to leave when the sheriff enters, notices the general disturbance, ascertains the cause and arrests the Indian. The trial takes place in a frontier cabin, the evidence is submitted and the jury renders a verdict of guilty. The prisoner is about to be led away when another one of his race, who has witnessed the trouble comes forward and offers himself as substitute prisoner until the time set for the execution. (This custom prevailed in the time of the early West, and the convicted man was given temporary freedom, his substitute agreeing to forfeit his life in case the condemned man failed to report in time.) In the cabin used as a jail, the convicted Indian is finishing a meal as his friend enters and signifies his readiness to take the place of the prisoner. The men clasp hands, the sheriff releases the condemned man who returns to his old haunts for just one more spree before his death. He visits the saloon, the scene of his trouble, imbibes freely and falls asleep at a table. The surviving gambler of our opening scene comes in, sees the drunken man and as the bartender turns aside, steals the Indian's money and goes away unmolested. The bartender returns, rouses the sleeper, who finds his money gone and no means of returning to the jail, a place he must reach by sundown. The saloon-keeper refuses him a loan, as do various other persons to whom he appeals for aid. Every resource failing, the journey must be made on foot. At the jail, as the time draws near for the execution the sheriff grows impatient. The substitute prisoner is indifferent and has confidence in his friend. Finally several men, presumably minor officials enter, the sheriff tells the Indian the time is up. Still showing indifference, the prisoner accompanies his executioners to a tree where an improvised gallows has been made ready. Meanwhile the real prisoner is with difficulty making his way over the country roads, through swamps and underbrush, until he comes in sight of his friend being prepared to pay the penalty of his crime. He waves his hands frantically, shouts and staggers forward. He reaches the officials, pushes aside his friend and tries to take his place, but falls exhausted to the ground. An examination reveals the fact that he is dead. The sustitute Indian is freed and as he walks away, he tenderly covers the form of his friend.

The Vitagraph Company of America are the manufacturers of "THE PROMISE; HENRI PROMISES NEVER TO GAMBLE AGAIN." In a handsomely furnished sitting-room, Henri, his wife Jeanette and Marie, their little child, are sitting at a table. A servant enters and admits three friends who ask Henri to accompany them to the club to play roulette. Jeanette objects to this and the young men depart. The maid enters, takes the little child to bed, the mother following. Alone, Henri falls asleep and dreams that he is leaving his chateau with his friends and proceeding to the club-house. Here he is warmly welcomed by everybody and in playing at chance he is a constant winner. One of his friends exasperated by continual losses, slaps his glove in Henri's face. The two men draw swords and fight. Little Marie enters unexpectedly and Henri's sword is thrust through her body and she falls to the floor dead. Henri is arrested and we find him in his cell, an officer reading the death warrant. A priest enters and prays with him, four gendarmes appear, bind the prisoner and lead him away. His wife meets the procession, falls on her knees and begs them for his release. The officers are dumb to her entreaties and the condemned man is ordered on. At the public square the guillotine is erected, the executioner tests the death machine and stands ready to do his duty. Onlookers are all about drinking and smoking, as the death cart containing Henri appears. He ascends the steps, bows his head for the final stroke. His wife Jeanette enters the room, slaps him on the back; he awakens to find it has only been a dream.

"THE WATER SPRITE" (A Legend of the Rhine), is another very interesting new film by the Vitagraph Company of America. Count Rudolph, a bankrupt German Baron, is seated at a

table in one of the rooms of his castle. There is but little furniture and that is of the shabbiest. His dress, originally of good material, is shabby. He looks utterly miserable and as if to drown his sorrow, from time to time takes heavy draughts of wine from a vessel before him. Hans, an old servant, enters looking frightened and wearied, speaks to his master and is angrily ordered away. As the servant turns to go, several tradesmen enter and demand payment of their accounts. As the visitors become more excited and refuse to be pacified Rudolph in desperation flourishes his sword and chases them away, then sinks in a chair, burying his face in his arms. We find him at night emerging from the woods, staggering as if drunk or in utter despair, and with a gesture of misery he throws himself on a rock beside the river Rhine. He points to the water as if intimating that he would drown himself. At that moment Lurline, the Queen Water Sprite of the Rhine, clothed in diaphanous robes, rises out of the water before him and beckons him to follow. He stands surprised and motionless. She seizes him by the hand and together they plunge into the river. They reach the cave of the Water Sprite, where Rudolph is given food and drink and bags of gold and jewels. After making an agreement to return in a year and a day, he returns to earth again. He proceeds to his castle and finds Hans surrounded by his creditors who demand the master. He enters attired in magnificent clothes, carrying a bag of gold in his hands. He pays the tradesmen and kicks them out as his servant enters with more bags of diamonds and jewels. With his good fortune, Rudolph forgets his benefactor and makes strenuous love to Gertrude, daughter of Baron Bernstein. His suit is successful and preparations are made for the wedding. The day arrives, the procession starts. Suddenly the lightning flashes, the wind moans, increasing in volume each minute. There is an unsually loud crash of thunder and a flash of lightning which illumines the whole scene and in the weird light in the window stands Lurline. She holds aloft the paper which Rudolph signed and motions him to follow. He tears himself from Gertrude and, with the Water Sprite, runs to the river into which they plunge, the waters closing over them.

Kalem's headliner this week is "A GYPSY GIRL'S LOVE." The first scene shows the private estate of one named Charles Clayton, where a Gypsy boy is seen transgressing with a gun in hand and shooting at a flock of partridges with deadly aim. But Mr. Clayton spies him before he gets away with any booty and administers to him a sound thrashing, the boy swearing vengeance when released. Next scene is where a young man, by the name of Mortimer, loved by two women, sees afar the Gypsy girl, Bianca, whom he really loves in truth but for a certain restraining impulse taking possession of him he dare not meet her, for he is interrupted by Mary Clayton, sister of the property owner, who loves him since childhood on and whom he cannot disappoint because of such environments to which he is in honor bound. The pair are strolling through the leafy glade, and when the Gypsy girl sees them both together she almost raves in distraction. The next scene brings Mary Clayton and young Mortimer to closer relation for they are soon to be united as husband and wife and are marching toward the altar of marriage. And when the sacred ceremony of the nuptial tie is about to be performed, the Gypsy girl makes her presence felt by creating excitement and pleading with the young man not to decide in her rival's favor and to keep his promise made to her in secret that she is to be his wife. Mr. Clayton, thereupon, accuses his would-be brother-in-law of a misdemeanor to the Gypsy, for he mistakes the nature of the plea and thinks that the girl has been wronged. A fight ensues which winds up in the arrangement of a duel. The duelists now appear in their respective corners and shots are fired in the air. Suddenly Mr. Clayton is killed by an undetected shot from an ambush. It is the boy poacher's work in revenge for the punishment inflicted upon him previously by the fallen man. Mortimer is accused and despite protestations of innocence, circumstances are against him; moreover, when an old Gypsy testifies against the duelist and thereby removes all suspicion on the lad, he is seized by the Sheriff's officers and placed under arrest. Bianca, his loyal Gypsy sweetheart, is now bent on securing testimony to prove him innocent. Back to the tent of her trihe she goes and there gradually waits for an opportunity to overhear something. The boy cannot keep the secret any longer and confesses his guilt to some members of the camp, and, overhearing it, she hastily departs with the news and reports the facts to the authorities, who on investigation find cause to release her lover. The Gypsy band treat her mercilessly and chase her from their tent for spying, but she is amply rewarded in her exile when Mortimer, the lover, meets her in fond embraces and kisses, and she becomes his wife in substance as well as in name.

"THE INDIAN SORCERER" is a magic film and shows Geo. Méliès in some surprising feats of black art. In his hands an ordinary egg assumes gigantic proportions and he cuts it in half. He fills the shells with excelsior and puts them together. When he opens the shell a number of chickens crawl out. Another time he repeats the operation filling the shell with rags and this time living children drop out. In the last trick a woman is sitting on a chair; when she is covered with a sheet she immediately disappears from her seat and is found in the shell of the large egg.

"THE FORESTER'S REMEDY," a new Méliès' production, shows shut up in his luxurious palace, an oriental prince dying of ennui. His physicians are unable to check the progress of the malady. An old denizen of the woods enters and tells the illustrious patient that he can be cured if he will only follow him and dwell for a time in the forests. To the great astonishment of his court, the prince takes the advice of the woodcutter and walks unaided into the depths of the woods. Although weary from fatigue and weakness after a long journey, the prince follows the orders of the old man and immediately begins to saw wood. After a while the prince sits down to rest and to enjoy a very modest meal of bread and water; later he lies down upon a bundle of straw. When the prince awakes, he is rested and in good health. He learns this lesson: that work is necessary for health and happiness. The latter gives the old man a high position at court out of gratitude for his recovery.

"THE MISCHANCES OF A PHOTOGRAPHER," another Méliès subject, shows a number of people in fancy costumes enter the studio of a photographer to have their pictures taken in a group. In the party is a mischievous young fellow who is bent on taking revenge for having been slighted by the others. Just at the moment when everything is ready, the scamp inserts into the camera a spraying tube; and when the photographer removes the cap from the lens, the entire company is deluged with water. The young chap is pursued, and when he is caught after a lively chase, he is deservedly and fittingly punished.

Lubin's latest, "THE SENSATIONAL SHEATH GOWN." A young lady creates a sensation with one of these contrivanees at a ball to such a degree that anxious wives take their husbands from her side. Embarrassed and angered she leaves the ballroom, resolving to avenge herself. She goes straight home and allows her colored maid to don the gown. Thus attired, the negress creates commotion wherever she appears, on her way to the ball; and arriving there, she is at last alone with one of her admirers. She is heavily veiled and the loving gentleman embraces her; then desiring a kiss, he persuades her to lift the veil—he has not been heard from since.

"A POLICEMAN FOR AN HOUR" is the title of another Lubin production, in which a tramp appropriates the uniform of a sleeping policeman and circulates around, having a great time until discovered, when he is handled without gloves.

Lord Gumboil is the chief actor in a new Lubin film entitled "THE BOGUS LORD." He is a very exacting man with his servants. One thing of all others he insists on, and that is sobriety. "Perkins" his valet has stolen the keys of the wine cellar and become drunk. The Lord is furious at his absence and dispatches the other servants to find him. They do so. The valet proceeds to wait on his master and in doing so, empties the contents of a tray over his Lordship's head, who immediately cuffs and kicks him out. Smarting under the blows he resolves to get even. He hires a wig and mustache and proceeds to change his appearance to look like his Lordship. The resemblance is startling. The real Lordship invites his fiance to a lawn party. The Lord and the future mother-in-law stroll off and the Bogus Lord comes in. Consternation reigns at the apparent insanity of his Lordship. His Lordship's fiance is treated to a terrifying experience. "Perkins" soundly thrashes two officer friends, who in turn thrash "Gumboil." Mistaking "Perkins" for the Lord, the lady goes boating with him. He tumbles overboard and is chased over hill and dale, and finally captured and arrested after profuse apologies all around.

Selig's latest, "THE COWBOY'S BABY," begins with a band of real Sioux attacking an early settlers' wagon train. The pioneers fight with the courage of despair, but the odds are too heavy and they are annihilated. The victorious Indians loot them, fire the wagons, then scamper away to secure the stampeded mules of the murdered settlers when a party of cowboys ride up to the scene and view this tragedy of the plains. A fight follows and they succeed in driving the Indians off to the mountains, and when they return and prepare to give the dead a Christian burial, they are amazed to hear the wail of an infant coming from under the cover of one of the wagons that has escaped the torch of the Indians. A big hearted cowboy, Joe Dayton by name, clambers into the wagon and reappears with the sole survivor clasped awkwardly in his arms. "What ye go'en to do with him, Joe?" "Adopt him, of course," answers Joe. When he rides up to his ranch and presents the baby to his astonished housekeeper, that worthy old lady is in a flutter of joy. She soon discovers a note the heart-broken mother has pinned to the infant's clothing, showing that even in the face of death she was hoping against hope that her darling's life might be spared. We next see the foster father of the little infant just about buying out the country store in his awkward attempt at getting together things the baby might want. Then we see Joe wheeling a baby carriage and trying to quiet his little charge, but the hopelessness of his task dawns upon him and he puts into execution a cherished plan. Mabel Deering, the daughter of a neighbor has won the heart of our hero, but she has other admirers—among them a prosperous Mexican cattle king. But Joe leads trumps, he pens the following note to his coy sweetheart. "Dear Mabel: Twice you have turned me down, but I am now the adopted daddy of a fine baby boy. Won't you be his mother? Answer quick. The kid is too much for me. Joe." Mabel is listening to the proposal of the wealthy Mexican when Joe's quaint offer arrives. The girl's heart goes out to the motherless child and Joe gets the answer he is hoping for. The wedding takes place, but the greaser swears vengeance. He determines to steal the helpless infant. An opportunity soon offers. Sing Low, Joe's Chinese servant has put the youngster to sleep in his baby carriage and leaves him to attend to culinary matters for a few moments. The Mexican's hirelings are on the watch, they grab the sleeping babe, mount their horses and dash away. Sing Low returns, misses him and gives the alarm. Then begins a race for life. Joe gets together his own men and goes in pursuit. The news spreads and soon the whole countryside is aroused and the ranchmen from near and far congregate for the man hunt. Even Sing Low mounts a burro and joins in the chase. Over prairies, up mountains, across rivers, through dense woods, the ranchmen pursue the cowards until on the bank of a swift, rushing stream the villains, fearing the cries of the infant will lead their pursuers to them, throw the helpless child into the river. But assistance is at hand. Joe and his men arrive, rescue the baby and mete out swift Western justice to the cowardly Mexicans. The baby is once more returned to his adopted home. Sing Low is roundly cursed for his carelessness and vows never to let the cowboy's baby get out of his sight again.

"A GILDED FOOL" is Essanay's latest. Friends of a deceased millionaire are gathered in the palatial home to listen to the reading of the will in which the departed father leaves his entire wordly possessions to his one son and only relative. The son has a beautiful wife and a sweet baby girl, and though every avenue to happiness is open to him he falls in the grooves of vice. Wine parties; horse races; gambling halls; all these and many other things are graphically depicted, picturing the "Gilded Fool" on his downward course, until he is steeped in the very depths of the cesspool of vice. Reeling drunk, he snatches the bed-clothing from his baby's crib and takes it to a low down dive that he may pawn it to satisfy his mad thirst for liquor. He is rescued at the last moment by a Salvationist, who points to him the right road and he at once reforms. Then he is pictured as a day laborer in an enormous factory, from which he is eventually promoted to general superintendent. The story shows the man "A Man Once More" in full possession of his faculties in the bosom of his family, living in comfort and affluence.

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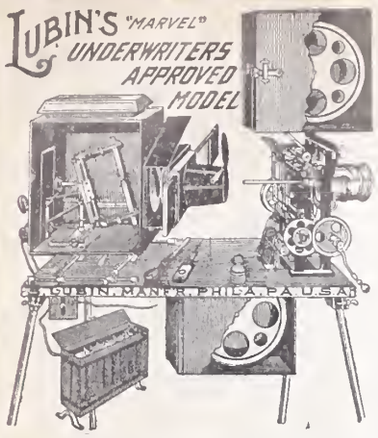

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RELEASED: AUG. 3rd

The Sensational Sheath Gown

An up-to-date comedy hit full of life and ginger. A scream from start to finish.

Length, 600 Feet

A Policeman for an Hour

A hobo finds a policeman asleep. He takes his coat, helmet and club and sails forth as a full fledged policeman. His power lasts just one eventful hour. Full of good comedy.

Length, 300 Feet

RELEASED: AUG. 6th

The Bogus Lord

A valet who has been discharged imitates his highness, the Lord Rosebud. He gets the real Lord and himself in all kinds of trouble. Another subject of great laughter-making quality.

Length, 830 Feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

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OPERATORS ADMITTED.

The rejection of the proposed affiliation of the International Union of Electrical Workers and the admission of the operators of moving picture machines to the International Alliance of Stage Employees, marked Friday night's session of the sixteenth annual convention of the latter organization at Minneapolis, Minn.

During the morning and afternoon the delegates discussed the report of the executive committee, which included the fines and punishments inflicted by the alliance upon those members of the organization who had broken contracts with show managers. In some cases the fines ran as high as $100, while other members were suspended from the union for one year.

By a vote of 180 to 20, it was decided not to affiliate the stage employees with the electrical workers, as was proposed at the organization's convention last year at Washington, D. C. On the other hand, the convention moved to admit the operators of moving picture machines and charters for the following locals were granted: New Orleans, Indianapolis, Lynn, Boston, St. Louis, Los Angeles, Chicago, Denver and Vancouver.

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MITCHELL'S TROUBLES.

PITTSBURG, PA.—Ordinance Officer Charles L. Dittmar has had his troubles with nickelodeons on the Northside, a number of the proprietors having been slow in paying their licenses. Yesterday he decided to make an example of D. S. Mitchell, who runs a show at 6 Hanover street, and haled him before Alderman George F. Cain, who fined Mitchell $10 and costs.

Mitchell paid the $10 and costs and immediately after he was arrested by a constable from Alderman William Lang's office.

Ordinance Officer Dittmar had Mitchell arrested last March for not paying his license for two months for a nickelodeon at 1319 Rebecca street, Northside. The fee is $20 a month, and Mitchell was let off with the costs on promise that he would pay the next day the $40 he owed. This he did not do, and the officers lost track of him until yesterday, when they found him operating the place in Hanover street, he having closed the Rebecca street nickelodeon early in March.

Alderman Lang yesterday ordered Mitchell to pay $40 and costs or serve a term in the workhouse.

36 E. 23d STREET IS THE ADDRESS; TWO DOLLARS IS THE AMOUNT, AND THE VIEWS AND FILMS INDEX IS THE PAPER—YOU WILL GET IT FOR A WHOLE YEAR. EVERY WEEK.

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Out last week.

The Woes of Roller Skaters
Length, 453 Feet — An exceedingly comical film. — Price, $54.40

The Magic of Catchy Songs
Length, 370 Feet — An amusing subject. — Price, $44.40

Just out

The Forester's Remedy
Length, 578 Feet. — An interesting comedy — Price, $69.36

The Mischances of a Photographer
Length, 205 Feet. — A comedy full of action and life. — Price, $24.60

To be released soon

The Crazy Bugs
Length, 600 Feet — Price, $72.00

The Indian Sorcerer
Length, 330 Feet — Price, $39.60

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THE FILMS OF "QUALITY"

TUESDAY, AUGUST 4th

AN INDIAN'S HONOR

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In a frontier gambling saloon an Indian kills a gambler with whom he had quarrelled over a bet. As he is led away by the sheriff, another of his race offers himself as substitute until the time set for the execution. The condemned man starts on a spree and does not recover his senses until the fatal day, and is 50 miles away with no money. All resources failing the journey must be made on foot. With great difficulty he reaches the jail just in time to save his substitute from being hung but drops dead from the over exertion.

A SURE WINNER. LENGTH 664 FEET.

THE PROMISE

Henri promises never to gamble again

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Three friends call and ask Henri to play roulette at the club. His wife objects and he stays at home. He falls asleep and dreams of wondrous winning, of a quarrel with one of his friends and of accidentally killing his child. For this he is taken to prison and later to the guillotine. Just as the knife is falling he wakes with a start. His wife is slapping him on the shoulder. Henri tells of his dream and vows never to gamble.

LENGTH 318 FEET.

SPECIAL

SPLENDID VIEWS OF THE

Quebec Tercentenary Celebration

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec, and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 150 FEET

SATURDAY, AUGUST 8th

THE WATER SPRITE

A Legend of the Rhine

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Count Rudolph, a bankrupt, is harassed by creditors demanding settlement. While meditating on the river bank, a water sprite appears, escorts him to her cave, gives him money and jewels upon his promise to return to her. Back to earth Rudolph forgets his vow and is about to wed another when the sprite appears during a thunder storm and takes him away.

LENGTH 518 FEET.

THE LITTLE DETECTIVE

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A woman in looking over a house is set upon and murdered. The villain in escaping drops a watch which is picked up by a boy who traces the murderer to his quarters. Meanwhile an Italian ragpicker has been arrested and, all circumstances pointing to his guilt, is imprisoned. The boy after trailing the guilty man goes to the station house and relates his experience. Officers accompany the "Little Detective" to the shanty where the murderer is captured with money and valuables belonging to the victim.

LENGTH 438 FEET.

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street
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PARIS, 15, Rue Sainte-Cécile.

EDISON FILMS

New Feature Subject

(READY FOR SHIPMENT AUGUST 5th, 1908)

Tales the Searchlight Told

A great picture of Coney Island. Aside from the comedy and picture value, the panoramic bird's-eye view and illumination at night stamp it as unique in motion pictures.

SYNOPSIS OF SCENES

THE FARMER'S VISIT.—"Si" Slocum visits Coney—Mounts the Observation Tower at Dreamland—Hires a spyglass—Running comments create amusement—He sees it all—And a few things—Rare sights.

PANORAMA OF CONEY ISLAND.—Perfect bird's-eye view—Taking in the entire Island from the top of the Tower—Inland and Ocean front—Bathers—Life savers—Boats—Throngs on Surf Avenue.

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"WHAT ARE THE WILD WAVES SAYING."—"Si" now follows the Searchlight—Operator humors him—"Si" nearly topples off the Tower—Such is his delight.

IN THE SURF.—Two little tots come into view—Clothes tucked up—Hand in hand—Wading in the Ocean—No "kick" from them though.

TEACHING HER TO FLOAT.—"Si" picks up a couple—Gent teaching the timid creature to swim—How she clings to him—How he "kicks" when the searchlight finds him—Starts for Operator—Next a lovely, lone lady built like a model, fills the lense—"How 'Si' lingers"—But she objects and starts for the tower.

THE "SANDMAN."—A big fellow is next discovered buried by his girl in the sand—Hates to be disturbed—Motions Operator to turn off the "Light"—No use—Another mad couple go for Operator.

ON THE OCEAN'S WAVE.—"Si" almost paralyzed—Old man and young maid—United in one long "Soul Kiss"—"Si's" mouth waters—They catch on—Break away—Start for Tower—And so from scene to scene.

OPERATOR "GETS HIS."—Up on Tower—Sudden invasion—"Si" dumbfounded—Crowd rush Operator—"Husky one" carries him off bodily—Rest follow—"Si" sees him taken to beach—Out in deep water—Soused repeatedly.

SUSPENDED ANIMATION.—Last scene of all that ends "Si's" strange experience—Turns the searchlight himself and discovers his erstwhile friend hanging to a spile in the deepest water—Kicking like a crab and no help, while on the beach his victims stand and "Laugh Last."

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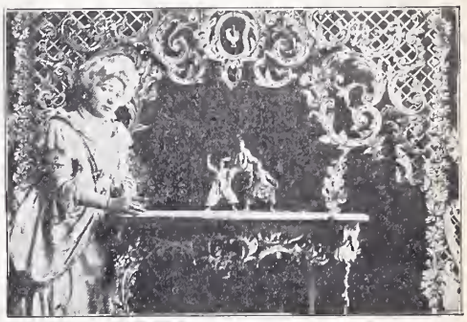

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 31. AUGUST 15, 1908. WHOLE No. 121

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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EDUCATIONAL SUBJECTS.

In discussing the endorsement of the cinematograph lecture by a noted foot specialist, the English Kinematograph Weekly touches another phase of the great work which is open to the camera lens, and which has yet to be done. True it is, a picture of the work of any part of the human system would enlighten student bodies more thoroughly and in a shorter time than any form of demonstration resorted to. But the entire field of science is only a very small part of the great field now lying before the moving picture camera and which is designated merely as the "educational field."

The education of school children in all subjects of development, the demonstration of the sciences, and instruction in geography by actual photographs and moving pictures—all of this must eventually be actual accomplishment, and a system which will be installed in educational institutions.

But how near are we to it at present?

Here and there we learn occasionally of the employment of the moving picture for some purpose other than theatrical exhibition, and newspapers comment on it. But the idea is that the system should become so indispensable and widely incidental to educators so that it will not excite more than passing comment.

S. Lubin, in this country, has taken up the local history of Pennsylvania, and at this date we hear of another new effort. Would not an actual picture of the battlefield of Gettysburg excite a widely different interest in pupils studying our great Civil War than what is now brought forth when the teacher puts her finger on the black dot of the map of Pennsylvania and says: "Here is Gettysburg, where so many soldiers perished and where Lincoln delivered his immortal address."

That is the keynote.

PERCEPTIBLE IMPROVEMENT.

It is gratifying to note that even the fire-brand writers assigned to criticise moving picture subjects are silent at present regarding the moral aspect of productions. Senseless and designing criticism on this subject has been so plentiful recently that even those most interested in its prosecution have become disgusted. It cannot be denied that at times subjects apparently immoral will make their debut, to the chagrin of the chaste manager, but it must be conceded that there is no more debatable subject than morality. A case in the New York City courts during the past week conclusively substantiated this fact. A film manufacturing concern sued to recover the price of a film sold, and the defense was that the film, or article, was valueless, in view of the fact that it depicted scenes of a revolting character, or at least scenes that were disapproved by the authorities of certain localities. The decision of the court was in favor of the manufacturing firm.

We do not claim that the court, in rendering this decision, acted as an expert on morality; but we do claim that a precedent has been established that will, at least to an extent, curb the hallucinations of some of the fanatics who are ready to cry "shame" almost as soon as the light is flashed upon the sheet. The case in question involved the subject of a woman in the West who is supposed to have disposed, through murder, of a number of husbands. Some very sensitive people thought it was too revolting as well as immoral, and certain publications interested in revolting the ranks of the F. S. A. made capital of the affair. There can be no meaner coward than the person who takes a supposedly mistake as a means to advance a covered interest. One thing must be admitted, that is, for several weeks past the exhibitors have not been filing so many complaints regarding the moral aspect of the pictures. This is attributable to the efforts of the film manufacturers to avoid productions that in any way offend the sensibilities of the public. In this they not only aid their own business, but they also help the exhibitor, and at the same time put the squelch upon the kicker, and the man who has a lamp to trim.

DREAM OR POSSIBILITY?

Mr. Camera sat in a comfortable chair in the Picturascope Theatre. His eyes were focused upon a white curtain which had replaced the scene settings on the stage. Mr. Camera was there to see the pictures, and he was a very interested spectator. He was not there solely as a curious observer, but viewed the pictures from a scientific point of view. Rough riders, seafaring tales, love stories, and all those sorts of things interested him to an extent, but he yearned for something more up to date. His mind wandered to the possibilities of the moving picture; in fact he wandered into the sphere of the mystic and the pictures stayed with his vision. He saw pictures of all kinds, including spectaculars, love stories and subjects of various kinds that help fill the reel. He was about to leave his seat and start for the exit when there flashed upon the curtain this announcement: "Latest Chicago ..sation." Knowing well that the censorship of moving picture films in the Windy City had practically deprived moving pictures in that city of anything that could be related to sensationalism, Mr. Camera once more resumed his comfortable position. As he did so there was flashed upon the curtain the reproduction of a runaway accident, in which the head of one of the great Chicago trusts met his death. Beneath the announcement that preceded the picture was a line reading: "By direct wire to the Picturascope through the Flashwire Service." For a time Mr. Camera viewed the picture without any outward sign of other than usual interest. A minute later another announcement was flashed: "Terrific Collision of Railroad Engines at Trenton, N. J., this Afternoon." Mr. Camera's interest increased, and finally he sought the manager of the show and asked: "What am I up against? Are you working some old stuff on the audience or is this a real, live news bureau?" "You hit it right the second time," said the manager. "We are reflecting on our sheet all the important happenings in all the important cities of the United States within a very short time after they occur. In other words, we are not running a moving picture show, but an animated newspaper."

Camera sank back into his seat and fixed his eyes upon the screen. He put before nimself the possibilities of animated photography in conjunction with the telegraph and telephonic facilities. "What are they?" he asked himself. "Where is the limit?" A gentleman seated next to him asked why he should marvel. "Do not people travel through the air? Is it not a fact that messages are now flashed and received without wire or other visible means of conveyance? Is it not a fact that the voice can be recorded and canned for use at pleasure? Why, then, is it astonishing that what really happens should be really reproduced, even with the aid of telegraphic wires?"

At this point Mr. Camera was aroused by an usher touching him rather more than gently on the shoulder and shouting in no too gentle voice: "All out!" As he ambled down the street the dreamer soliloquized: "I've seen a darn sight worse things in reality, and I'll bet my boots that something of that kind will come darn near coming off yet."

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

SCIENCE TO ELEVATE THEATORIUM.

One may ask, "What are the future prospects of the moving picture industry? Has it reached its zenith or are its great possibilities yet to be realized?" The moving picture industry shall not be called perfect until the pictures that are reproduced upon the screen shall be shown in natural colors; by that I do not mean the slow, tedious and expensive process of hand coloring as it is practiced today, but the reproduction of moving pictures by a direct mechanical process, taken direct of the objects, and the film colored by a direct process of baths in one operation of the set of the film ribbon. Even then the moving picture shall have begun to attain only a fair degree of perfection, for the combination of sound and pictures are to go in unison, the picture standing out in bold attitude as seen through a stereoscope, and the subjects transmitted by wireless methods; only then can we call the moving picture industry perfected. This combination of throwing the subject upon the screen in its natural colors, the sound and music that shall go with it, and the quick transmission of subjects to local places of amusement established for that purpose, where an eager public can drop in and for a small sum procure the latest news of the world in moving pictures, views, sound and music. This is not a Utopian dream, but an accomplished fact already demonstrated by several of the world's greatest experimenters and scientists.

The recent inventions of G. Albert Smith, in his new process of coloring moving pictures, and M. Armengaud's device for distant vision or "seeing electrically" at a distance, the talking mechanism of Dr. R. Marange, and the delicate acoustophone of H. G. Pope, all these wonderful inventions, all tried and almost perfected, have proven by actual experiment and demonstration that the future of the moving picture industry has yet to come and that great things are in store for owners of theatres devoted to this high and refined amusement. It is only a short time when these expensive models shall be perfected and cheapened, that they will be sold on the open market and used as a great profit to the owners and to the great delight of the American public.

In the process of Mr. Smith for mechanically coloring moving pictures, the following is a brief description of his method: When it is considered that a picture on a moving picture film is as large as a postage stamp or about eighteen to the foot, taken when exposed upon the object at forty-six per second, one readily sees that the hand coloring of small details is difficult and prohibitive; and in the system of automatic production of moving pictures in colors, as exhibited by Mr. Smith in London, the mechanical idea is similar to the three-color process as used in the reproduction of three-color printing, that is, using the three process colors of yellow, red and blue.

First of all, a film is used which is rendered as sensitive to red, yellow or green rays as the ordinary photographic film is to blue rays. This is run through a kinematograph camera in the usual way, with the exception that between the film and the lens is a rotating disk, part of an annulus of which is composed of a green gelatine screen, i. e., blue plus yellow; and another part of the same annulus of an orange-red screen, i. e., red plus yellow. The film when developed shows no color at all, but only the ordinary gradations of black and white. When, however, the film is again run through the kinematograph lantern, with the revolving disk between it and the lens, the color waves are again actuated and the photographs upon the screen appear in colors. In the experiments of Mr. Smith the photograph of a lady in a white dress with a red sash and red roses in her hat came out in pure colors, while another photograph of a child dressed mainly in green, who held up at intervals a tartan plaid, the tartan containing a great deal of red and yellow, came out equally well in their original colors, proving that the demonstration has a great future before it.

In the talking mechanism of Dr. R. Marange, the French scientist, he has made a series of plaster casts representing heads having apertures of different sizes or openings representing open mouths, each mouth being shaped to form in the instant of talking the vowel sounds of a, e, i, o, u. By blowing air through the first aperture he gets the sound of the vowel "a," another "e," another "i," and so on, and by working them in combination they produce words and sentences. The operation is purely mechanical and based upon the theory that language is a modification of utterances of the five vowels.

In the acoustophone of Mr. H. G. Pope we have an invention intended to improve telephoning. By its use conversation can be heard distinctly at a great distance; it is a simplified acousticon or instrument for reporting a voice or a concert to a listener located at a distant 'phone, or increasing and distributing the sound waves to an audience assembled within a theatre.

The apparatus devised by Armengaud, the French experimenter, is a machine for seeing electrically at a distance. While he has made known the theory of his plans, he has not yet given to the public the exact working details of his invention; however, it is taken as the greatest advance step in that direction and is as great an improvement upon the work of Karn and Belin as is Edison's improvement of his kinetoscope to the phenakistoscope.

It is only a question of time when these combinations will replace newspapers for quick transmission of news, and when children in the public schools shall learn about foreign lands, flowers and animals by the use of moving pictures; and with these devices the moving picture will be as important a factor in educational work as is the 'phone in business.

J. S. POPPER.

HUMANOVO BUSTLING.

A visit to the quarters of the Humanovo Producing Co., they who produce talking and singing pictures, finds the impresario, Wil. Stevens, hard at work rehearsing new companies before completing the big circuits lately acquired. It appears as if in a short while the string will touch both oceans.

NATIONAL BUSY.

The National Film Renting Co., of Chicago, have issued a vigorously worded folder treating of film service. It certainly shows that our Windy City concern is in for a hot campaign for the fall business, and if there is any kind of talking that will bring it, it is contained in the folder.

EASTMAN CO.'S DENIAL.

We are in receipt of a communication from the Eastman Kodak Company, of Rochester, N. Y., regarding a false rumor spread through an item which appeared in one of the Rochester papers, to the effect that the concern is planning to put up a theatre for the purpose of moving pictures. F. W. Lovejoy, manager, writes us that this report is absolutely without foundation and most emphatically denies any such intentions on the part of the concern.

GUNNESS FILM WINS.

In the case of the People vs. Cohen, in which the defendant was charged with exhibiting improper films, the complaint was dismissed as a weak one. The court's decision did not go to the extent of deciding whether or not Cohen's theatre was a place of entertainment injurious to health or moral within the meaning of Section 290 of the Penal Code. The Gunness film is the particular subject in question in this case, and the fact that the Kalem Company's position with regard to their right to exhibit the picture remains unchanged, is of importance to the trade in general.

NOVELTY BOOKLET.

A very neat little booklet of particular interest to all moving picture show managers and illustrated song singers is that entitled, "Song Slide Service Secrets," published by the Novelty Slide Company, 221 East 53d street, New York City. It lists all the illustrated songs of the past six months, together with publishers' names, and shows all illustrated songs for which disc or cylinder records are obtainable. It is yours for the asking.

HISTORICAL FILMS.

Lubin is following up his recently acquired bent for historical subjects. Educational institutions here and there come out strongly in favor of this class of goods, and the concern now places on the market, "Scenes from the Battlefield of Gettysburg."

CLARK IN N. Y.

J. B. Clark, of the Pittsburg Calcium Light and Film Co., was in New York City for a few days during last week. While here he announced that his concern had taken over the rental interests of Harry Davis, the pioneer nickle showman, also adding to its list of customers the string of theatres comprising the Harry Davis enterprises. Commenting on trade conditions, Mr. Clark said that he naturally expected things to be slow in summer, and that he looks forward to a record breaker for the fall.

SELIG OFFER.

The Selig Polyscope Co., of Chicago, have adopted a novel scheme for printing what is really a programme for exhibitors. As it is, the concern issues a weekly review of their latest films, and hereafter exhibitors can secure a quantity of these illustrated circulars with their own or the name of the theatre printed on, at the rate of two dollars per thousand.

IN CONTINENTAL EUROPE.

A writer in the London Mail says that the cinematograph is about to come into our daily life. It has hitherto been used to amuse us, but in the very near future it will be pressed into service for our instruction. Mr. Martin Duncan, a prominent cinematographer of London, for example, stated a few days ago that before long it might be possible to secure animated pictures showing the changes undergone by the parasites in malarial fever.

It is a part of Paris nowadays, the cinematograph entertainment. In a gaily decorated theatre, for one or two francs, it is possible to obtain a reserved seat for a performance which lasts for perhaps three-quarters of an hour or an hour, and a string orchestra accompanies the living pictures with appropriate music. These "theatres" are immensely popular all over the Continent, and draw a full house at almost every performance. They are at present largely in the hands of the Pathé company.

One cannot help wondering when witnessing, say, a trip to the moon or a dive into fairyland, how such photographs can be obtained. A sudden explosion, an abrupt change of scene, a performance which one would think absolutely impossible, even on the stage—these are subjects which are presented to us every day. But for the production of such films, which are technically known as "trick" films, not only is a special theatre required, but a set of actors, highly trained, and all experts at their work, is also employed. A new theatre for the production of cinematograph films is shortly to be erected in London,

on the top of a large building, so that as much light will be available as possible, and a perfect galaxy of furniture, scenery and equipments of all kinds will be necessary to assist the performers to make a life-like representation of imaginary but thrilling and delightful incidents. It must not be thought that the pictures which are shown us of life on a cattle ranch, events of distant lands, and so forth, are mere delusions. The wonderful artifice of the cinematograph stage is only resorted to in the case of production of purely imaginary or fantastical pieces. Enormous expenditure is necessary to obtain many of the animated pictures which give us such instructive ideas of what goes on in other lands, and the men who secure them are often of high standing and considerable ability.

Marvelous photographs have been taken of bird life, when the operator has had to conceal his apparatus most ingeniously from the birds, and animated pictures have been obtained—only after infinite patience and the employment of noiseless machinery—of the mother bird feeding her young in the nest, and of similar and equally fascinating subjects, all of which it would be impossible to observe in ordinary circumstances. Pond life has been cinematographed by means of special micro-photographic apparatus, and even the movements of bacteria—the smallest organisms known to the scientist—recorded.

As regards the rapidity with which daily events can be photographed, and shown within an hour or two to the general public, the following account of the arrangements made for the Grand National 1907 Race will suffice to give some idea. Six taking machines were at work on different points of the race course, and a special van was in readiness for the films to be developed while en route for London. The moment the race was over the train started, and while running full speed homeward the operators were hard at work developing. Indeed, not only were the films developed, but they were washed and dried on a special mechanical drum. On arrival, a motor car in waiting carried the film quickly to the printing establishment, where five hundred and twenty feet of it was printed on to the positive film. As soon as this was dried it was rushed off to the Alhambra, Empire and Oxford theatres and shown to an almost incredulous audience. When the final cup tie was played at the Crystal Palace a motor car drove the film to London, and within three hours a cinematograph display of the match was given.

The royal wedding which took place at Wood Norton was another occasion on which remarkable celerity was displayed by the energetic cinematographers. The Bourbon bridegroom and the procession—a view of which will be of permanent interest owing to the number of crowned heads which were present—were photographed with apparatus which had been perfectly adjusted beforehand.

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company. 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Empire Slide Co., 131 W. 24th St., New York City.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Bescler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Exchange, Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Exchange, Solar Building, Watertown, N. Y.
New England Film Exchange, 611 Washington St., Boston, Mass.

The moment the necessary photographs were secured the films were rushed through at breakneck speed, and, as is well known, the wedding ceremony was shown to Londoners on the evening of the same day.

Yet another innovation was introduced a few days ago—the application of cinematography to medical science. A display of the characteristic movements of patients suffering from various forms of paralysis, brain diseases, blood poisoning, etc., was given before a distinguished gathering of medical men in the west of England, and later on some animated photographs of an actual operation were shown. The latter were prepared in France, owing to the prejudice which exists at present in Great Britain in the matter. It has been unanimously agreed that the cinematograph will almost immediately be adapted to medical and surgical teaching, as when once a film has been obtained of the eye or limb movements of some interesting case, a permanent record of it results, which will obviously serve the same purpose to the demonstrator as a living example.

Already the educational authorities have the matter of using the cinematograph in general education under consideration, and that they will utilize it before very long in the teaching of natural history is not for a moment to be doubted.

A DARK HORSE.

A Butte (Mont.) daily prints a long story to the effect that moving picture shows all over the country are to be supplied with films which will depict western life as it really is on the cattle, sheep and horse ranges and the mining camps of Montana, if the plans of W. O. Parker of Red Lodge materialize. Mr. Parker came to Butte a few days ago to perfect arrangements for the organization of a company to manufacture films of that kind. He expects to have the details complete and papers drawn up and filed within a short time.

It is a fact that many of the moving picture shows have films representing western life which were taken with the machine trained upon the back meadow of some eastern farm over which cavort an army of stage Indians and make-believe cowboys, riding farm horses and in property costumes. Mr. Parker hopes to do away with this sort of thing. Butte men probably will be interested with the Red Lodge man in the enterprise.

"So many illustrated pictures, depicting life in the west are so unreal," said Mr. Parker in discussing moving pictures, "that the people interested in our company have reached the conclusion that in justice to the west some effort should be made to show western life as it really is. About the only one who has done this is Buckwalter, formerly of Denver.

"Some of the pictures of western life, showing in the moving picture theatres of the country, are simply ridiculous.

"At the present time there are more than 40 moving picture artists working in the Yellowstone National Park. Pathé, the great Parisian manufacturer of moving picture films, has ten. Essanay, a Chicago manufacturer, has a large number and nearly all the large film manufacturers have them. But few of the operators are acquainted with real western life and as a result the pictures are unreal. The films are sent east, the Pathé films, going to Paris before they are developed. Then they will be returned to this country and shown.

"Our company will save the freight. The people, who are interested, have reached the conclusion that we can manufacture films and compete with the easterners, who have to ship their product east and then back again. Then we want to see western life, to which we will devote our attention, depicted as it really is." [Is this an invasion?—Ed.]

WORKING THE CITY.

Comment was caused in the Harlem section of New York one night last week when it was made known that the Puritan Amusement Company, which had opened its doors that day for the first time as a moving-picture show at 122 East 125th Street, had obtained a permit to cut an emergency exit through the wooden fence belonging to Fire Truck Company 14, next door. When the people came into the show the object that attracted their attention was the gate leading from the rear yard at the back of the theatre into the rear yard of the truck house. To get to the street by way of this exit the people have to pass through the truckhouse.

Capt. Lawler, who is in charge of Truck Company 14, said that the show people had a permit to cut the gate in the fence and make the exit. R. H. Davis, one of the members of the amusement company, confirmed the Captain's statement and said that he had received a license from the Fire Department on July 30.

When a reporter informed Fire Commissioner Hayes, at Fire Headquarters yesterday that a firehouse was being used as an auxiliary section to a nickel moving picture show, the Commissioner denied that he had ever issued such a permit.

"I remember some people coming to me a few weeks ago in reference to this matter, and I distinctly refused to issue a permit," he said. "If such a permit has been issued it will be revoked at once."

Commissioner Hayes also denied the report that after he had refused to grant the permit political wirepullers induced "Big Tim" Sullivan to use his influence and that to oblige him the Commissioner signed the permit.

"This permit was no doubt given while I was away in Denver," said Mr. Hayes, "and it should not have been granted. I shall investigate this matter thoroughly to-morrow, and the license of this place will be revoked and will not be issued until they can fulfill the requirements of the law without using any of the fire houses belonging to the city as emergency exits."

LIVELY REPORTS.

The Academy of Music at Newburgh, N. Y., is undergoing its annual summer renovation, inside and outside, although this work does not interfere with the showing of the moving pictures which have been an attraction at the house uninterruptedly for the past twelve weeks and which will continue to be shown there until the first of September. Twenty-one hundred people saw the pictures last Monday night and 1,700 Tuesday night. The crowds continued large through the week, and last night it was necessary to open the top gallery, as the main floor and the balcony proved too small to accommodate all the spectators. The "Standing Room Only" sign was displayed at 8.15, and the house was crowded again an hour later when a second performance began. Next week, in connection with the pictures shown, Bushkirk & Barton will appear in a brand new musical act, as a special vaudeville feature.

The stage, which has been in use since the Academy was erected in the spring and summer of 1887, is being replanked, the timber having arrived yesterday. The stage is 80 by 35 feet in area, and there are ten dressing rooms beneath it. The house is being completely rewired throughout by men in the employ of the Highland Electric Co. All the wires used for the transmission of electricity are to be placed in pipes. This work has been completed in the main auditoriums, and the electricians are now engaged behind the stage, in the dressing rooms and in the front of the house. All the woodwork on the exterior and the interior of the Academy has been newly painted, the walls and ceiling in the Broadway hallway completely renovated, a new dado and border painted in the foyer, and the box office is to be given two coats of paint as soon as the electricians are through there.

OUR ENGLISH LETTER

London, July 25, 1908.

As may be well conceived, trade in England still remains quiet. At no time are things as lively here as on your side, for it is almost impossible for the Britisher to make things hum as brother Jonathan does. It is only necessary to glance at and compare the advertisements that appear in the contemporary trade papers on the opposite sides of the Atlantic in order to arrive at this conclusion. But something has really happened to break the present dull monotony of the summer trade, to put every one on the tip-toe of expectancy and to form thrilling copy for the enterprising newspaper man. For some time past two of the principal houses in London have been vying with each other on the matter of record making as touching "an unbroken and continued run of consecutive performances." The two competitors in these trials of endurance who have so valiantly striven to set up a record in "uninterrupted performances" and t break each other's records are "Urb nora" and the "Chronophone." Eac competitor has done his fighting o his own chosen ground and neith have deigned to enter each other selected arena. The scenes of th struggle have been the "Alhambra Theatre, Charing Cross Road, and th London Hippodrome, respectively But now the struggle, so far as thes two famous houses of London' Popular places of amusement ar concerned, is over; and the venerabl fighters for fame have removed t fresh scenes and pastures new i which to continue the seemingl endless warfare, namely, to the Palac Theatre of Varieties, Shaftesbur avenue, and the London Coliseum Those of our friends on your sid who know anything about the neigh borhood of Charing Cross Road an St. Martin's Lane, will observe tha these new stadiums in which the val iant gladiators are to continue thei self-imposed task, are considerabl further apart than the former site of the "film" destroying and "current wasting contest. This manoeuvr shows sound generalship on the par of the respective heads represente in the "weighty" champions, for i distance counts for anything, it al lows of a little "safety valve" exercis with less risk to all concerne than heretofore, and gives a littl more room for a display of "kick and ha'pence" with a considerabl falling off in the chances of someon being hit in a tender spot. It is har to say whether these changes ar permanent, but present rumors justif one in thinking they are. The Chrono phone of singing picture fame wa the first to make a change and lef the Hippodrome some weeks ago t commence operations at the Colise um. The London trade will no easily forget the day when the "sing ers" started at the Hippodrome i the autumn of 1906, and the privat show which was given at the "Cecil" to the distinguished London press an the fanfare of newspaper trumpets tha followed. For eight years the "Urba nora" pictures have been a permanen and prominent show at the "Alhambra," and it is hard to imagine the tw separated and to think of them apar from each other. Mr. Charles Urban who is reported to be of America stock, has thought fit to make change, and there is no denying tha Charles Urban is a man who know his business; but he is not the ma to tell every one the reason an

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(Opposite *N. Y. Clipper*)

wherefore of what he does. Urban's withdrawal from the "Alhambra" has, as has been said, formed food for considerable discussion in kinematograph and variety circles, and many have been the suggestions put forward as a possible solution of the mystery. But the following is the situation as far as the London trade has it: Mr. Urban asserts, with all modesty, that for some time past his company has found its possibilities so confined and restricted at the "Alhambra" that the restraint eventually became irksome and intolerable, and he, as the company's managing director, determined to make a change. On the other hand, Mr. Alfred Butt, of the "Palace Theatre of Varieties," was scenting for an opportunity to bring the kinematograph portion of his programme above comparison and reproach. Mr. Urban and Mr. Butt met; a deal was struck; and both are now congratulating each other. People are saying: "Wake up, Alhambra," and perhaps a hustle is needed. There is no doubt that the series of fine nature studies and microscopic wonders which Mr. Urban displays exclusively will be missed from his old shop. Mr. Urban starts his new contract on Bank Holiday Monday, the 3d of August, and avows that he intends to eclipse all previous performances by making full use of the tip-top establishment which he opened last May day, and the wider facilities now placed within his reach.

A STEEP STORY.

The following narrative comes to hand:

Young Bros., who conduct the Electric Theatre with the Great Parker Shows, have the best equipped outfit of any traveling show of this character in the world. In addition to some 500,000 feet of film of standard moving pictures, they usually make and present each week moving pictures of local occurrences.

An amusing incident occurred in Parsons, Kansas, during the Great Parker shows' recent visit in that town. The moving picture man was perched with his machine in a church steeple endeavoring to make a picture of a parade passing on one of the main streets. In the foreground was the residence of a prominent business man. The backyard of this property is enclosed with a high board fence and in this yard the lady of the house, who had just emerged from the bathroom, clad in a loose wrapper, was engaged in the task of "drying" her hair. As an additional diversion some of the neighbor's chickens came in through a hole in the fence, and the lady, seizing a broom, gave instant battle. Round and round the yard they went, the chickens barely a broom's length ahead of the portly, but irate, woman, who, with wrapper and hair streaming in the wind, developed an amazing amount of speed. Finally the intruders were ignominiously routed, and the lady resumed her seat and original task, just as the moving picture machine in the church steeple ran out of film.

The following night, in company with a dozen friends, the lady of the picture visited the Electric Theatre, and the party chanced to get seated just before the newly made film was put on. Horror-stricken she sat and gazed as each sickening detail of her morning's adventure was minutely reproduced on the screen, and her consternation was only equaled by the spasms of merriment into which her friends were thrown. It is alleged that she had to be taken home in a hack and only recovered from a prolonged attack of hysterics when she learned that the horrid show people were safely out of town.

Latest Productions of All Film Makers.

PATHÉ.

Dieppe Circuit, 1908	918 ft.
Views of New York	738 ft.
The Sailor's Dog	246 ft.
Prospective Heirs	541 ft.
The Powerful Tenor	360 ft.
Lady-Killer Foiled	639 ft.
Army Dogs	246 ft.
A Kindhearted Policeman	442 ft.
The Dog and the Pipe	426 ft.
Miss Hold's Puppets	524 ft.
The Knowing Birds	328 ft.
Jewel of a Servant	492 ft.
The Curse of Drink	475 ft.
A Wonderful Fluid	492 ft.
The Inconvenience of Taking Moving Pictures	442 ft.
An Improvised Statue	442 ft.
The Masque Ball	574 ft.
The Boundary	688 ft.
Susceptible Youth	360 ft.
The Vacuum Cleaner	393 ft.
The Secret of the Iron Mask	590 ft.
Picturesque Naples	377 ft.
Wanted—A Son-in-Law on Trial	541 ft.
It Smells of Smoke	295 ft.
The Uncle's Fortune	623 ft.
Water Cure	393 ft.
Head Over Heels in Politics	410 ft.
The Little Magician	606 ft.
A Boarding House Acquaintance	623 ft.
King Scatterbrain's Troubles	688 ft.
Mr. Softhead has a Good Time	524 ft.
It Sticks Everything—Even Iron	344 ft.
Home Work in China	311 ft.
Crocodile Turns Thief	459 ft.
The Affair of the Select Hotel	426 ft.
Cumbersome First Prize	344 ft.
Story of the Fishermaiden	787 ft.
Hard to get Arrested	492 ft.
Living Posters	196 ft.
A Bashful Young Man	475 ft.
In the Government Service	475 ft.
The Father Is to Blame	606 ft.
Russian Review of the Fiftieth Regiment	262 ft.

EDISON.

Life's a Game of Cards	960 ft.
Tale the Searchlight Told	995 ft.
A Dumb Hero	900 ft.
The Face on the Barroom Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1,025 ft.
The Boston Tea Party	850 ft.
Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	650 ft.

LUBIN.

The Crushed Tragedian	
Wanted—An Artist's Model	
The Sensational Sheath Gown	600 ft.
A Policeman For an Hour	300 ft.
The Bogus Lord	830 ft.
The White Chief	810 ft.
The Woman Who Gambles	815 ft.
Dick's Sister	1,000 ft.
A Fatal Likeness	670 ft.
The Robbery of the Citizens' Bank	680 ft.
"Captain Molly, or The Battle of Monmouth	435 ft.
Dr. Curem's Patients	475 ft.

VITAGRAPH.

A Kindhearted Bootblack	400 ft.
The Gypsy's Revenge	429 ft.
Buried Alive	465 ft.
The Poisoned Bouquet	476 ft.
The Little Detective	438 ft.
The Water Sprite	518 ft.
The Promise	318 ft.
An Indian's Honor	664 ft.
The Viking's Daughter	447 ft.
The Female Politician	492 ft.
Love Laughs at Locksmiths	552 ft.
Captured by Telephone	360 ft.
Lady Jane's Flight	583 ft.
Levitsky's Insurance Policy, or When Thief Meets Thief	352 ft.
The Press Gang	548 ft.
A Policeman's Dream	387 ft.
The Chieftain's Revenge	415 ft.
The Wish-Bone	470 ft.
Stricken Blind	426 ft.
The Mourners, or A Clever	

KALEM CO.

The Walls of Sing Sing	700 ft.
A Gypsy Girl's Love	770 ft.
The New Hired Girl	690 ft.
The Darktown Fire Brigade	160 ft.
The Renegade	855 ft.
The Dynamite Man	800 ft.
The Girl Nihilist	910 ft.

SELIG POLYSCOPE CO.

The Lion's Bride	810 ft.
The Cowboy's Baby	990 ft.
The Road to Ruin	975 ft.
The Tale of Two Cities	1,000 ft.
Spirit of '76	750 ft.
Bobby White in Wonderland	740 ft.
Weary Waggle's Busy Day	220 ft.
An Indian's Gratitude	990 ft.
The Shadow of the Law	900 ft.
East Lynne	1,025 ft.
Damon and Pythias	2,000 ft.
Not Yet but Soon	175 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	**525 ft.**
The Man and His Bottle	**350 ft.**
The Boarder Got the Haddock	**310 ft.**
Tricky Twins	**265 ft.**
Painless Extraction	**225 ft.**

ESSANAY CO.

The Baseball Fan	500 ft.
A Disastrous Flirtation	500 ft.
A Gilded Fool	950 ft.
The Escape of the Ape	450 ft.
Mamma's Birthday	450 ft.
A Prodigal Parson	1,000 ft.
The Directoire Gown	500 ft.
The Checker Fiends	500 ft.
In the Hands of the Enemy	1,000 ft.
The Little Mad-Cap	600 ft.

MÉLIES.

The Forester's Remedy	578 ft.
The Mischances of a Photographer	205 ft.
The Indian Sorcerer	330 ft.
The Woes of Roller Skaters	453 ft.
The Magic of the Catchy Song	370 ft.
The Mystery of the Garrison	645 ft.
His First Job	320 ft.
The Mishaps of the New York-	

INDIANAPOLIS REVIEW.

More than 100,000 nickels and dimes are dropping each week into the votive offering box at the shrine of the moving picture in Indianapolis, according to the Indianapolis News.

More than 600,000 nickels are dropping each week into the little tin boxes in Indiana. Every week, on an average, at least during these summer months, Indiana is paying from $35,000 to $37,500 for the pleasure of looking at the picture that chases itself across the screen, that even talks and that incidentally catches the little grains of sand. Indianapolis' share of the bill at this time is averaging approximately $6,375 a week.

When the miracle-working wand of inventive genius brought forth the moving picture it opened a marvelous window to which the person who pays his five-penny price may crowd and, taking a peep through it, get the biggest bargain that to-day is offered on the world's five-cent bargain counter. And if the bill for Indianapolis' peep their little dramas—their farces, their is one thing certain—it is well worth it.

Looking out of it on the little world-screen, one sees living and breathing—and sometimes talking, the actors of distant lands, performing their little dramas—their farces, their tearful little tragedies and fairy stories in stage settings most elaborate. On the screen flash the marvelous and beautiful effects of American stage ingenuity and comedies and dramas of home and Western plain and mountain; on it rolls the ocean so naturally that one can almost smell the salt in the air and when raging, comes the storm at sea, one listens to catch the liner creak as she wallows in the trough and batters against the walls of water.

Now it is a glimpse of South Africa by rail, a moonlight ride on the Zambesi and the rainbow arched Victoria Falls in the Dark Continent; a peep at the wheat harvest in the Argentine and the falls of the Iguasau in Central South America; a ride across Siberia, a trip down into the diamond mines, a tour of Mars by projectile or a creep along the surface of the lost Atlantic by submarine. No fairy ever had so wonderful a wand with which to transport poor little girls to such wonderlands of fancy and delight. And certainly the old family album never was to be compared with this one that five cents opens and puts into motion.

Indianapolis has had a bad attack of nickelodeonitis. It was three years ago that a man named C. L. Southerland, who had been in the shoe business in Minneapolis, came to Indianapolis with a little money, and with it opened a "five-cent theatre," which he named "The Bijou," in a vacant storeroom in Washington street, between Pennsylvania and Delaware streets. That was the beginning, but though Indianapolis people had for some time been seeing moving pictures—and of course liking them—as the final act of vaudeville shows, they did not take quickly to a moving picture show. The very fact that it was a five-cent theatre caused many people to look down on it and assume the attitude that anything that was worth only a nickel wasn't worth the time it took to see it.

Southerland, it is understood, had a difficult time for the first six months keeping the doors open and the lights going. But that time has passed. The merit of the five-cent show carried it through, and out of that beginning Southerland to-day has a string of four five-cent theatres in Indianapolis, is playing to more than 6,000 people a day, is paying more than $15,000 a year in rents for his four locations in Washington and Pennsylvania streets and certainly is taking in the cash, though it only comes in drops. Southerland is most of the Family Amusement Company. The other "part" that has the four theatres is Mrs. Southerland—hence the name; they are all in the family, and the family at this time is away spending the summer at one of the ocean resorts.

From this beginning have sprung not only this chain of theatres, but also seventeen other five-cent theatres, making the total of twenty-one in the city. In addition, ten-cent moving picture shows are running in the English and Grand Opera Houses and a full fledged little ten-cent theatre, the principal stock in trade of which is the moving picture, has been built in the downtown section of the city this summer. A dozen of these take-the-nickel-right-out-of-your-pocket theatres are in the centre of the city, and the embellishment of some of them ranges up to $10,000. Others are located out in the community centres of Indianapolis, such as Fountain Square, West Indianapolis and Haughville. Indiana avenue has two.

The man who wondered how one of these shows can occupy a $6,000 a year location and make its operator any money at five cents a head may be surprised to learn that rent is no item at all. If the people pass the place and the room is large enough to hold them, $25,000 a year rental would be nothing for a picture show, and that amount is paid for several locations in Chicago, New York and other cities and these places are equipped with chairs as good as any opera house. Even in Dayton, O., a $10,000 rental is paid for one nickelodeon location. The limit in Indianapolis is approximately $6,000 a year.

At least six of the best and most expensively located nickel theatres in Indianapolis must play to 1,200 to 1,500 people—$60 to $75—a day to pay expenses, and they more than do it. A lot of money has been lost in the nickelodeon world, but it seems that in Indianapolis, at least, it has not been lost by the man who pays the seemingly staggering rent.

Though these downtown rooms look, and are small, most of them seating about 100 people, they take the money rapidly. Each runs 1,000 feet of film and an illustrated song. If there is no rush these pictures are run through and the show is completed in from twenty to twenty-five minutes, but if it is a big rush time and people, as they are every Saturday night, are packed in front of the entrance waiting to get in for the next show, the pictures are run through at a faster rate and the show shortened to fifteen or seventeen minutes. In the shorter show nothing is cut, and if the pictures are run through faster a snappier and better exhibition is usually produced. This, however, depends on the character of the pictures.

The moving picture is simple if you do not try to get too deep into it. Pictures are taken by a machine capable of producing many a second. They thus catch every movement. The pictures are in continuous strip and run sixteen to the foot. Each one is an inch wide. They are reproduced by being wound on reels and as they pass the magnifying eye through which the bright light shines, they are flashed on the screen enlarged, so perfectly and so quickly that the action is continuous and each single picture, measuring only 1-15 to 1-30th of a second, is lost in the animation.

The record business in Indianapolis up to date is 4,500 people played to in one day at one of the downtown theatres. The pictures that drew the "business" were those of the Gans-Nelson prize fight, and the notable feature of the audiences was the fact that the women greatly outnumbered the men. As a rule, owing to the possibilities of the business, the number of performances, which begin at 9 o'clock and last until 11, is from twenty-two to thirty-six a day. In the theatres located outside of the high rent and the crowded district, from ten to twenty shows a day are given.

The "films"—the long reels of the little pictures—are 1,000 feet in length in all the nickel shows. This means 16,000 separate pictures. Every time the twenty-one nickel theatres in Indianapolis run through a film they collectively show their audiences 3 51-52 miles of pictures, and if the average for the twenty-one shows in Indianapolis is eighteen "reels" a day, then Indianapolis people see in the nickel theatres a fraction over seventy-one miles of pictures a day. In the 10-cent shows at the Grand and English's, from 3,000 to 4,000 feet of film are used, the performances ranging from one to one and a one-half hours in length, thus adding, approximately, another ten miles of pictures, raising the total to more than eighty miles a day. At this rate Indianapolis is paying for her scenic feasts about $12 a mile. The illustrated songs—and some of them are beautifully illustrated—are thrown in for good measure.

The question has arisen in many minds—is this a permanent form of amusement, or will the people tire of it and the moving picture theatre pass? This is exactly what the moving picture people themselves are asking one another. All agree that at least the nickelodeon is in its infancy and that no one knows its possibilities any more than its future. Thus far it is on the gain and the men who have their money invested in it argue that the growth of illustration in newspapers and magazines and its growing popularity and permanence, indicate that so long as people have eyes they will wish to see things that are out of the ordinary, that are pleasing and that are a change from the things around them.

If they can't go to the ocean, they like to have it brought to them and dashed into their faces; if they can't get out to the forests to hear the rustle of the leaves they like to see the trees swaying in the wind; if they can't go to foreign lands, they like to get true glimpses of them and their resources, their crops, their scenery and their romantic castles and scenes.

The picture shows certainly have proved the fact that men and women have not outgrown the fairy tales, when beautifully colored and placed in castles in fair far lands or on the bottom of the sea or in the moon, they are enacted for them. The drama pictures that talk are the latest development. In some of these shows the phonograph is hitched to the pictures, but in most of them men, women and children in flesh and blood are behind the screen doing the talking.

The romances of the pictures are many. It was only two weeks ago that the press dispatches carried a story from an Ohio town that illustrates the accumulating love of the moving picture. An emigrant dropped into one of the shows and was astonished to see his wife, from whom he had been separated several years ago, and whom he thought was dead, acting in one of the pictures. He opened telegraphic correspondence with the moving picture makers and they were united.

A story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway throng at the noon hour. His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch charm which he had always worn attached to his fob drop and disappear from sight. He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young woman who suddenly stopped and picked up the charm from the pavement. The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch charm after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.—Indianapolis (Ind.) News.

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There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

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Road to Yesterday.
What Might Have Been.
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A Sweeter Story Still.

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Latest Films of All Makers

"A KINDHEARTED BOOTBLACK; or, GENEROSITY REWARDED," told by The Vitagraph Company of America. Our picture opens in a public park, where a young bootblack is soliciting patronage, but with little success. A woman with a baby in arms and dragging a little barefooted girl by the hand passes by. At a fruit stand the girl cries for some peanuts. The mother has no money and tries to coax the child away. The bootblack, who has been watching, approaches the woman, digs in his pockets and buys the child some peanuts. A gentleman who had previously refused the boy a shine has observed this act of generosity, calls the boy, has his shoes shined and gives the boy a dollar for it. He then hides behind a tree to await further developments. The bootblack goes to the poor woman, spends the dollar for fruit and cakes and also gives her what loose change he has. The gentleman is deeply affected by the scene. He also gives the woman some money and takes the boy home to live with him. At the gentleman's home (he is a doctor), his wife is arranging his papers as he enters with the adopted bootblack. The valet is called and sent out to buy the boy some new clothes. In his new home the former bootblack commands the esteem and admiration of the household by his gentlemanly conduct. He studies industriously and is indeed one of the family. One night in his bedroom our little man is seen sleeping, a big dog as his companion. Smoke comes from under the door, the dog detects it, jumps on the bed and awakens the boy. He opens the door to give the alarm, but the smoke drives him back, and realizing that there is no escape by the stairs the boy makes a rope from a sheet and lowers himself to the ground. The dog, in the meantime, has gone downstairs and aroused the doctor and his wife. They open the door of the little girl's room, but the smoke drives them back. The mother is almost frantic when she realizes the peril of her child. Outside the building a crowd of people are watching the fire. The doctor calls for volunteers to save his child. No one responds, for without ladders they are powerless. At this moment the little girl is seen at the window. The bootblack is also beheld in his pajamas lowering himself until he lands on the sill of the window of the little girl's room. He enters as the firemen come upon the scene. The doctor directs them to the window. As the firemen raise a ladder the boy appears carrying the girl in his arms. He passes his burden to the firemen, then follows them down the ladder, where he is highly praised for his noble deed.

"THE GYPSY'S REVENGE," described by The Vitagraph Company of America. A young couple have just returned from a horseback ride. They stop at the gate, arrange a tryst for the next day, and after bidding his sweetheart an affectionate farewell the young man starts for his home. The girl is gazing fondly as he walks away, when a Gypsy creeps up behind and endeavors to kiss her. She struggles and screams and the noise attracts the young lover, who rushes up, knocks the Gypsy down and beats him. The members of the family come from the house and assist the girl indoors. The Gypsy gets up, shakes his fist menacingly at the young man, vowing vengeance, and departs. The following day the young lady goes to keep her appointment. The meeting place happens to be in the woods, near where the Gypsy camp is located. With horror, she sees approaching, the Gypsy who insulted her. She hides as others of the tribe come up and are told of the encounter of the previous day. The men are wild with anger, and when the young Gypsy gives them money a compact is made to get even with the lover. The men start for their camp to perfect arrangements, while the girl, terrified, starts for her home. Reaching here, she dresses as a Gypsy and plans to save her hero. The men are deep in their plot when the young lady enters their camp, feigns faintness and asks for shelter. Her disguise is not penetrated and when asked to join in the plot the girl readily consents. The Gypsies lay down to rest so as to be fresh for their work. The girl waits until all are asleep then cautiously leaves the camp for the police station. She makes known her identity, tells her errand and a squad of police is sent to her aid. The Gypsies are still sleeping when the girl returns and quietly lies down. They soon awaken and start on their errand of vengeance. They enter the woods, secrete themselves and as the young lover enters to keep his tryst, is rushed upon by the band. Before any harm can reach him, the police interfere, overpower the tribe and lead them away. The young girl, safe in her lover's arms, explains all and both are happy over the fortunate escape.

"BURIED ALIVE; or, FROLICS ON THE BEACH AT CONEY ISLAND," by The Vitagraph Company of America. Three jokers appear on the beach, cut a few capers, then two of them bury their companion in the sand, making a nice mound above him. The two young men take a position a few yards away to watch the fun. A young couple come along and put their baby on the mound. The trickster heaves his stomach up and down, lifting the baby off. The parents get frightened, pick up the little one and run away. The three laugh over their joke, again cover up the young man, pack fresh sand over him. A spoony couple come along, spy the mound, put up a big parasol, sit down and begin to kiss and hug each other. The buried joker slowly raises up and stares at them. The couple get scared and scamper away. Again the man is covered up, as an Italian fruit vender appears, and while endeavoring to sell fruit to Numbers One and Two, Number Three is very busy stealing it. After the departure of the fruit man a fussy old maid appears and sits down to read her book. The joker raises his feet and pushes her forward on her face. She gets up, is not frightened but proceeds to beat the helpless man unmercifully. This unlooked for treatment is too much for Number Three and he balks about being buried again. His companions coax him, he finally submits and is covered up once again. A fat policeman next appears, the two salute him, one engages him in conversation, while the other gets behind on his hands and knees. The policeman is pushed over and lands heavily on the mound, almost killing the buried joker. He squirms out, rushes on as the cop gets to his feet and receives a good heating. His companions stand aside, laughing heartily. The officer sees this, throws off his coat and helmet and starts out for the retreating pair.

"THE POISONED BOUQUET," an Italian tragedy of the fifteenth century, told by The Vitagraph Company of America. Countess Francesca is seated on a divan in a room of her luxuriantly furnished palace. Ach Met, her Nubian slave, enters and ushers in Count Antonio, then bows low and leaves the room. The Countess greets Antonio warmly, he kisses her, then seats himself at the opposite side of the table. They talk eagerly, the lady occasionally caressing her companion, but he seems cold and preoccupied. He rises to go, she pleads with him to remain, but he disengages himself and leaves by the way of the terrace. As he does so, unobserved by him, a locket drops from his doublet to the floor. The Countess picks it up, opens it and a look of fury comes over her face as she reads the inscription on the outside: "To Antonio. From his Loved One, Lucia." Inside is a miniature of a most beautiful woman. Francesca strikes a gong, which is answered by her Nubian slave, to whom she shows the locket and points after Antonio. The slave salaams and quickly departs, leaving his mistress weeping bitterly. Through the narrow streets of old Rome Antonio proceeds and after him Ach Met gliding along half-hidden under the shadows of the houses. Coming to the wall of Lucia's home, Antonio knocks at the door and is admitted. The Nubian climbs a tree and drops over the wall. Lucia, a beautiful young girl, greets Antonio lovingly. He embraces her, kisses her

passionately, his manner entirely different to that shown when with the Countess. The slave peers through the branches above their heads, a look of fiendish triumph on his face. Back to Francesca's palace; the Countess is walking impatiently up and down the room, when the curtains at the back are opened and Ach Met enters. He relates his experiences, at which the Countess becomes furious. She dons a dark cloak, with hood and half mask, points to the Nubian to lead the way and then departs with him. Their destination is the laboratory of a chemist. On being admitted the Countess casts a purse of money on the table and is given a deadly poison. Again at the castle, the curtains are drawn, a night light is burning on the table. The Countess is dressed in a magnificent court dress, a bunch of roses in a vase on the table beside her. She pours a few drops of the deadly poison on the flowers, puts on her cloak, and with Antonio proceeds to a court ball. The closing scene is in a magnificent ballroom. A crowd of nobles, courtiers, ladies and gentlemen are moving about as Francesca, leaning on Antonio's arm, enters. From the opposite side comes Lucia and her father. Antonio introduces his companion to them. Lucia admires the flowers worn by her new acquaintance, and with a smile Francesca hands them to her. Lucia raises the flowers to her face, staggers and falls back dead. Antonio rushes to the stricken girl, thinking she has fainted. He raises the flowers to his face, when Francesca grabs them and tramples them under her feet. This convinces Antonio that the flowers were poisoned. He accuses the Countess of the crime. In a fit of jealousy she takes the locket and tramples it beneath her feet, holds the phial of poison to her nostrils and falls back dead, whilst Antonio kneels, grief-stricken over the body of Lucia.

In "THE WALLS OF SING SING," Kalem's latest production, a convict's daring and escapades are depicted. The convict is first seen to leap desperately from a corner of the prison walls to freedom. Through thickets and brambles he makes his way, seeking to hide his shadow, but the posse are in pursuit at close range. A captain, who leaves his wife and child alone aboard the schooner anchored at the wharf not distant from the prison facing the Hudson River, is seen walking along the road and is soon waylaid by the maddened fugitive, who renders him unconscious and dons his clothes. In this disguise he makes towards the anchored sloop. There he forces the captain's wife to hide his identity by threatening to do away with her child, brandishing a sharp knife threateningly. The posse now come upon the wounded captain, and he is sufficiently revived to stagger along in the rear with the men in the hunt of the criminal. Just as soon as the captain's wife espies the approaching pursuers she screams aloud, signalling her dangerous position, and for this she is thrown over board. The woman clings on gamely to the boat until the man-hunting party comes to her aid, and they forcibly subdue the daring convict, the keepers marching him back to the solitary cell in Sing Sing, where he is destined to stay.

"DIEPPE CIRCUIT, 1908," pictured by Pathé Frères. In this thrilling picture we see some of the perils of the great French motor race, and get a good view at close range of all the principal and dangerous points along the course. The picture shows us two distinct races going over the same course, one is the competition for light runabouts, and the other for heavy racers. The first picture shows the men getting ready for the struggle, and starting away amidst the cheers of the excited throng. In each race we see the cars from the same points and get a clear view of the road from an elevation, and see them dashing along at a terrific rate of speed. We get a view at close range of one of the machines as it dashes around a curve, and turns turtle, rolling over many times, killing the driver and injuring the assistant. The next picture shows a point on the course where there are two curves within a short distance of one another, and the spectators are held spellbound as the cars reach this point and round them at a terrific speed. A few go amiss, however, and we see them turn completely around and topple over. Another point of interest is at a very sharp curve, similar to the hairpin curve on the Vanderbilt course, which is inclosed by a high fence to keep the spectators back. The cars dash around it at full speed and a number make it without a mishap, but we see a few who lose control of their cars, skid around and dash through the fence, upsetting, and causing no end of excitement. The last picture shows the finish and we get a view at close range of the winners and their cars, and see their happy faces as they receive the beautiful and well deserved trophies.

"NEW YORK," by Pathé. In this picture we are shown many of the principal points of interest in and around the metropolis, starting with a good view of Ellis Island, where we see the immigrants landing from foreign ports. We get a view of the Statue of Liberty and the city, from the bay, also a number of pictures taken from the Brooklyn Bridge. Some wonderful views of the downtown section are shown, taken from the tops of the highest buildings. We see the Singer Building and the Metropolitan Tower, the two highest structures in the world, also good views of Central Park, Soldiers' Monument, Grant's tomb and many other points of interest too numerous to describe.

"THE SAILOR'S DOG," a story of animal devotion told by Pathé. In this little drama we see a sailor bidding his family a fond adieu, as he is about to start out on a trip across the sea. His good wife and ever faithful dog accompany him to the wharf, where they watch the final preparations for the journey. We then see them gazing fondly after him as he sails out through the bay, headed for foreign ports. When he is lost to view the wife returns with the dog to the cottage, where we see her busily engaged with her household duties, though longing for her husband and praying for his safe return. A few days elapse, and the dog strolls away from the cottage, and runs down to the seashore in the hope that he will see his master returning. As he runs along he comes upon the body of the sailor, lying on the sand, where the waves have washed it after a terrific storm in which the boat was wrecked, and all hands lost. The dog, with human intelligence, recognizes his master and takes his cap in his mouth and starts back to the cottage. When the sailor's wife sees what the dog holds in his mouth she realizes at once what has happened, and quickly follows the faithful animal back to the beach. When they come upon the spot where her husband's body lies, she can bear up no longer, but falls grief-stricken over the lifeless form.

In "PROSPECTIVE HEIRS," by Pathé Frères, we see a young sport call on his rich uncle, who is delighted to see him, but the frigid youth receives the old man's embraces with utter indifference, which naturally infuriates the uncle. While they are conversing another young man arrives and returns the uncle's affectionate embraces, and it is easily seen that he stands higher in the old man's good graces than the first comer. The uncle shows both young men his will and then places it in his safe in the study. He bequeaths to each of them a very comfortable fortune, but is curious to know if they have any real affection for him and how his death would affect them now that they are his heirs, so decides upon a plan to find this out. After they leave, he and the maid go up into the garret and procure a dummy and dress it up in his clothes and hang it by the neck to a chandelier in the library. This done he sends the maid to inform the nephews of the terrible state of affairs, and awaits developments to learn for himself their true love. When the first fellow hears the news he is so delighted that he is overcome with glee, and after jumping around like a maniac he hastens to the home of his benefactor and makes a bee-line for the safe, hardly noticing the supposed suicide in the centre of the room. As he is helping himself to the gold the uncle walks in and confronts him, and he is nearly overcome with surprise and disappointment, and can hardly believe his eyes. The second nephew comes in broken hearted at the sad news, and when the old man sees his grief he speaks to him, and the young man is immediately changed into a happy being on seeing that his benefactor is really living. The uncle orders the mercenary fellow out of the house and gives everything to the one who has shown himself worthy if the old man's generosity.

"THE POWERFUL TENOR," portrayed by Pathé. In this picture we see an operatic aspirant who discovers that he has a wonderful tenor voice, and believes he has a great chance of reaching the top notch in the operatic world. He has a feast on raw eggs to give power and elasticity to his wonderful tones, and starts out to have his voice tried. Arriving at the professor's studio, he is shown in and put through the vocal gymnastics, and his voice is so powerful when he strikes a high note that he shatters the glass in the skylight. The old professor encourages him and tells him of his wonderful possibilities of attaining wealth and fame with such a voice. The next picture shows him on the night of his début at the Grand Opera House in Paris. He is seen in his dressing-room, getting ready to appear in Faust, and devouring his usual quantity of eggs, and striking his high tones to the admiration of his loving wife. Next we see him make his appearance on the stage amidst the deafening applause of the large audience, assembled to hear the newly discovered artist. He does not proceed far in the role, however, before the audience discovers what a terrible frost he is, and hiss and jeer at him, but he, undaunted, stands his grounds and continues to pour forth his big notes. Finally, every one in the place seizes something and hurls it at him, and we see him singing on in the midst of the terrible turmoil, while his wife who is the only one who appreciates his talent, stands in the background edging him on to success. Finally, exhausted, he falls in a heap of rubbish, while the audience bolts for the exits.

"LADY-KILLER FOILED," by Pathé Frères. In this extremely funny picture we see a fellow who cannot resist the charms of the fair sex, and who gets himself into all kinds of trouble as a consequence. One day he meets a young woman by chance on the street, and is so much attracted by her good looks that he follows her to her home, where she enters and slams the door in his impertinent face. This does not discourage him, however, for he goes in and sends up his card. The lady consents to see the stranger, but when she recognizes in him the fellow who has been annoying her, she immediately throws him out of the house. Undaunted by this treatment, he tries another scheme, and gets on good terms with the maid, and when the madam sends for the hairdresser the girl sends word to the love-smitten young man, who disguises himself as a coiffeur and once more enters the apartment of his adored one, who is seated passively in an easy chair, awaiting her hair treatment. The fellow fumbles around in an awkward manner, and tries his best to comb her tresses, but gets so nervous that he tortures the woman, who resents such treatment. When she looks up she is horrified upon recognizing her unwelcome admirer, and proceeds to give him a beating and kick him out. Next he meets a fellow entering the apartment to do some cleaning, and gives him some money to change clothes with him, which he does. We see our hero once more under the same roof with his enchantress, but this time her husband is a barrier, and the fellow does everything to rid the place of the old fellow. He tortures him by incessantly pounding the stepladder down on his foot, till the head of the house seeks refuge in the street. When the coast is clear, the ardent wooer again tries to make love to the woman, but he finds her as steadfast as ever, and this time she throws him bodily out of the window, where he falls on her unfortunate husband who is seated underneath. Completely out of patience with the state of affairs she discharges the maid for allowing the man to annoy her so much, and as the girl is leaving the place she meets the masher at the door, and gives him a case of female wearing apparel, which he dons and gets the position as new maid in the house. When he enters upon his duties it is not long before he is recognized, for he makes an attempt to kiss the madam, but is caught by her husband, who gives him such a beating that he is glad to give up his wooing as a failure.

"ARMY DOGS," shown by Pathé. Lovers of man's best friend, the dog, will be interested in this picture, for it shows us how they can be used in the army hospital corps. We have seen the dog used to great advantage by the police in helping to run down criminals, but now they take on a more noble air, and are hitched to stretchers on wheels, and follow the red cross attendants on to the battlefield, in search of the wounded. When a patient is placed on the stretcher we see the dogs start off for the main thoroughfare at a fast trot, and soon are within the bounds of the camp where medical aid can be administered to the sick and wounded. When they have finished they appear to be well satisfied with their duties and seek a quiet spot for rest, where they are patted by the kind-hearted soldiers who appreciate their efforts to assist, which they do with almost human intelligence.

In "A KIND-HEARTED POLICEMAN," by Pathé Frères, we see a man who is vested with authority to enforce the law, but, unlike the usual sort of men occupying the same position, he is so kind-hearted that ofttimes he is governed by his sentiments, and is very indiscreet in meting out just punishment to offenders. He is patrolling in the country, where law-breakers are not numerous, but once in a while it will happen that somebody is guilty of an act that is not just in keeping with propriety. His first duty is to arrest a pair of lovers whom he catches kissing, but when he comes upon the love-sick couple, and threatens to arrest them, his heart is softened by their tears, so he allows them to go their way with some good advice. Next he discovers some poachers, and following one of their number, a woman, he examines the contents of her basket and discovers that she has some rabbits that they trapped, so threatens to lock her up. But she, like all good women, uses her tears to advantage, and when the officer sees her grief it is too much for him, and he gently dries her eyes with the corner of her apron and lets her go on her way. His next encounter is with an old woman and little girl, whom he finds stealing some fire wood. When he threatens them with the law, the same thing occurs—a shower of tears—so he gives the old woman some money and with a kind word lets her go. Next he meets a tramp on the highway whom he proceeds to admonish, but at the same time gives the unfortunate the price of a meal. Finally he has an opportunity to show that he is of some value as an officer, for, as he is returning to the station, he comes upon a ruffian beating an old man. He quickly grabs the fellow and, after a desperate resistance, lands him in jail. Finally, we see him return to his home, where he sits down to enjoy a hearty meal with his happy family.

"THE DOG AND THE PIPE." A comic film by Pathé Frères. In this funny picture we see a young lady with her pet dog, occupying a compartment in a traveling coach. A stranger enters and proceeds to make himself as comfortable as possible in anticipation of a long journey. The lady is deeply absorbed in a book, and does not take any notice of her fellow passenger till he lights a cigarette, whereupon she becomes indignant and asks him if he will kindly refrain from

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smoking. He very gallantly extinguishes the fire, and thinking that a good cigar might meet with her approval, tries that, but after a puff or two he is compelled to give this up also. Finally he takes out a pipe with a hope that it will be a little more agreeable to the young lady. By this time the young woman has lost all patience with the traveler, so seizes the pipe and throws it out of the window. For revenge he grabs her dog and does the same with the poor, inoffensive animal, while the woman looks on powerless to help, for the train is now going at a great rate of speed. The next picture shows us the dog after he lands on the track, picking up the pipe and starting in pursuit of the fast-moving train. He keeps up with it for a long distance, and finally when the train slows up it gives Mr. Doggie an opportunity to pass it. He reaches the station before the train and when the couple alight, there sits the animal with the pipe in his mouth. The man is so glad to get his pipe back that he jumps with joy and hastens away while the happy woman goes in the opposite direction with her pet.

A new Essanay comedy is entitled "A DISASTROUS FLIRTATION." Count Vondevon, a regular ladies' man, is seated in a street car. He spies a young lady who attracts him very much. He immediately tries to attract her attention, but with no success. He has made no headway when his destination is reached, and of course, has to leave the fair maiden. He is still looking back when he steps off the back platform, and in doing so, he mis-judges the height and takes a nice fall from the street car. He next encounters a fair damsel coming one way while he is going the other, and when he spies her, he turns around and keeps looking back at her, not knowing he is walking into a passing bicycle. An excruciatingly funny situation takes place when the Count runs into the bicycle rider. He is next seen passing through a park where he makes another attempt at flirtation; he backs into an artist who is painting a picture of a lanscape, but this does not lessen his desire for the fair sex. He tries to flirt with other girls, and each time he flirts he collides with something different; into a picnic party; into a box that is freshly painted, and various other things, until finally he backs into a tub of water, and the old witch who is scrubbing the steps makes him look silly.

The Essanay Co. have produced a film, a feature of which is an actual picture of the White Sox and Yankees at work against each other on the diamond. The film is entitled "THE BASE-BALL FAN," in which Mr. Wise is the chief actor. He finds that an extra fine game is going to take place; he telephones to his wife that he can't take her to a matinee, as a business associate suddenly dropped in, and he had to devote the entire afternoon talking over a very important project. We next see him closing his desk, smiling at his own ingenuity in getting out of a dreary matinee, and finding himself able to go to the baseball ground, but getting to the grounds is not so easy as he thinks, as he left his office quite late. The cars are packed, and the only way he can arrive at his destination is by hanging on to the back platform, which he does. He finally gets to the grounds when all seats are sold. This does not stop his trying to see the game; he peeks into a knot hole; gets caught by the copper; climbs a telegraph pole, falls, and as luck would have it, falls into a big tub of water, which two men have left, while they took a peek at the game. Mr. Wise finally gets in by catching a ball and returning it to the players. His troubles don't cease, and in his excitement he smashes one man on the head and a quarrel ensues. He then jumps into the field and gets thrown out by the ball players, gets a batted ball square in the eye, and stars are seen ensuing from his optics. The comedy keeps on and on until the game is over. A pickpocket purloins his car fare, and poor Mr. Wise has to walk home, arriving there about 7 o'clock, and what he gets from his wife is a caution, she having learned where he has been.

"THE CRUSHED TRAGEDIAN" is a new comic from the Lubin studios. In this Mr. Dandaly after showing some of his art to a theatrical manager is engaged. He begins his engagement as Mark Anthony which also ends his engagement. Tired and hungry he comes to a farmhouse. The women folks are delighted with his art while the men folks have no use for "them actors." Next Mr. Dandaly drops into a picnic party. He is made to ride the rails and his ardor is cooled in a nearby pond. While walking the ties, he takes a rest when a train comes and gives him a lift. He lands in a coal pile from where he emerges with unerushed spirit. Next he appears as a ghost among colored folks' dinner party where he has all his own way.

Another Lubin film is entitled "WANTED: AN ARTIST'S MODEL." Mr. Fresh visits his friends, the artists. He falls in love with every model he sees. Being thrown out of the place he decides to open a studio of his own. He advertises for an artist's model. His ruse is soon discovered and he is chased by the infuriated models and, when at last caught, given a cold bath so as to cool off his fervent ardor for artists' models.

In Selig's "THE LION'S BRIDE," Lord Conti, a bestial nobleman, has fallen madly in love with Francesca, the young and beautiful daughter of a neighboring Baron, and although Francesca has confessed her preference for another suitor, Romercio Capulet by name, a young noble whose estates join the Baron's, her pleadings have no weight with her father. He favors the Count, well knowing that if he refuses his sanction the unscrupulous man will soon find a pretext for Feudal war and seize what has been refused him. The opening scene is placed in the garden of the Baron's country villa on Lake Como. A jester arrives from Lord Conti's Court, the Count's proxy, who demands the hand of the fair Francesca. The young girl answers the command of her father and stands demurely before him. About her neck, suspended by a golden chain, is a diamond studded miniature of herself, hung there as was the custom of the times, to be some day given by her fair hands to the man of her choice as a betrothal pledge. The Baron states the object of the jester's visit and bids his daughter send Lord Conti the precious love token. The girl shrinks back in alarm. The Baron sternly removes the miniature from the neck of the hapless girl, and giving it to the messenger bids him return with all haste to his master. The jester kisses it rapturously, at which the Baron in anger draws his sword. The fool claiming the right to do this as his master's proxy, and laughing heartily at his own wit, hurries back to the waiting Count. Realizing from what he has seen that the young lady's heart does not go with the token, the jester, who secretely hates his cruel master, scents a chance for revenge. He determines to watch and learn to whom the maiden's heart really belongs. The next scene is the feudal banquet hall in Lord Conti's Castle, where that worthy is surrounded by his men at arms, retainers and all the drunken worthies of his court. The fool presents the token. The men at arms bear in a huge roast on a six-foot platter and place it in the center of the table; flagons of wine are emptied into golden goblets and the revel is on, while the guests again and again toast the proud Count and his promised bride. We are then taken to the court-yard of young Romereio's home. A horseman dashes in bearing a note, which proves to be a heart-broken appeal from sweet Francesca. "I would rather throw myself to the lions he keeps caged in the dungeons of his castle than be his bride." "I'll face her father at once; she belongs to me by right of love and only death shall wrest her from me." The next day the rivals meet before the Baron's castle, each backed by half a hundred faithful followers. The father refuses Romereio's plea and bids the girl prepare for her union with the Count. Romereio draws his sword on his rival, and a bloody conflict between the contending factions is averted by Francesca throwing herself between the maddened leaders. "Patience," she whispers. "Depart, love will find a way." The jester next witnesses a meeting between the lovers in Francesca's baleony, and in glee flies back to jeer at his master. "She is lost to thee. I saw her in the arms of her lover; she is even now on his breast. Thou art too old and coarse for such a bride." He laughs at and torments the now frenzied Count, who when he learns that the lovers have planned an elopment, with a yell of anguish stabs his jeering tormentor, who falls shrieking with laughter at his feet. "I've had my revenge. She is lost to thee." The Count calls together his retainers and bidding them follow, rides madly to the church. Too late—they are already at the altar. Romereio's followers are stationed nearby, for he had feared pursuit. A retainer seeing the Count's forces approaching, enters the church to warn Romereio. The trembling girl pleads with him to remain with her. "My place is at the head of my men." And with a kiss he stills her pleading and goes to place his forces for the fray. The Count and his soldiers dash into the church, seize the weeping girl at the altar. She is thrown across the pommel of the Count's saddle and he bears her off, leaving his men to fight their way out as best they may. Left leaderless, they are soon overpowered and defeated. A stirring battle scene is here depicted. Spears fly, broadswords clash, and we witness a page from the past, seeing how men contend for a cause they thought right in an age when bodily strength was man's greatest protection. We see the Count, maddened by love, ride up to the moat of his castle and cross the drawbridge into fancied safety. The huge bridge slowly rises, cutting off his pursuers. Two of Romereio's faithful followers plunge into the water, and supported by a comrade, one of the daring men clambers up the masonry to an opening over the central door, and as the Baron's moat keeper swings the bridge almost into place a spear hurled from above strikes him. With a yell of pain he releases the windlass and the bridge settles back across the moat. Romereio and his men batter down the doors and rush into the Castle. The search begins through the corridors of the old brown pile of stone and mortar. The Count with the now senseless girl across his shoulders, doubles here and there on his relentless pursuers. Realizing at last that escape is impossible, a demoniac idea enters his crazed brain. "She shall never be his bride—the lions, the lions!" A fiendish yell of laughter and he starts for the trap door leading to the dungeons below. We see him fight back a huge Nubian lion from the cage door. The girl, now helpless and inanimate, is thrust in and the door closes with a crash. Romereio and his followers come pell-mell down the steps. Romereio's sword meets the maniac's wild thrusts. A quick wrist movement and the maniac is disarmed and he receives the sword of his rival in his breast. The agonized lover gives one look of horror towards the lion's den, then falls fainting into the arms of one of his retainers. The others stand aghast at the spectacle of the Lion's Bride.

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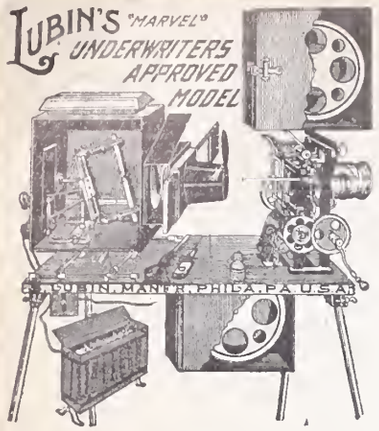

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SHOW PROGRAMMES.

GALVESTON, TEXAS.

The picture introduced yesterday at the Lyric called "An Indian's Gratitude," will continue for to-day. This picture has attracted considerable attention among the picture-going people of the city, all having seen it not hesitating to say it is one of the best ever shown at the Lyric. The scenic beauty of the picture particularly appeals to the people. It is taken in the wildest part of scenic Colorado; the picture is true to life, and the story that it depicts is one of peculiar interest. It is a pretty love story with a good ending. It is also a story of the reward which comes to kindness to a despised race and brings to the front the much written about fidelity of a redman to those who befriend him. This picture will be on view for to-day only, another picture taking its place to-morrow.

At the Majestic to-day will be the last day of the patriotic story of "The Spirit of '76." Not only is this picture a beautiful scenic subject, but it teaches a lesson in patriotism as well and is well worth remembering. The headliner to-day, however, is a picture on a subject fresh in the minds of the American public, called "Mrs. Gunness, the Female Bluebeard." This picture is taken in such a manner that all the sensational details which filled the daily press a few months past are brought out in such a manner that the story is readily recalled. This story of a woman with an appetite for crime enticing to her farm rich widowers by reason of a matrimonial ad. Their loving reception and the cold-blooded way they are disposed of reads like a story of some bygone age. The final scene, when the house she lives in is fired by the hired man, and Mrs. Gunness supposedly perishes in the flames, is a vivid one, and makes a good ending to an intense story.

At the Crystal to-day the pictures introduced last evening will be continued. Two good detective stories and a comical subject, a programme which takes the best part of an hour to be shown. Between the different pictures the Crystal orchestra entertains the patrons with the latest musical selections, and as a part of each performance an illustrated song is introduced. The leading picture, "The Robbery of the Citizens' Bank," is one of the best motion picture stories that has been introduced in the Crystal since the house opened.

BANGOR, ME.

A wonderful moving picture of Mr. Taft, as he appeared only a few weeks ago while in the performance of his duties as Secretary of War, forms a part of the programme at The Nickel for Friday and Saturday, and it is full of interest from start to finish. The other pictures, both comedy, are "The Determined Lovers" and "A Bachelor's Baby."

The pictures for Friday and Saturday at the Gem will consist of "A Victim of His Honesty," "A Double Suicide," "Ruffians Thrashed" and "Beatrix Cenci."

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TUESDAY, AUGUST 11th

The Poisoned Bouquet

AN ITALIAN TRAGEDY OF THE 15th CENTURY

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The Countess Francesca is in love with Count Antonio, while he loves Lucia. The Countess learns of his infatuation and plans to kill her rival. At a grand ball, with Antonio as her escort, Francesca meets Lucia and presents her with a bouquet of roses saturated with deadly poison. Lucia puts the flowers to her face and falls dead. Antonio accuses his escort of the foul deed. She inhales the poison from a phial and dies.

LENGTH, 476 FEET.

BURIED ALIVE

OR

Frolics on the Beach at Coney Island

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Three young men are bathing at "Coney." One of the jokers is buried in the sand by his companions, who walk away to watch the fun. The mound of sand is used for a seat in turn by a couple and their baby, two spoony lovers, an Italian fruit vender and a fussy old maid. All are frightened except the maiden lady, and she mauls the joker unmercifully. A cop finally appears and he is given a surprise by the tricksters. A splendid comedy.

LENGTH, 465 FEET.

SPECIAL

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The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec, and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 150 FEET

SATURDAY, AUGUST 15th

The Gypsy's Revenge

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A young lady parts with her lover and is assaulted by a Gypsy. Her screams bring the young man back and he gives the assailant a good beating. The Gypsy plans to do away with his conqueror; the young lady overhears the scheme and brings a squad of policemen who take the schemers into custody.

LENGTH, 429 FEET.

A Kind-Hearted Bootblack

or Generosity Rewarded.

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A young bootblack gives his last penny to a poor woman. A gentleman observes the generous act, adopts the boy and takes him to his home. The lad rescues his benefactor's little girl from fire and still further entrenches himself in the good graces of the family.

LENGTH, 400 FEET.

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PLANNING AN ELOPEMENT.—Hero plays a "hand"—Meets heroine—Urges speedy marriage—They agree to elope—Overheard by rival—Part to prepare.

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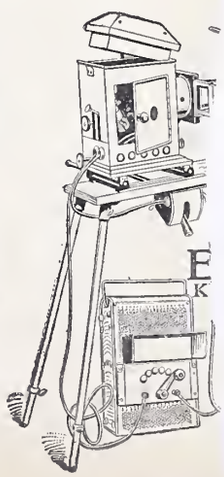

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 32. AUGUST 22, 1908. WHOLE No. 122

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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THE HERALD'S ARTICLE.

The New York Herald's Sunday edition of the 9th inst. contained a very interesting article on moving pictures. With the illustrations it covered an entire page, and were it not for some inaccuracies that could only arise from insufficient investigation by the author, or gross imposition upon him in his ignorance of the real facts, we would class the article as the best that has been published on the pictures by the newspapers for some time. Of course a reader not connected with the moving picture business might not discover the inaccuracies, nor would they weigh in importance with such readers if detected. Nevertheless, it does no harm to set such matters right.

It is claimed in the article that 200,000 New Yorkers attend moving picture theatres each week. It would be nearer the mark to place the figures at 2,000,000. There are in Greater New York no less than 400 moving picture places. To put the gross attendance at the figures first stated is giving each place an average of 500 per week. A dollars and cents proposition shows how ridiculously low this estimate is. At five cents the 500 per week would make the manager's gross receipts but $25.00, and at double the price the gross intake would be only $50.00, hardly enough to pay for the rental of the films alone. Add to this the rent, light, current, operator, singer, pianist, and other expenses and it is quite plain that there would not be so many picture places in existence if the average attendance did not exceed by many hundreds more than 500 each week.

The writer of the article in question attempted to explain the disagreeable flicker that appears in many pictures by stating that it is due to one of two causes: (1) the film is an old one, or (2) there are not a sufficient number of pictures covering the different movements. We think this hardly fair, because it puts the responsibility on the shoulders of either the manufacturer or the renter without reservation. So far as the flicker is concerned, old films have no bearing on the question. The writer got "jumps" mixed up with "flicker." A bad flicker will, very naturally, affect the eyes, but "jumps" do not. They are principally due to the bad joining of the film. If a new film is improperly joined the manufacturer or the renter may be held accountable for the "jumps," or they may even be due to improper joining by an operator after breakage. At all events, the flicker is one thing and "jumps" another. The flicker is due to either the shutter in the taking camera or the shutter of the projecting machine, and not to the causes attributed by the writer of the article mentioned.

Exception is also taken to the statement that because the exhibitor cannot rent his films direct from the manufacturer and must get them through a rental agency, or middleman (as the article designates the renter), the exhibitor often has no choice but to take what the renter gives him, and "if he receives a good subject one day he has to expect a poor, a sensational, a common subject the next." As a matter of fact, the exhibitor has ample choice. He has the privilege of going to any film rental exchange he may select and has the further privilege of bargaining for that which he is willing to pay for. If he only wants to pay a cheap price he must expect cheap service. If he wants first-run or second or third-run films he can get them, if he is willing to pay for them. The principle is the same as when the exhibitor buys his clothing. He cannot expect to get a made to order suit at ready-made prices. It is also unfair to say that poor subjects alternate with good as a matter of course. If by "poor" is meant old and worn-out subjects the exhibitor must expect to get them if his price only calls for that kind of goods, but in the moving picture business "poor films" is subject to many constructions. If not old and worn out a film may be poor through some defect in the photography, the posing, scenic detail, or even in the subject itself. A subject may make a great hit in one place and be condemned in another. In selecting his subjects the manager's taste may very often fail to please his audience. There are scores of constructions to be placed upon the term "poor" as applied to films, and no renter is going to lose a good customer by deliberately alternating good and poor subjects. Under existing circumstances it would be impossible for the manufacturers to handle the film rental business direct. The rental system is the means by which the new products are put into the hands of the exhibitors with more promptness and to better advantage than the manufacturers can place them direct. The exhibiting branch of the business has grown to enormous proportions, and it will require for some time (if it is undertaken at all) for the manufacturers to handle it direct. The great sugar and other industries do not sell direct to the consumers. There are all sorts of middlemen in the field, yet the consumer can get any grade he desires if he is willing to pay for that grade, and the moving picture business is the same.

The trouble with most articles of the character to which we refer is that sufficient time is not taken to glean the proper data, or else it is not properly given or taken. It is understood that the September issue of the Bohemian Magazine will contain an article on moving pictures that will be the best thus far written for publications outside the trade circles. It would please us to see a good article on the subject, as the pictures have, as a rule, been badly treated by the pen in the past.

CLASSIFIED MANUFACTURE.

Here and there there is some talk going on to the effect that the manufacturers who compose the licensees under the Edison patents contemplate coming to an agreement under which each of the manufacturers will specialize the manufacture of films. In other words, one will make only historical subjects, another will produce comedy, another will put only dramatic productions on the market, and so on. No one has been found who will father the idea, nor can the original source of the story be traced. We are not surprised at this, for the idea is so ridiculous no one understanding the film manufacturing business would entertain such a thought seriously, nor wish to be quoted as considering such a plan practicable.

It is quite true that recently the manufacturers have apparently been specializing, to an extent, but none of them have done so with any idea of continuing on those lines. It would be next to suicidal for any one concern to bind itself to make only historical films and leave the making of all other subjects to the other manufacturers, for the reason that it would take but two or three weeks to appease any appetite the public might have for them. They are all right in their place, but not for continuous production. The manufacturer to whom the manufacture of all the comedy subjects might fall would have more than half the field to himself. Comedy is being sought for by the public continually. Good, clean dramatic subjects are favorites, but the best of them must give way to the demand for comedy. That is why some of the manufacturers have been curtailing the length of films so that two or three subjects can be placed on a reel. They know good dramatic subjects always take with audiences, but will not last in attractive power like comedy; they also know from experience that it is next to impossible to keep up with the demand for comedy—that is, maintain a constant flow of new and novel comedy ideas, so they make the two subjects work in pairs. The situation is plain. Any apportionment of the manufacture of films whereby any one manufacturer would be restricted to the making of comedy subjects alone would be relieved of the disadvantage under which he now suffers from a scarcity of comedy, as he would have a monopoly of the productions of writers in that line. Relieved in this manner and others of the scarcity of ideas, his only care would be to make enough films to meet the demand, and there is not a single, nor even two concerns in the business that can do it. On the other hand, the company handling the dramatic productions would have a smaller demand to meet and consequently have a smaller amount of sales, although put to a much greater expense than the other fellow. Comedy subjects can be made with less people, stage effects, etc., than dramatic subjects. But where would the concern to whom spectacular subjects might be assigned come out? Few people realize the immense outlay that is required to reflect upon the screen such subjects in a manner that will sufficiently impress the audiences. They are the most costly of all moving picture productions, but are short-lived. Elaborate scenery and costumes win admiration in the sense of the beautiful, but we doubt if there is a manager in the country who would run spectacular subjects in his house for two successive weeks. They are all right and they go big, especially with women and children, but, like all dazzlers, the effect is sharp and short. The expense entailed in producing them makes it necessary that the subjects shall be in long lengths, hence there is nothing else on the reel, and the subject becomes monotonous much quicker than in the case where short subjects furnish a variety. In magical films we are sure no manufacturer would accept the monopoly, nor would topical subjects be accepted. The latter would be preferable, but singularly enough they are very short-lived, no matter how interesting the subject. So taking the field as a whole, we cannot see how specialization in the manufacture of films can be arranged.

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AROUND THE COUNTRY.

C. A. Marshall, formerly partner with Walter Clark in the Rockford moving picture theatre at 106 West State street, Rockford, Ill., has sold his interest to Mr. Clark and obtained a lease upon the Lawson Hotel building, which will be used for the purpose of conducting a moving picture exhibition in which all the latest improvements will be incorporated.

Mr. Marshall and his former partner separate with the utmost good will and only for the reason that the former believes the West Side business district able to support two theatres of this kind. The deal for the Lawson Hotel room was completed Saturday evening and arrangements will be at once started towards preparing the place for the new venture. The seating capacity will be large and a long ten-cent show will be given. A feature will be the talking pictures.

A party of Nashua (N. H.) young men have leased a site for a theatre at Tarnic Park and will begin at once the erection of a building there properly equipped for the installation of a moving picture machine. The building will have an interior auditorium 40x60 feet in dimensions. There will be a stage suitable for any sort of a summer show.

The Bijou Theatre, the only moving picture show in Cedar Rapids, Ia., changed hands again last week, Messrs. Nelson & Black, of Webster City, selling their interests in the proposition to Broughton Bros., of Vinton. The new managers will make some changes in the theatre and will reopen it Thursday evening.

The Union, San Diego's (Cal.) newest moving picture and vaudeville theatre, located at 739 Fifth street, has started off well and bids fair to become very popular. The managers seem to understand the sort of amusement San Diegans want and they are prepared to supply it. The Union has a highly attractive front and the interior is cosy and comfortable at the present time and improvements continue to go on. The location is excellent, and as money and enterprise back the venture, its future seems assured. The resident manager of the theatre is Wm. C. Rolfes, a pleasant and enterprising gentleman who is well qualified to make a success of the Union.

The popular moving picture show houses, "The Edisonia" and "The New Theatorium," at Charleston, S. C., will not be opened for some time, as far as arrangements now in effect are concerned. The two theatres have been well patronized in the past and are among the favorites with the pleasure seeking population who nightly visit the little places so brightly illuminated up and down King street. The Edisonia and the New Theatorium closed their doors on Saturday night.

It was learned that an agreement had been entered into by the management of the moving picture houses in the city for the betterment of the performances, a direct benefit to the public and for a reduction of expenses to the owners. Resulting from this agreement, the two moving picture shows were closed Saturday night after the day's business and will remain so until further announcement. The Majestic, The Theatorium and Wonderland theatres will be in full operation, with better programmes than ever, inviting the patronage of the Charleston public.

Thomas A. Brown, the popular owner of the Nickeldom at Iowa City, Iowa, is a victim of appendicitis. The attendant physician advises an operation.

The Bijou Theatre, at Iowa City, Ia., has been leased for a term of years by H. F. Pocock, who will put in moving pictures.

On August 6th last, Renova's (Pa.) new moving picture house, Dreamland, opened under the management of J. Travers, scored an immediate success.

R. M. Wenger announces that he will shortly put out a moving picture show under canvas. Mr. Wenger was formerly with the Depew-Burdette Stock Company.

A new kind of prize is being offered for patrons holding lucky number coupons in the form of a piano. The innovation comes from Aurora, Ill. Lackner & Mulvey, proprietors of Dreamland, are carrying on the contest for the month of August.

Hannibal, Mo., is doing well; the Electric and the Nickelodeon theatres are attracting large crowds.

Carl F. Miller reports from Fremont, Ohio, that the Wonderland electric theatre at 306 Croghan street, is doing a rushing business. We are also informed that he made a hit with his Fremont Opera House, the attendance steadily increasing; vaudeville, illustrated songs and moving pictures are the programme.

At Fort Scott, Kansas, a beautiful penny arcade has been installed in the spacious lobby of the Theatrette; Harvey Kellogg, the manager, announces it a success.

With a capacity of nine hundred and handsomely fitted up, a new motion picture theatre has been opened at Ottawa, Ill., by Frank Thieleu, who is manager of several other houses.

Two moving picture theatres of Little Rock, Arkansas, named Venice and Orpheum, have closed down for the balance of the summer season. There is no record to indicate that they will not resume in the fall.

Albright and Keeler have purchased the Bijou Theatre, Huron, S. D., from Davis and Honnegar. Mr. Davis, of the old firm, has accepted a position with the Orpheum Circuit, while Mr. Honnegar will practice law in Sioux Falls, South Dakota.

Atchison's (Kansas) new moving picture theatre, The Arcade, will be opened to the public August 10. It has a seating capacity of 250 and will be under the management of Marion Sheeks, who for several months has been associated with Mr. Chatburn in the management of the Graphic.

Manager Mills, of the Wonderland, San Antonio, Tex., ran two good films the week of July 27: "The Transparency Artist" and "Fight for Freedom." The Wonderland is much improved since the floor has been lowered and four new fans put in. T. M. Carter has purchased the moving picture house that was owned by S. B. Garza. This house caters to the Mexican trade. Matt Cannon is remodeling the Colonial and it now has a very attractive front. Messrs. Cannon and Carter are negotiating with some parties here for a location on Houston street, where they intend to put in a first-class vaudeville show and moving pictures. Looper Brothers, of the Edisonia, are putting in a new front to their moving picture house on Houston street. It will add much to the attractiveness of this beautiful house. The Alamo, Garrick, Palace and Bijou are doing good business.

The Lyric and Rex, moving picture theatres, are the only houses open in East St. Louis, and both continue to do good business. The management of the Rex has added a few vaudeville features with good results.

LETTER REPORTS.

Salinas, Cal., Aug. 5, 1908.

Views and Films Index,
New York City, N. Y.

Gentlemen:—

I open "La Pictoria" here in the old Crystal Theatre on Monday next, having repainted and entirely changed the old place, making it an up-to-date and thoroughly comfortable place. I am showing three fat reels of pictures and two illustrated songs, with a seating capacity of 350.

Very truly yours,
C. W. PARRISH, Owner.

Cleveland, O., Aug. 10, 1908.

Views and Films Index,
New York City, N. Y.

Gentlemen:—

Have succeeded Brown & Frame (since July 1st) to ownership of the "Grand" moving picture theatre, 2535 Lorain avenue, this city, after managing it since November, 1907. It is one of the best paying houses in West Cleveland. I feature all the "story" films, using properties, etc., and do my own lecturing. Albert Dolan is chief operator and assistant manager.

Yours truly,
SAMUEL BULLOCK.

(Glad to hear from you, old pal. —Ed.)

INSTRUCTIVE FILMS.

A catalogue of scientific films now on the market is intelligently reviewed, as regards the public's interest in such subjects, by the New York Sun. It mentions that the medical films showing operations are most interesting. It is explicitly stated that medical and surgical films are restricted to exhibition before such institutions and cannot be leased except under strict guarantee that their use will be limited.

Perhaps, however, the general public would not care to sit through a vaudeville show and at the end, as the house was darkened, read in letters of light upon the screen: "Removal of a myxomatous tumor of the thigh," or "Extirpation of a bilateral exophthalmic goitre."

The catalogue, which describes these films and which promises many more than are contained in the issue for this year, describes them in great detail. One series consists of half a dozen operations all of the same general nature, the "Extirpation of encapsuled tumors," and in all more than one-fifth of a mile of film is needed.

Surgery is not alone in being thus illustrated. Medicine has its pictures, more particularly to illustrate the diseases in which there is a characteristic walk. Various forms of paralysis where the diagnosis is dependent on the gait are shown in detail. The pictures of such a disease as paralysis agitans show the characteristic rigidity of the body when the sufferer is walking and of the face muscles when talking.

An unusual series illustrates the effect of beri-beri on the natives of Borneo.

Moving pictures also have their use in solving problems of agriculture and public health. The dealers in films announce that by a process which they describe as micro-kinematography they can show the typhoid bacilli magnified 850 diameters in all stages of growth and movement. Similarly the circulation of the blood in the web of a frog's foot is shown, and the movement of the chlorophyl or green coloring bodies in the leaf.

The possibility of teaching geography in this way is easily understood, and the motion picture camera has invaded most parts of the civilized world. Even the religious field is not neglected, and the attention of Sunday schools and missionary societies is called to such subjects as "Open air Bible classes in India," conducted by native evangelists, or "Outcasts of India: Procession of men, women and children who have embraced the Christian religion."

Zoology offers a list of subjects that ought to charm any child into forgetting that he is learning. The subjects range from polar bear fishing to camels crossing the desert. Very many of these pictures have been made in the famous wild animal park of Carl Hagenbeck near Hamburg.

Of the microscopic picture some 600 feet is devoted to the one subject of "Life in a water butt," with a cheerful collection of views of such creatures as megatherium bacilli and paramecium, or a swarm of water fleas.

FREE PLAY.

The confusion caused by the blaming of picture theatres for any fire which occurs in its immediate vicinity is going to be avoided by an amendment to the building code of Baltimore, Md. Building Inspector Preston is preparing to draft an amendment prohibiting the use for packing purposes of any part of buildings in which moving picture shows are located, as well as to make the accumulation of rubbish in such buildings unlawful. The steps which Mr. Preston is taking are the result of the fire that occurred at the moving picture show on Lexington street. Fortunately no disaster attended the fire, which occurred on the second floor of the building. That no panic resulted among the patrons gathered on the first floor to see the show was due to the clear-headedness of one of the singers.

According to Chief Engineer Horton, the fire started among some rubbish which had been allowed to accumulate on the second floor. Mr. Preston said that while the new building code authorizes him to enforce certain fire precautions in the auditorium of a moving picture show, he has no power to regulate the uses to which the remainder of the building may be put. Had there been a law prohibiting the accumulation of rubbish or packing material in any part of the building, he said, the fire would probably not have occurred.

"As a general rule," Chief Horton said, "the moving picture shows in Baltimore are probably as well safeguarded in the way of exits and fireproof construction as the theatres here. Where the shows are confined to the ground floor, with sufficient exits, the chance of panic is slight.

Chief Horton is also interested in the drafting of an amendment to the building code of the kind proposed by Mr. Preston. The fire chief, however, would extend the power of this amendment to business houses. That is to say, he would legislate against the accumulation in such buildings of loose packing material such as excelsior, straw and other combustible material.

"At present," he said, "such conditions can be left only with the fire insurance companies. These companies, however, do not always find it advisable to prohibit such conditions by raising their rates. Other companies may be willing to step in and take the extra risk."

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company. 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Empire Slide Co., 131 W. 24th St., New York City.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

ASSOCIATION RENTERS.

Theatre Film Supply Co., Augusta, Ga.
Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 130 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Co., Butte, Mont.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Co., 62 North Clark St., Chicago, Ill.
American Film Service, 641 American Trust Building, Chicago, Ill.
W. H. Swanson, 79 South Clark St., Chicago., Illinois.
Standard Film Exchange, Unity Building, Chicago, Ill.
Theatre Film Exchange, 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Temple Film Exchange, Masonic Temple, Chicago, Ill.
Eugene Cline, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George Spoor, 62 North Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply, 1703 E 55th St., Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Cleveland Film Rental Co., 512 Citizens Bank Building, Cleveland, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, Railway Exchange Building, Denver, Colo.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., Fort Worth, Texas.
A. J. Gillingham, 103 Monroe St., Grand Rapids, Michigan.
Keystone Film Exchange, Spooner Building, Harrisburg, Pa.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Eugene Cline, 1021 Grand Ave., Kansas City, Kansas.
Twentietb Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Kansas.
Chas. Stebbens, 1028 Main St., Kansas City, Kansas.
Louie Mitchell, 120½ Maine St., Little Rock, Arkansas.
Talley Film Supply Co., 554 South Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 Soutb Main St., Los Angeles, Cal.
American Film Exchange, Mempbis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Excbange, 307 Grand Ave., Milwaukee, Wis.
Northwestern Film Co., 27 S. 5th St., Minneapolis, Minn.
Eugene Cline, Third and Nicollet Aves., Minneapolis, Minn.
Twin City Calcium & Stereopticon, 720 Hennepin Ave., Minneapolis, Minn.
Luther Day Service, Muncie, Ind.
W. H. Swanson & Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixtb Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
The Electrograph, 199 Third Ave., New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
Vitagraph Co. of America, 116 Nassau St., New York City.
Virginia Film Exchange, 235 Monticello Arcade Building, Norfolk, Virginia.
Monarch Film Exchange, Oklahoma City, Okla.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Miles Bros., Hub Theatre, Philadelphia, Pa.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 158 Main St. East, Rochester, N. Y.
Central Film Exchange & Supply Co., Saginaw, Michigan.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Eugene Cline, 268 S. State St., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange, Gayety Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
W. H. Swanson, 813½ Chestnut St., St. Louis, Missouri.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Actograph Co., 22 Third St., Troy, N. Y.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Excbange, Solar Building, Watertown, N. Y.
New England Film Exchange, 611 Washington St., Boston, Mass.

THE CAMPAIGN.

Moving pictures and canned speeches of presidential candidates figure as an important factor in the current campaign. That they are looked forward to as a decidedly important agency is clearly specified in the following editorial from the Indianapolis Star:

"A lot of jokes have been printed about the 'canned speeches' of presidential candidates who have talked into phonographs—the Star has indulged in some itself; but, in all sober earnestness, there are some very admirable points about the plan. It is manifestly impossible for Messrs. Taft and Bryan to travel all over the country, and it is just as true that large numbers of people will listen who either could not or would not read. Those who cannot read can thus be reached by the local committees, and it is not unlikely that many of those who will not read speeches can be beguiled into listening to them ground out of a talking machine, for want of something better to do on hot summer evenings.

"If the political managers shall follow farther in the wake of the amusement purveyors and combine 'canned' speeches with 'canned' pictures of the candidates of the moving variety, just see what expense, energy and discomfort could be saved! Not only the candidates for presidential honors, but all the principal orators of the great parties might thus talk into phonographs and pose before moving picture machines with far-reaching results.

"In the first place there would then be no need of inflicting upon the people a lot of small-fry speakers who cause the committee endless trouble and expense, and generally do fully as much harm as good to the cause they plead. The candidates and other orators whom the people really care to hear could do their talking and posing in a day or two and then take to the woods or the seashore and be comfortable for the rest of the campaign. There need be no special trains whirling through the country with their jostling, perspiring crowds, their pompous reception committees and their endless expense. There need be no drumming up of crowds, no stringing of bunting, no hiring of bands—with the consequent labor disputes—and no army of clerks in the committee room to make out railroad schedules and route the speakers. The records would be duplicated and the local committees would order whatever speeches they might want and have them on tap whenever it might suit their convenience.

"The scheme has in it great possibilities of convenience and economy—and, since corporations are forbidden to contribute to the campaign funds, economy is not a thing to be sneezed at this summer."

While in humorous vein, the Wilmington (Del.) Journal suggests a serious field for the political film as a record for future generations. It says:

"Although some amusement has been caused by the announcement that the candidates of the two larger parties for president have delivered themselves into the talking machines, and their speeches are to be ground out for the edification of delighted listeners, there is a practical side of the question. Canned or tinned music and moving pictures are popular with the public, as those who walk on Market street well know. Hence the energetic managers are taking advantage of the popular fad.

"It may be that the talking machines and the moving pictures of Taft playing golf at Hot Springs and Bryan riding the goat at the As-ar-Ben initiation are to be circulated throughout the remote regions of the country, whose inhabitants will have no opportunity to see the real live candidates or to hear their words. Preserved speeches and motion pictures should be a delight to them. Of late political campaigners have not paid much attention to the live oratorial wants of residents of these regions. For instance, Sandtown, Kent County; Hardscrabble, this county, and Lowe's Cross Roads, in Sussex, have been ignored. If, then, managers send the canned speeches and the pictures to these communities, we believe that the voters will be pleased and will probably enjoy them more than they would enjoy any real live speakers who might be available to visit them.

"The canned candidates, Taft and Bryan, have submitted gracefully to the machines and have no doubt put forth their best efforts into them. They ought to be the pure and best stuff, warranted to stand the test of Dr. Wiley's poisoning squad.

"However, there is one supposed difficulty which does not seem to have bothered the machine men. If Mr. Taft's new speeches for the instruments are as long as was his address of acceptance, and if Mr. Bryan tries to compress more than a million of the words he has used in various speeches, we fear that even Senator Richardson's canning factory could not, if called upon, supply enough cans or cans sufficiently large to hold the words.

"If, however, there are long speeches in the instruments they may be put to practical use. During the Addicks convention at Dover, always in the front row were several aged delegates from near Zoar, Omar or some other Sussex County places. How those old fellows—some of whom must have been with Noah during the first 'wet' and 'dry' campaign that Biblical history tells us about—enjoyed the speeches and the reading of the resolutions. And we believe they would listen to a five-hour canned speech by Judge Taft with delight, while a twenty-hour tinned address by Bryan would not cause a hair of their whiskers to blow towards the Democratic camp.

"There is another phase to this canned and moving picture business. It is likely that the doings of statesmen may be preserved for future generations and even in this generation. Think of the many political happenings in Delaware that would now be a joy to see, even in a moving picture. Who, for instance, does not recall the famous Regular Republican convention at Georgetown, that stirring gathering when General Wilson marched at the head of the column up through Sussex street with Mrs. Smith as a bodyguard? Who can not recall the experiences at Dover when Mr. Hastings announced his departure from the convention, and Hugh C. Browne disappeared through a trapdoor—and it was a large trapdoor? Suppose we had in moving pictures Addicks marching through Dover followed by a legion of supporters, and Dr. Layton delivering his many addresses; the flight of Henry B. Thompson from Dover when Major Mitchell announced that Senators Ball and Allee were chosen. And Mr. Thompson, bless him, how sorry we are that he is not still in the political turmoil, canned or uncanned.

"Then, again, John F. Saulsbury, in defiant attitude at the height of his glory in the Biggs convention, or the late Edward L. Martin at the convention which nominated Governor Tunnell when he told the howling Wilmingtonians, who cried 'louder,' that they would hear him before he got through—and they did. And even down to date that historic thunder of Mr. Handy, when the Hon. Thomas F. Bayard flashed the Gray letter in the Dover convention should have been preserved.

"Many incidents of our political life, here in old Delaware, might have been kept in machines which are now lost except to memory.

"If the younger fellows could see them reproduced, even by machines, they might be stimulated to kick up a racket once in a while themselves."

UNION MEETS.

NEW ORLEANS, La.—Members of th Moving Picture Machine Operator Union, Branch No. 1, of the Interna tional Association of Theatrical Stag Employees, met at the Shubert Theatr Monday night. A large number o brothers were present and some ver important matters other than the usua routine were brought forward and dis cussed. E. H. Brown, president, ad dressed the meeting at some length dwelling principally upon the disadvan tages and sometimes danger of employ ing children or unskilled labor to ru electrical machines. Mr. Carl Lines secretary and treasurer, and chief op erator at the Shubert, gave a very in structive talk upon the intricate mechan ism of the modern projecting machine using the component parts of the vari ous models of machines now used i the moving picture business to illus trate his address. Some of the member were absent, and the president an nounced that their presence is urgently essential at the next meeting, August 17 to be held at the Shubert Theatre, wher business of vital importance will be brought before the union.

BROUGHT HIM HOME.

FREMONT, Ohio.—The pretty pictures of Korea, the land of beautiful mornings, that have been on exhibition at the Wonderland Theatre, not only pleased hundreds of Fremonters but they made a little homesick Jap happy as well. The little fellow entered the theatre just before the show started Wednesday evening. Not having looked at the programme board, he was not aware of the subject of the exhibition. When the picture machine began to unroll scenes in far off Korea, he was all attention and never did he take his eyes from the canvas. It was noticed by several of the audience that the little fellow was softly weeping as he gazed on the scenes that were dear to him.

It was learned that the young fellow had served his time in the Jap army and during his career as a soldier he had done patrol duty in Seoul, the capital of Korea. He was sent to this country four months ago to study civil engineering, and while waiting for a train in Fremont visited the picture shows. The little fellow was so wrapped up in the Wonderland Theatre performance that he remained for three shows.

He told a reporter that he was intensely homesick, and the sight of the little Oriental country, which he knew so well, thrown on the canvas, was a comfort to him.

MORAL SHOWS.

The situation in this country as regards the moral standing of film shows in general is accepted as satisfactory on the whole. Abroad, however, there seems to be rather stormy weather, judging by the editorial remarks of our English contemporary, which says:

"Now and again, in certain of the States of America, we hear of objection being taken by the police or by some association concerning itself with the *morale* of public entertainments, to the exhibition of films considered unsuitable for children. Generally these protests have been effectual, and the level of American living picture shows to-day is higher than it was quite recently, while, so far from the 'sub-editing' of the programmes affecting the attendances, the patronage of women and children has actually increased the receipts. Now there are signs that the same evil is making its appearance in Australia. In conversation with a gentleman new from the Commonwealth we were surprised to near that certain sections of the community were incensed against the films projected in some of the cheaper kinematograph shows. In support of his statement, our informant produced a copy of the Australian Catholic Press of April 16th last, in which an indignant letter appears from an anonymous correspondent. The writer is as a fervent Catholic, naturally horrified at the recent happenings in France, where the interests of the State came in conflict with those of the Church, and the latter had to give way; and the bias apparently felt by the writer against the French nation for its action in the matter leads him into exaggeration occasionally, as when he implies that the unpleasant pictures which occasionally make their appearance in France are issued for the express purpose of undermining the influence of the priest. For all this, we are told this grievance is a real one, and that the class of pictures shown at certain places is calculated to deter better-class people from visiting picture shows at all.

"It appears to us that the real remedy for this state of affairs can be applied by the manufacturers only, and in saying this we refer to Great Britain as well as to Australia, for even here there are shows, as Mr. A. J. West pointed out in a recent article, to which one would not care to take women and children. Certain exhibitors believe, perhaps rightly believe in some cases, that the presentation of the class of films with which we are dealing brings people to the show. While they believe that, they are not likely to improve their programmes, and the result is that the one showman benefits at the expense of others, for if one show here and there is bad part of the public jumps to the conclusion that *all* are—and stay away. It is, we think, a truism that *every bad show hurts the whole trade,* and if manufacturers agree to this, we suggest that by rigidly abstaining from offering to English and Colonial showmen the 'spicy' subjects which go very well on the Continent they would be helping the better class of showmen, who are their best customers, without any loss to themselves—because every improvement in film programmes means additional patronage, and that means an increased demand for subjects."

ON FIRE.

An ecstatic scribe, on learning of an attempt made to keep moving picture theatres safe from fire, writes:

"Great! Many a man will hail this news with delight, but will the girls? Not so! Many a girl takes her young man, who has hitherto been too bashful to even sit close when the conductor on the trolley suggested it right out before folks, has hiked him off to the life-motion parlor, and when the lights went out would accidentally (?) let her hand touch his. Talk about fire! The flames of love would spring up, and before he had even asked her to have a peach ice cream she would be wondering whether it would be white 'mouslene de soie,' or 'pate de foi gras,' or white brocaded silk or a pink figured organdie. Fireproof! Goodhearted, but misguided, Mr. Preston! Not more than two weeks ago a Madison avenue couple went to one. The man liked the girl and that's all there was to it. One of the pictures showed a heroic young fellow saving a young girl, and all about how they were finally happily married. On the way home the fire had done its work and the frame-up was in force. Fireproof! Not while the little elf, who does not have to have the glare of the electric light on him while sending his shafts into innocent young hearts, is on the job, will you make the moving picture places fireproof!"

A remarkable romantic story of to-day.
Length, 845 Ft. Ready August 21st.
KALEM CO., Inc., 131 W. 24th St., N.Y. City

Latest Productions of All Film Makers.

PATHÉ.

The Blue Bird	984 ft.
Manual of a Perfect Gentleman	360 ft.
A Kindness Never Goes Unrewarded	475 ft.
The Miller, His Son and the Ass	426 ft.
Jim Is Fond of Garlic	426 ft.
Brothers in Arms	770 ft.
A Trip Through Russia	262 ft.
Freedom For All	393 ft.
A Woman's Jealousy	475 ft.
Dieppe Circuit, 1908	918 ft.
Views of New York	738 ft.
The Sailor's Dog	246 ft.
Prospective Heirs	541 ft.
The Powerful Tenor	360 ft.
Lady-Killer Foiled	639 ft.
Army Dogs	246 ft.
A Kindhearted Policeman	442 ft.
The Dog and the Pipe	426 ft.
Miss Hold's Puppets	524 ft.
The Knowing Birds	328 ft.
Jewel of a Servant	492 ft.
The Curse of Drink	475 ft.
A Wonderful Fluid	492 ft.
The Inconvenience of Taking Moving Pictures	442 ft.
An Improvised Statue	442 ft.
The Masque Ball	574 ft.
The Boundary	688 ft.
Susceptible Youth	360 ft.
The Vacuum Cleaner	393 ft.
The Secret of the Iron Mask	590 ft.
Picturesque Naples	377 ft.
Wanted—A Son-in-Law on Trial	541 ft.
It Smells of Smoke	295 ft.
The Uncle's Fortune	623 ft.
Water Cure	393 ft.
Head Over Heels in Politics	410 ft.
The Little Magician	606 ft.
A Boarding House Acquaintance	623 ft.
King Scatterbrain's Troubles	688 ft.
Mr. Softhead has a Good Time	524 ft.
It Sticks Everything—Even Iron	344 ft.
Home Work in China	311 ft.
Crocodile Turns Thief	459 ft.

EDISON.

When Ruben Comes to Town	800 ft.
Life's a Game of Cards	960 ft.
Tale the Searchlight Told	995 ft.
A Dumb Hero	900 ft.
The Face on the Barroom Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1,025 ft.
The Boston Tea Party	850 ft.
Pioneers Crossing the Plains in '49	1,000 ft.

LUBIN.

The King's Diamond	1,085 ft.
The Crushed Tragedian	
Wanted—An Artist's Model	
The Sensational Sheath Gown	600 ft.
A Policeman For an Hour	300 ft.
The Bogus Lord	830 ft.
The White Chief	810 ft.
The Woman Who Gambles	815 ft.
Dick's Sister	1,000 ft
A Fatal Likeness	670 ft.
The Robbery of the Citizens' Bank	680 ft.
"Captain Molly, or The Battle of Monmouth	435 ft.

VITAGRAPH.

Just Plain Folks	575 ft.
The Merry Widower	352 ft.
Salome	710 ft.
Biscuits Like Mother Used to Make	275 ft.
A Kindhearted Bootblack	400 ft.
The Gypsy's Revenge	429 ft.
Buried Alive	465 ft.
The Poisoned Bouquet	476 ft.
The Little Detective	438 ft.
The Water Sprite	518 ft.
The Promise	318 ft.
An Indian's Honor	664 ft.
The Viking's Daughter	447 ft.
The Female Politician	492 ft.
Love Laughs at Locksmiths	552 ft.
Captured by Telephone	360 ft.
Lady Jane's Flight	583 ft.
Levitsky's Insurance Policy, or When Thief Meets Thief	352 ft.
The Press Gang	548 ft.

KALEM CO.

The Padrone	845 ft.
The Walls of Sing Sing	700 ft.
A Gypsy Girl's Love	770 ft.
The New Hired Girl	690 ft.
The Darktown Fire Brigade	160 ft.
The Renegade	855 ft.
The Dynamite Man	800 ft.

SELIG POLYSCOPE CO.

The Village Gossip	990 ft.
The Lion's Bride	810 ft.
The Cowboy's Baby	990 ft.
The Road to Ruin	975 ft.
The Tale of Two Cities	1,000 ft.
Spirit of '76	750 ft.
Bobby White in Wonderland	740 ft.
Weary Waggle's Busy Day	220 ft.
An Indian's Gratitude	990 ft.
The Shadow of the Law	900 ft.
East Lynne	1,025 ft.
Damon and Pythias	2,000 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	**525 ft.**
The Man and His Bottle	**350 ft.**
The Boarder Got the Haddock	**310 ft.**
Tricky Twins	**265 ft.**
Painless Extraction	**225 ft.**

ESSANAY CO.

Lost and Found	700 ft.
The Baseball Fan	500 ft.
A Disastrous Flirtation	500 ft.
A Gilded Fool	950 ft.
The Escape of the Ape	450 ft.
Mamma's Birthday	450 ft.
A Prodigal Parson	1,000 ft.
The Directoire Gown	500 ft.
The Checker Fiends	500 ft.
In the Hands of the Enemy	1,000 ft.

MÉLIES.

The Forester's Remedy	578 ft.
The Mischances of a Photographer	205 ft.
The Indian Sorcerer	330 ft.
The Woes of Roller Skaters	453 ft.
The Magic of the Catchy Song	370 ft.
The Mystery of the Garrison	645 ft.
His First Job	320 ft.
The Mishaps of the New York-	

RICHMOND SHOWS.

The moving picture shows on Broad street from the Colonial to the Majestic are practically playing to capacity houses at each performance every day in the week.

Richmond is moving picture mad and the proprietors wear a perpetual smile.

There are six picture theatres between Eighth and Adams streets on Broad, and so attractive are they that this popular thoroughfare is a promenade of thousands of pleasure seekers every night, and the sidewalks of the seven blocks on which the picture shows are located present a gala scene from seven until eleven o'clock every fair evening. The Colonial and the Majestic theatres at the extreme flanks of the line are giving acceptable entertainments at ten cents admission. Both of these houses did an excellent business with vaudeville, but are doing better with moving pictures at double the price of the smaller show, the cameraphone at the Colonial and the talking pictures at the Majestic being a popular feature which the five-cent houses have not essayed.

The talking pictures are the most attractive features yet introduced. The Majestic has made a hit with this novelty and its 300 seats are crowded at each performance every thirty minutes.

The Colonial management was quick to surrender the rather imperfect singing by pictures and phonograph for the more natural and amusing talking pictures, and its "Bill Poster's Dream" put on at the beginning of this week is meeting with frank approval. With comfortable opera seats and the air cooled by many electric fans the Colonial deserves the ten cents it charges for an excellent show.

The Dixie, one of the newly established five-cent picture shows, located at Brook avenue and Broad street, struck a gold mine last night when they put on moving pictures of the Gans-Nelson fight. From the time the Dixie Theatre opened until midnight a crowd greater than the capacity of the house stood outside waiting for the next show, and by their conversation and anxiety to get in removed all doubt if any existed that Richmond is a sporty town.

The Gem Theatre, next below the Dixie, is one of the best equipped and well patronized of the lot. By clever advertising of Ben Hur it attracted large crowds on the opening night of the week to see what is an unfortunate selection—a series of daubs which would be a discredit to any house painter in Richmond, and the patrons who expected to see a spirited illustration of this interesting story were disappointed, if not disgusted. The management, which has heretofore given admirable features, will no doubt replace it with a more creditable exhibit.

The Gaiety is another of the newest and best equipped of its kind and enjoys a steady patronage, while the Theato, at Fifth and Broad, which was the pioneer in the moving picture business in Richmond, and set a hot pace for its imitators, continues to keep abreast of the procession.

The picture show for colored people at Elba is doing a land office business. Moving pictures are one of the best attractions at Idlewood and three more moving picture theatres are under construction in this city.

"FILMANIAC?"

A craze for the dramatic motion pictures and the giddy vaudevillians which had seized a certain Mankato (Minn.) man is driving his wife to distraction. The woman is more than worried, else she never would have called Mayor Andrews over the telephone to tell him her greatest trouble.

Her husband would rather glue his optics to a moving picture screen or some vaudeville stunt than eat the best pie this unfortunate woman can bake. The only lure for him is that of the ten-cent theatre—but that's lure aplenty, so his wife declares. Perhaps he has stopped smoking to further indulge his mania for the popular show shop. Anyway, he spends a shocking lot for admissions to these places of amusement.

If the ten-cent theatre mania were a ground for divorce, this woman might find an easy way out of her greatest grief by bringing suit for separation. But it isn't a statutory ground for divorce, as yet, so the distraut wife did the next best thing she could think of—called up the chief executive of the city to ask if her husband could not be made to stay away from the ten-cent shows. It may be said with safety that if she could blacklist her husband in the little theatres she would have done so 'ere this. But that, too, is not according to law or custom. And thus far the woman has found no feasible plan to end the unusual practice her husband follows, and he goes continually to the ten-cent entertainment. The police cannot find any legal excuse for keeping him out of the playhouses. So what's the poor woman going to do?

INTERNATIONAL OPENS.

The International Film Co. is now open for business at 429 Sixth avenue, New York city. Robert W. McGuire, who, together with C. O. Baumann, compose the firm, is well known throughout the trade in New York, and his association with the concern is a valuable asset, to begin with, in view of his energy and tact. The company will make a specialty of supplying out-of-town customers, announcing that exhibitors will be seen personally for making all arrangements. Mr. Ben. Abrams is also associated in the business and will devote his efforts to keeping customers in good humor.

BECK IS BOSS.

We are in receipt of a communication from Fred Beck, of the Electrograph Company, in which he states that he has bought out all the rights of the concern and shall in future conduct the business personally. The Electrograph Company has removed from its quarters at 199 Third avenue to 8 East 14th street, New York city.

FILM CENSOR.

SALT LAKE CITY, Utah.—Evelyn Reilly, principal of the Lincoln School, in her annual report to Superintendent D. H. Christensen, suggests that some action be taken to regulate the character of moving pictures displayed in the Salt Lake theatres.

Miss Reilly thinks that, although some of the pictures are good, yet there are many shown which have a bad influence on children between the ages of 6 and 12 years, and she believes that some way should be devised to censor them.

Superintendent Christensen is heartily in favor of the idea and will take the matter up with the Board of Education. The following is an extract from the report of Miss Reilly:

"There is probably no child in Salt Lake City between the ages of 6 and 12 who has not attended a moving picture show several times during the school year, and it behooves us to know whether such shows are an influence for good or ill. In their present state they are, in our judgment, an unmixed evil.

"The vivid impression left upon a child's mind by a single harmful picture more than balances the impression left by half a dozen beautiful, instructive or entertaining ones. The good pictures are so good and the bad ones are so bad that I think the schools will be able, with the support they would receive from all reputable citizens, to plan some way to censor them."

PETOSKEY IS GOOD.

M. Winnie, Jr., of the Crystal Vaudette, Petoskey, Mich., in discussing the Vaudette situation, says:

"In reviewing the nickel theatre question, some one remarks that the moving picture show is certainly the most interesting development of modern amusement enterprise, and seems to fill a niche that has long been vacant. Heretofore the poor man was obliged, by dire necessity, to leave the patronage of the theatre to the well-to-do, as his limited means did not permit him to gratify the desire for recreation in that direction. Since the advent of the picture house, with its low admission price, all that is changed, and their uplifting and refining amusement is now within the reach of the most modest income.

"Not only that, but the business man, whose cares and anxieties do not permit him to give up an entire afternoon or evening to the theatre, is beginning to take advantage of this means of relaxation, and it is not an unusual sight to see at almost any hour of the day, in these places, prominent business men, who manage to snatch an hour from business cares, and for the time forget the more serious side of life.

"The picture theatre has been likened to the quick lunch, with this difference, that while it satisfies, it does not distress, and the mechanical perfection attained by the makers of machines and films has removed the last valid objection to this form of entertainment.

"It would seem almost within the range of probability that if the moving picture show continues to be conducted on the same high plane as at present, its perpetuity is assured.

"Why is the moving picture popular? There are several reasons therefore. First, it is the chief amusement for the masses. Second, it is wholesome and satisfying. Third, it is educational as well as entertaining. Fourth, it possesses a distinct novelty, and therefore has a charm that attracts. Fifth, truth can be found in literature if one will seek it; but truth in a vivid picture finds you—it hits you in the face.

"Moving picture shows are commended on all sides, and at no place are they run on a higher plane than they are here in Petoskey, as the character of the large crowds prove."

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie.
Mandy Lane.

HARSTN & CO.

Blue Jeane.
Roses.
You'll have to stay after school.
For the one she loved so true.
You'll do the same thing over for the Old, Red White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

OH, LISTEN!

The following is an editorial passage entitled, "Was It a Foul?" from our English contemporary:

"The dispute as to the action of Carpenter, the American competitor in the 400 metres race of the Olympic Games, is still raging, both here and in America, at the time of writing. It is alleged that Carpenter, finding that Lieut. Halswelle, the British competitor, was forging ahead, left his place at the inside of the track to run in front of Halswelle, hampering him so that another American competitor might win the race. Surely it would not be difficult to establish the justice of the judges' decision, once and for all, to those Americans who clamor that their man was treated unfairly. It is commonly known that Messrs. Pathé have been taking cinematograph pictures of the sports. Probably they "filmed" this particular race. If so, it is to be hoped that certain American newspaper editors will be afforded an opportunity of inspecting the subject, and that they will afterwards have the honesty to apologize for the language they have used in regard to the matter."

SHOCKED AGAIN.

Two forces are always at work at Ocean Grove (N. J.), the liberal and narrow-minded. The former scored a hit with the presentation of Schumann-Heink, the grand opera star, and a programme of operatic music, while the latter contents itself just now with a whack at the moving picture man. Dr. A. E. Ballard, head of the Camp-meeting Association, got a pair of new glasses a few days ago, and the first thing he did was to take a peep into the Grove's big house of worship. He was in a suspicious mood because he found it full and the lights turned down. When he noticed upon the screen a lot of fashionably dressed people in such garb as is not seen within Ocean Grove gates except on such occasions as the Schumann-Heink and Nordica concerts, sitting around in tally-hos and automobiles at a horse race, he was scandalized.

"What aims will our young people have," said he to his Methodist brother, "if they come every night to look upon such scenes of rioting and worldly pleasure?"

The doctor hobbled up the aisle to the picture man and had a little talk. The picture man put on the Asbury Park baby parade and followed it up with a series which showed how potatoes grow in Vermont.

MORE FIREPROOF FILM.

The news comes from abroad that P. Marino, of Featherstone Buildings, London, has perfected a process for making a support for kinematograph images. Celluloid is rendered incombustible by adding to its solution in any suitable solvent a solution of one or more mineral salts that are insoluble in cold or hot water or alcohol but dissolve in acetic acid or acetic anhydride. Either or both of these solvents may be employed for making the salt solution. The salts specified are aluminium hydroxide, barium chromate, barium dibasic phosphate, barium tribasic phosphate, calcium arsenate, calcium arsenite, calcium basic phosphate, chromium hydroxide, cobalt phosphate, ferric phosphate, ferrous phosphate, ferric hydrophosphate, lead fluoride, magnesium pyrophosphate, nickel phosphate, silver arsenate, silver phosphate, silver pyrophosphate and stannic acid. A further addition of carbon tetrachloride, trichlornitromethane and tetranitromethane is also made to the solution, after which the mixture is allowed to remain in a closed vessel for ten or twelve hours. A small quantity of formaldehyde is then added and after a further period of standing the solidified celluloid is separated from the liquid and dried.

NO DANGER.

At the Fairbanks Theatre, Springfield, Ohio, the lights suddenly went out and all kinds of false rumors were spread regarding the incident, calculated to hurt the business there. It now develops that the break was at the power house of the Home Light, Heat and Power Company, and was quickly remedied. No information could be secured as to the cause of the breakdown.

Harry A. Ketcham, manager of the Fairbanks Theatre, was considerably annoyed at the occurrence.

"I was told," he said, "that the house and stage lights were on separate circuits, and that the exit lights were on the stage circuit.

"Immediate steps have been taken to install the lights on separate circuits, so there can be no repetition of this occurrence."

WANT AND EXCHANGE.

Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

Films For Sale.

I have the following reels for sale, all in A-1 condition: Bad Man of the West; New Toboggan, $22.00. Tommy at Play; From Jealousy to Madness, $20.00. Exciting Honeymoon Between Two Fires, $18.00; Tipplers' Race; Cripples' Duel, $16.00. Will ship c. o. d. upon deposit for express charges for examination; or if the four reels are taken at once you can have same for $70.00. HARRIS LERER, 48 Maujer St., Brooklyn, N. Y.

A remarkable romantic story of to-day.
Length, 845 Ft. Ready August 21st.
KALEM CO., Inc., 131 W. 24th St., N.Y. City

36 E. 23d STREET IS THE ADDRESS; TWO DOLLARS IS THE AMOUNT, AND THE VIEWS AND FILMS INDEX IS THE PAPER—YOU WILL GET IT FOR A WHOLE YEAR. EVERY WEEK.

GOOD ACTING.

We saw an advance print of "The Frontiersman's Bride," a new film by the Kalem Company. It shows the adventures of a girl who is kidnapped by redskins. A feature of the action worthy of note, however, is the realistic acting of the heroine. This nervy woman suffers some remarkably rough treatment and endures what is perhaps the most severe handling that ever served to make a film realistic.

GOOD DEMONSTRATION.

They were running the Essanay film "Ker-Choo" at a Dubuque theatre one night recently, and a small boy got the idea so well that he lost no time about it. He secured a quantity of Japanese snuff and blew it throughout the hall when the film was put on. If ever any name was remembered it was that of the film; some of the audience were "ker-chooing" when they got home.

MOVING PICTURES, TOO.

When the quick and rapid rain began to fall Saturday night the roofless theatre was going full blast. A gentleman sitting at the window in his room at the Selwyn Hotel across the way says he saw the finest moving picture show ever.

It lightened and thundered.

Then the rain fell quick and fast.

Then the audience poured out from the roofless theatre garden with skirts pulled up off the wet pavement and in such haste as to make a beautiful panorama, all in quick succession.

"HOW TO REACH THE FOREIGN MARKET"
Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
KINEMATOGRAPH AND LANTERN WEEKLY
9 and 11 Tottenham Street, LONDON, W.

THE BEST FILM SERVICE
Can only be had from **Members of the Film Service Association.** The
O. T. CRAWFORD FILM EXCHANGE CO.
is a *member* and can furnish you with every good Film issued by the Licensed Manufacturers. One office can serve you equally as well as the other as they are all Licensed Offices.

14th & Locust Sts	Crawford Theatre	214 Levy Bldg.
ST. LOUIS, Mo.	EL PASO, Texas	HOUSTON, Texas

Hopkins Theatre, LOUISVILLE, Ky. Shubert Theatre, NEW ORLEANS, La.

Latest Films of All Makers

Kalem's latest film production, "THE PADRONE," portrays the baneful system of kidnapping and child slavery under the direction of the exploiter of children for profit only. Little Ruth, as she is tenderly embraced by her parents on the lawn, breaks loose from them as she hears a hury-gurdy man grinding an organ and she dances to the tune of music. Greatly amused, the father throws a coin to the organ-grinder. He refuses it contemptuously and attacks the little girl without cause. In resentment, her father knocks him down and orders him off the premises, and the offender goes away muttering threats. However, the man again appears at the hackyard of Ruth's house, this time with a conspiring padrone—both are bent upon kidnapping the child. Hearing that the organ is started once more, the little girl merrily runs over nearer to the spot to keep time with the music. But this time she does not enjoy it long, for the kidnappers throw a heavy cloth about her person and stifle her cries. The padrone goes back to his hiding place and the organ-grinder pretends to keep on playing. The parents in looking for the child are told that it has run down the street, and the bandits disappear with the little girl in an opposite direction. The next scene is laid ten years later at an Italian hovel, the headquarters of the padrone. Ruth is now a pretty damsel of sixteen and still captive. She is trained to become a public dancer, to follow the organ on the streets, in all of which a fierce old hag figures as her taskmistress and beats the unfortunate girl at each fall she makes in dragging the heavy musical instrument, and is also derided and mocked by the padrone and his pals. After much dancing and exertion she is unable to proceed and falls in a swoon. The cruel padrone tries to use brute force in his effort to make her rise and continue the show, but is prevented by a gallant young man who fells the Italian with a single blow and carries Ruth off without being interrupted. We now see her back with her parents who are overjoyed at the restoration of their offspring and they heartily vow their approval for the young hero for the hand of Ruth in marriage. Their happiness, however, is shortlived, for the padrone and his spy have ever been on the alert, and as the young woman is unsuspectingly promenading alone on her father's estate, she is set upon. Her lover who calls for her is startled at this sudden mysterious absence and perceiving marks of a struggle and footprints of the kidnappers, he immediately spreads the alarm and bids them all follow him to the padrone's quarters. He gets there before the police and her parents and administers severe punishment to the kidnapper who was about to treat the girl viciously. The police finally arrive on the scene and arrest the leader and his gang.

"THE BLUE BIRD," by Pathé Frères. In this beautiful picture we see Princess Florine with her queen mother and sister Trouty in their apartment in the castle. Trouty, who is very ugly, is the spoilt child of the family, while Florine, who is beautiful, seems to be in no great favor with her mother, the Queen. The King now enters, bearing a message from Prince Charming, stating that he intends paying them a visit. They make great preparations to entertain the young nobleman, and when he arrives they receive him with great pomp and ceremony. He is introduced to Florine and falls desperately in love with her at first sight, but the mother, who has other designs for her royal guest, presents Trouty, whom she hopes will captivate the young man; but when the Prince sees her ugly face he turns away in disgust and leaves. The Queen has Florine locked up in the tower so as to be rid of her and her beguiling ways; but the girl's governess succeeds in getting the keys away from the keeper and is assisting Florine to escape when they meet the Queen on the stairs and she forces the girl back into her prison. In the meantime, Prince Charming, who has come to aid in the rescue, is waiting at the foot of the stairs. The mother, bent on having her way, throws a veil over Trouty's head, and the happy Prince, thinking the veiled lady is the beautiful Florine, gently leads her away to the fairy Queen and King, who make great preparations for the wedding. Just as they are about to be married he discovers the deception and denounces the woman, and refuses to accept her as his wife. The King, to protect him in his designs, turns him into a blue bird and he flies away, paying a visit to Florine in the tower. The soldiers chase the bird and capture it, and take it back to the Fairy King, who changes it into Prince Charming again. The young man is then supplied with an army, which he leads in an attack on the castle, and, rescuing Florine, carries her away to fairyland. The last picture shows the grand reception and the marriage of the happy Prince and Florine, while they kneel and receive the father's blessing.

"MANUAL OF A PERFECT GENTLEMAN," shown by Pathé. In this picture we see a young fellow leaving home, carrying a book containing rules of etiquette. While seated on a bench in the park, an occasion presents itself to practice some of its precepts, for a nursemaid comes along with a baby in her arms and sits besides him, and while she does some work he volunteers to mind the youngster. He does not keep it long, however, for it sets up such a squeal that he is glad to return it to the maid and hasten away. Next he meets a pretty young woman who is having some difficulty buttoning her shoe, and he very gallantly volunteers to assist her, but she, misunderstanding his desire to be kind, considers his conduct impertinent when he raises her ruffles a trifle high, and she gives him a slap and hastens indignantly away, leaving him sprawling on the ground. He next comes upon a beggar and gives the unfortunate a few pennies, but when the impostor sights the wallet he compels the generous young man to give him every cent at the point of a gun. We next see him as he passes a river into which two men have just thrown a dummy, and he, thinking that it is a man in distress, dives in and drags the thing to shore, much to the amusement of the spectators. When he realizes that the joke is on him he becomes hardened and vows to go his way through life, always bearing in mind the axiom, "Self-preservation is the first law of nature."

Pathé Frères tell us that "A KINDNESS NEVER GOES UNREWARDED." In this pretty drama we see a little girl, the daughter of very wealthy people, out walking with her nurse, and

as they pass a little barefooted girl leading an old blind street musician the rich child's heart is touched and she hands the little waif some pennies. The nurse and child then continue on, when all at once they are set upon by two ruffians who bind and gag the nursemaid and kidnap the little girl. They take her to a lonely hut, where they have a female accomplice, and put the child in a cellar, intending to keep her there until her father pays them a ransom. The old blind musician and his little girl happen to be passing the hut when their attention is attracted by the sound of a child crying. They are about to investigate, but before they carry out their designs the ruffians appear and bind the old man, while the girl escapes. The latter, knowing where to find the parents of the imprisoned child, hastens away to inform the father of his little one's whereabouts, and volunteers to direct him to the spot. They go to the police station and a couple of officers accompany them on their errand. When they arrive at the hut the bandits are taken unawares, and after a desperate resistance they are overpowered and taken away. The barefoot girl directs the man to the door of the chamber where his little one is concealed, and after releasing the blind man he enters and finds his baby. The proud and happy parents decide to take the street urchin into their home to be a sister to their little daughter, and at the same time make ample provision for the future happiness of the poor blind man.

"THE MILLER, HIS SON AND THE ASS," portrayed by Pathé. This pretty picture is taken from the famous old Lafontaine fable, and shows the old Miller and his son taking the ass away to the fair, while the kind-hearted old lady bids a fond adieu to her pet and sees the men off on their journey. They are strolling along the road when they meet an old neighbor, who derides them for being so foolish as to walk. Thereupon the son mounts the ass, and they go on their way, only to be stopped by another old man, who shames the young man for riding and letting his elder walk. The son, not wishing to be thought selfish, dismounts and the old man gets on. Next they meet a girl, who tells the boy that he should ride on the animal's back with the father and not trudge along. He quickly follows her advice, but their combined weight nearly breaks the poor beast's back. They go a bit further and soon meet a young couple, who remonstrate with them for their cruelty to the poor beast; so, wishing to be obliging, they both take to their feet again. Tired and weary, they sit down beside the road to have some refreshment, but while they are engaged the ass wanders away. When they discover that he is missing they start out to find him, and go back the way they came, inquiring of the different people they meet if they had seen the ass. Everyone joins in the search, but to no avail; the donkey can't be found. Disheartened, they go to a tavern, and the old Miller writes a note to his wife, telling her how they were late for the fair and lost the donkey on account of trying to please everybody. The boy takes the note to his mother, and when she reads the news she is so infuriated at their carelessness that she beats the fellow unmercifully. She then gives vent to her feelings over her loss, when all at once the wise old beast walks up to her. She is overcome with joy at having him back, and showers kisses on his shaggy neck.

Pathé's latest comic is "JIM IS FOND OF GARLIC." In this funny picture we see a fellow giving orders to the cook to put plenty of garlic in his food, and she complies with his wishes by giving everything an extra dose of the unpleasant ingredient. The first victim of the fumes is a dog that is seated beside the table, and when the fellow blows his breath on the animal he falls over unconscious from the effects. Next he prostrates a street cleaner and a painter perched on a ladder, as well as a woman in charge of a newsstand. They all succumb and fall over unconscious on the ground. He enters the subway and meets a man coming up the stairs, and when the latter gets a whiff of the garlic, he, too, goes down in a heap. Entering the car in the underground road he proceeds to waft the strong odor over the passengers with the effect that each in turn goes down and out on the floor of the coach. When he reaches the next station he alights, leaving the car looking more like a hospital than anything. Walking up the street, our hero is held up by two robbers, but they, too, are soon lying prostrate on the ground. Next he meets two policemen, and they also go under. Finally a cab stops at the curb, but as soon as Mr. Jim goes near the horse we see the animal back down the street and around the corner, while the driver is unable to control him or understand his strange actions. At last he has had enough fun; so he goes to his room and starts to undress. He looks at himself in the mirror, and when he blows on the glass we see him fall unconscious on the floor.

A new drama by Pathé: "BROTHERS IN ARMS." In this little drama we see two young men who are lifelong companions bidding their friends a fond good-by as they leave their native village and go away to join the army. One of the young men is in love with a pretty maiden who accompanies them as far as the limits of the town, and there bids them a fond and sad adieu. The men arrive at the barracks, where they are admitted, and soon we see them in their new uniforms and apparently very happy in their new surroundings. The little fiancee comes to see them nearly every day, and they seem to enjoy her visits, for she brings them good things to eat from the old home. One day, while she is waiting at the gate to be admitted, she is astonished to see her lover go in another direction, accompanied by a gay-looking young woman. Soon his companion comes out and follows them, while the poor girl looks on horrified. The next picture shows the party of three at a café, where they are enjoying some refreshments. One of the men leaves the table for a few moments, and seeing his companion kissing the woman's hand as he returns he strikes his old friend in a fit of jealousy. An officer happens in at that moment and upbraids the pair for their conduct, and hastens away to report them to their superior officer, who summons them and reprimands them for their behavior. The two young men, however, decide to settle the affair by fighting a duel. The pair go to a remote part of the grounds and have it out. During the fracas the young lover is severely injured, and is carried to the hospital. As he is carried in on the stretcher he passes his sweetheart, who forgets his treatment of her and goes with him and assumes the duties of nurse. The victorious fellow joins the other young woman, and as they are going down the street the injured man sees his old chum in the company of the deceitful heart-breaker, and calls to him from the window. As soon as he hears the voice of his injured friend he hastens to him, leaving the girl, who has the audacity to follow him. The old friends are having a reconciliation, when in walks the woman; but the little fiancee realizes at a glance that it is she who is the cause of all the trouble, so seizing the adventuress by the arm, forces her out of the place, and the three old friends are once more happily united.

"A TRIP THROUGH RUSSIA" with Pathé Frères. This beautiful picture takes us on an interesting and instructive trip through parts of Russia, where we learn something about the customs of the peasants, as well as those of the inhabitants of the towns. The first picture gives a beautiful view of the Caucasus Mountains, which are picturesque in the extreme. We also see the Tyrol River as it winds its way through the mountains, forming beautiful rapids and waterfalls. Next we see the port of Odessa, and note the large boats being unloaded of their merchandise, which is carted away in large wagons, drawn by heavy oxen. The last picture shows us a public square in the city, where the troops are assembled for drill, and we see the soldiers marching by at close range.

Pathé's "winner:" "FREEDOM FOR ALL." As the hero of this funny drama gazes on the famous statue of Liberty he firmly resolves to abide by its lesson and liberate everything that he sees in bondage, unconscious of the results. His first step toward carrying out his resolution is to cut the leash attached to two very valuable dogs, and thus allows them to escape from their master. The infuriated man gives the officious fellow a well-deserved beating, but this does not cool his ardor for the cause of freedom, for as he goes into a park where a woman is seated selling toy balloons, he cuts the string, and away go the things up in the air. The woman has her revenge, however, by giving the fellow a good thrashing. Next he sees an auto standing unoccupied by the curb, and with his mind still full of freedom and liberty for all, he starts it down the street at a mad pace, just as the owner comes out of the house. The latter, on seeing the machine disappear around the corner, devotes his attention to our hero, whom he leaves for dead. Not so, however, for we soon see him as he meets a wedding party, and shouting for liberty, he tries to separate the pair, but meets his usual fate at the hands of every one of the party. He then sees several baskets containing rabbits and pigeons on the sidewalk, and in the same manner he raises the lids and allows them all to escape; but he gets his usual pummeling for his generosity. Finally, he tries to liberate a prisoner from two policemen, but he meets his fate here, for the officers turn on him and land him in a cell, and we see the unfortunate lover of liberty, a sorelooking sight, as he sits bound hand and foot, with heavy chains, but still shouting "long live liberty."

In "A WOMAN'S JEALOUSY," by Pathé, we see a band of gypsies enjoying the sea breezes and singing their folk songs, and leading a happy and peaceful existence. Among their number is a sturdy-looking young man, who is devoted to one of the maidens, and all bids fair for their future happiness, until a young woman of wealth, who is sight-seeing with her aged father, appears on the scene. She brings sorrow into the life of the gypsy maiden by casting a spell over the susceptible young man, which causes him to throw aside his sweetheart and follow her. The next scene shows us the home of the wealthy girl, where the gypsy has come in an effort to see her and speak with her, if possible. The young woman soon comes out for a stroll, and we see her bidding her father adieu at the gate and starting away alone, followed by her gypsy lover, who is quite unconscious that his own footsteps are being dogged by his old sweetheart. He overtakes the young heiress in a remote part of the forest and approaches her, telling her of his love and devotion. They walk on to where the forest touches the sea, and, jumping into a boat, set sail together, the gypsy strumming on his guitar and pouring forth his love in song. The poor gypsy girl watches them from the shore, and is nearly driven to distraction with jealousy. Finally, the couple land, and to their amazement the girl rushes between them and demands recognition, but is spurned by her old love. Infuriated at such treatment, she makes a dash at her rival with a dagger, but the latter pulls a gun from her pocket and shoots her. When the young man realizes the enormity of the situation he becomes repentant and bitterly denounces the murderess, while his sweetheart peacefully dies in his arms.

The Lubin Company present this week "THE KING'S DIAMOND." Louis XV of France, having dined well, enters the Council Chamber of his Ministers who are holding a secret session. Infuriated at their reports, he leaves in a towering rage, while they seem stunned and helpless. Shortly after, a Vicomte enters and proposes a plan to appease the King—that is to send to England for a famous diamond—purchase it and bring it secretely to France. The Vicomte, who is a villain at heart, intends having the messenger waylaid by a band of outlaws and seize the priceless jewel. "Fontenelle" a young marquis is selected for the important mission. He secures the diamond but suffers shipwreck. Landing on a barren coast he seeks shelter at an old inn. The proprietor is none other than the outlaw leader who drugs his wine and endeavors to secure the jewel. "Fontenelle" by a quick passage-at-arms escapes. Arriving at his home he is received with great joy. Mme. Pompadour, the King's favorite, shows her affection for him which he receives coldly. His fiance Helene, is insulted by the King while on a frolic and is knocked down by Fontenelle. He is put in prison and Pompadour obtains his temporary release, during which she again pleads for his love. Being refused she orders his re-incarceration, but by a clever ruse he walks out to freedom. Once at liberty he flies to his home only to learn of the abduction of Helene and the stealing of the diamond. Tracking the outlaw to

his rookery he rescues the girl, and on a raft desperately battles with the outlaw, secures the gem and despatches the thief. He repairs to a palace where the ball is in progress and arrives just in time to present the jewel—and denounces the Vicomte who is made prisoner. Fontenelle is commended for his valor and suitably rewarded by the King.

A clever canine figures prominently in Essanay's latest, "LOST AND FOUND." The opening scene finds a loving father and mother upon the porch of their comfortable country home, enjoying the cool of the falling evening, while their beautiful infant daughter plays with a doll and pet dog upon the lawn. Hiding behind the lattice and wall screen is the villain, awaiting his opportunity. A lady caller presents herself and is at once ushered into the house by the parents. This is the chance the kidnapper has been waiting for, and without a moment's delay, he seizes the child and rushes away. The faithful dog immediately gives chase, and through all the maze of a long drive, he follows his little mistress in the handsome cab to the very door of the Dago's den. The child is turned over to these monstrous wretches who at once destroy her identity, and for months she is subjected to the most brutal treatment, but the faithful dog never forsakes her. At last after many crimes, the Dago padrone attempts a hold-up, and after a terrific fight with the police, he is clubbed into submission, and taken away to jail. The child left thus alone struggles on—begging and starving until nearly dead from hunger. She takes the dog, her only friend, and offers him for sale, that she may get food to sustain life. The dog is purchased by a chauffeur in the employ of her father and mother, who are about to go for a drive in the auto. The dog is recognized by the parents who ask the chauffeur where he obtained him. He tells them and points the way the child has gone. A happy thought strikes the excited father; he places the dog upon the ground; then leaping into the auto, instructs the chauffeur to follow wherever the dog may lead. Now begins the most heart-touching chase that ever fell upon a motion picture canvas. On, on leaps the faithful little fellow until the very door of the den is reached. The father bursts in the door and gathers the child of his life to his heart.

"JUST PLAIN FOLKS," the story of a simple Country Girl, told by the Vitagraph Company of America. An innocent country girl is observed at home with her people as the minister makes a pastoral call. The young lady appears restless, as if expecting somebody. Presently a boy comes up with a note, which she answers. The writer, who is a city chap, presently appears, fondly embraces the girl and plans to elope with her. A meeting is arranged and the villain departs. Unobserved by either of them, the girl's father has overheard their conversation and reproves his daughter. She intercedes for her lover, but the old gentleman will not hear of it. Entering the house, the girl dresses for traveling, bids good-bye to the old home, meets her lover and they start for the city. The clergyman, who is himself in love with the girl, notices the departure, and fearing for the welfare of the girl, follows. In due time the couple reach the city and we find them entering the parlor, where the occupants are drinking, smoking and gambling. The country girl is bewildered. A toast to his bride is offered by her companion. She at first refuses, but finally yields to persuasion and raises the glass of champagne to her lips. At this moment the pastor enters the room, knocks the glass out of her hand and implores the girl to return to her home with him. She refuses, runs to her lover, while the minister is shown the door. As is always the case, the girl is eventually cast off by her insincere lover, and in wandering aimlessly through the street, comes upon a mission. The sign "Welcome" over the door seems an invitation and she goes inside, where, to her astonishment, she finds the clergyman from her home conducting the services. His exhortations touch her heart and she goes to the altar for prayer. The minister is shocked, and observing the false lover in the audience, the pastor accuses him of her downfall. The villain's life is then threatened when the story is told, but the timely arrival of the police prevents further trouble. Returning to the old home, we find the heartbroken father sitting dejectedly in his armchair. He finally gets up and goes to his room. As he does so, the daughter enters with the pastor. The old man is called and is over joyed at the sight of his child. After granting forgiveness he gives his child to the minister with his blessing.

"THE MERRY WIDOWER," or "THE REJUVENATION OF A FOSSIL," by the Vitagraph Company of America. A merry widower with long white beard is walking sorrowfully down the street, a deep band of black on his hat and another on his sleeve denoting a recent bereavement. A gay young lady passes by and accidentally drops her garter. The gentleman picks it up and hands it to the lady, to her great embarrassment. It is an excuse for a conversation, and the gentleman, temporarily at least, forgets his sorrow and makes an appointment for another meeting. His grief is forgotten in his new infatuation, and we follow the recent mourner to a barbershop, where he has his whiskers trimmed shorter and in more modern fashion. He proceeds to the home of his new infatuation attired in better clothes, and without delay he makes strenuous love. The maiden is a bit coy and raises an objection on account of the short acquaintance. On the morrow the widower again visits the barbershop for more trimming, this time having his beard cut Van Dyke and his mustache curled. He takes the young lady shopping, and we find the pair emerging from a department store loaded down with bundles. By this time the mourning has been taken from the coat and hat. He is extremely gallant—buys her flowers, confectionery, magazines, etc. The next day the barber is visited again, and the beard and mustache dyed black. At the theatre we find the old fellow laughing at the slightest pretense. A singer appears on the stage. It is the young lady of his choice and he immediately throws a large bouquet to her. The following day another trip to the barber results in every particle of beard being removed. The finale is a Bohemian café, where numerous persons are dining. A violin and piano enliven the surroundings as the young old fellow and his lady enter and order. A couple begin to dance and our two friends join in "The Merry Widow" waltz. In a short time the widower gets winded and is forced to stop. A husky college boy comes in, grabs the young lady and they dance wildly around the room, while the old fellow is the butt of ridicule of the diners.

The story of Selig's "VILLAGE GOSSIPS" opens showing the exterior of a blacksmith shop, the blacksmith and father at work on a wagon wheel, both talking to Gambler Joe who is the well-known gambler of the West. The gambler who, the blacksmith thinks is a friend, turns out as is always the case, to be a villain. It happens to be the noon hour and the blacksmith's wife arrives with lunch bucket. The blacksmith introduces his wife to Joe, the gambler, and they are next seen leaving the blacksmith shop together. They are now followed by an old hag (the Village Gossip) and Snake a local scandal monger, who goes to the confiding blacksmith and father and tells him his wife is in love with Joe the gambler, and they are planning an elopment. The blacksmith refuses to listen, and pushes Snake, the local scandal monger, to the ground, and Gossips (the old hag) startles the blacksmith by showing him his wife and Gambler Joe going up the road, in a wagon at a fast clip. The next scene shows the blacksmith saddling his horse, and taking his gun starts in pursuit, and after an exciting ride overtakes the gambler who shows fight. The blacksmith dismounts his horse, and he meets the gambler face to face. At this moment the driver for the gambler rushes up behind the blacksmith and hits him on the head knocking him senseless to the ground. Then the gambler and driver pick the blacksmith up and carry him across the lot to the railroad tracks, and place his body across the tracks. This is followed by the thrilling rescue of the blacksmith by his wife as the swiftly moving train approaches. She now realizes at last, her eyes being opened, takes her husband home, and tells the gambler to leave, that she will never see him again. The wife's perfidy is turned to love and obedience by seeing through the thinly veiled machinations of the villainous gambler.

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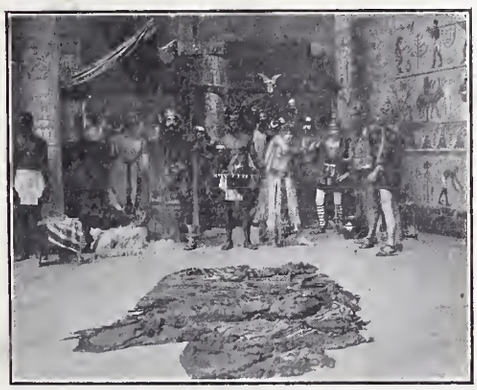

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 33. AUGUST 29, 1908. WHOLE No. 123

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

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ANOTHER $5,000 FINE!

The news has leaked out that a prominent New York rental concern was "caught with the goods" selling film contrary to its agreement with the Edison licensees, as a member of the Film Service Association. After due consideration, the manufacturers decided to impose a fine of $5,000, which must, it is said, be paid by September first.

Further details of the offense are in our possession, but it is suggested that their publication may do harm. However, we will say that they constitute no particularly noteworthy phase of the affair, merely contributing to the list another subterfuge for making money in the film business. The means resorted to reflect credit upon the Association's agents who unearthed the proceedings.

Following on the heels of this comes an emphatic declaration from one high up on the Edison band-wagon. An INDEX reporter created no little excitement when he essayed to discuss the fine with the individual in question. "What!" he exclaimed. "How did you ever find it out? What do you know about it, anyhow?" When he found his interviewer fully armed with the facts he entered into a declaration of intentions. "The Association," he said, "must be freed from all the detrimental element that continually sneaks around the agreement, or tries to. Every case in which evidence is secured will be treated decisively and severely, and a second offense will be disastrous in its effect."

It seems as if the Association will, in due time, stand upon a steel-anchored footing—and it should not take many more $5,000 fines to accomplish it.

"SALVATION?" NOT YET!

In commenting upon the moving (or motion, as you like it) pictures, we find many critics almost on the verge of ecstasy over what they call "talking pictures." Some of these enthusiasts have gone so far as to declare that the "talking" part is the salvation of the pictures. Of course opinions will differ on moving pictures as much as on anything else, but there can be no difference of opinion on the "talking" proposition when taken in the proper light. The "talking" part of the show is by no means the salvation of the pictures—at least so far as the "talking" end presents itself to-day. It is purely a matter of advancement and development, not salvation. Some wonderful progress has been made in the mechanical "talking" adjunct to the pictures, but there is still that metallic, unnatural sound that is quite disagreeable, and the best "talking" is secured from human beings capable of following up the story reflected upon the screen and interpreting the various scenes at the proper time. It is fair to assume that before a mechanism is perfected to adequately and properly furnish vocal accompaniments to the swiftly changing situations shown upon the sheet or screen every up-to-date exhibitor will have a good-sized company—an out-of-sight company, as it were—doing the work with such satisfaction that the mechanical devices will be relegated to the rear until perfection can be guaranteed.

It must be remembered that the pictures have made a big cut in the demand for vaudeville talent. Such being the case, the vaudeville people look for other fields, and it is only reasonable to assume that many will find good positions behind the sheet. For such work no one is better qualified than the vaudeville actor. To appear in person before an audience in a serious role he might make a sorry spectacle; but put him behind the sheet and he will make (with his voice) some of the best tragedians look like thirty cents. So that, if given a chance, the human voice will beat out the mechanical device at all times until the mechanism is so nicely adjusted that it will "talk" when it is wanted, and not before or after. But, after all, what is the main attraction—the pictures? Surely so. The talking part, whether it be by human voice or mechanical device, is only an elaboration—a development, advancement, perfection or anything else of like character, but not a salvation. The "talking" feature is no new idea. It has been practiced for years, but has not received, or been given, the attention so noticeable recently. The people go to see the pictures, and not to hear a lecture, a monologue or discussion. The "talking" business helps to entertain but it never has and never will prolong the life of that which is uninteresting.

During the past year or two many enthusiasts have entered the moving picture field and every innovation arouses their zeal. The popularity of moving pictures lies in their individual presentation. If good pictures are presented with a good machine and good operator, they will stand on their own bottom. The "talking" part fits in as scenic arrangements apply to a good play.

THE AGITATOR.

An organ which professes to publish the news pertaining to the moving picture business republishes an article from its own columns supposed to have been written by one Bennett D. Straight. Mr. Straight may be all right personally, but his views seem to be on the lines of P. D. Crooked. In other words, while presumedly written for the benefit of the exhibitors in the moving picture business, the article was evidently written and republished to further the pet scheme of some interested party to urge the exhibitors to organization. The claim is made that should shipments of films be missed or delayed the rental agency should be required to pay the exhibitor a sum equal to an average of such missed performances, and should the agency refuse to pay the case should be referred to the association. It is also contended that in the case of short reels the matter should be referred to the Executive board with power to act. It is not stated what association or executive board should deal with these matters, but the inference is well defined. The exhibitors should create them.

Now wherein lies the logic? Why should the trouble and expense of an association or executive board be invited when every exhibitor has it in his individual power to cover all these points with the stroke of a pen if he wishes to do so? A rental agency contracts to furnish the exhibitor with so many reels of film at certain periods. If the exhibitor fails to receive them he cannot be compelled to pay for them, and if he suffers any loss by reason of their non-arrival he has his remedy in a breach of contract. The exhibitor has these remedies under existing conditions. What more remedy can an association or executive board give him? The answer may be that by pooling grievances and funds damages might be secured at less cost than by individual suits, in which event it appears quite clear that to put the matter on a proper working basis the rental contracts should be made between the association or executive board and the film rental agency, in which event the exhibitor loses his identity, and at times, when twenty-five cents spent on a telegram or two cents on a postage stamp would put matters straight, he will find himself wrapped up in a lot of red tape.

The advancement of such theories only encourages endless strife. Everybody in the film business knows that a film rental agency is after the money at all times and will get shipments off to the exhibitor at all times in order to get the money. Accidents will happen to the best concerns at times; frequently negligence may be charged; but records will show that failures in delivery of films are in a majority of cases due to faulty systems of express companies. Nearly all, if not all, the rental contracts now in use specify the express company through which the films rented are to be forwarded. When the film rental agency delivers the films to the express company in proper time the contract is filled according to the provisions of the contract, and it is difficult to understand why the rental agency should be held for receipts lost through delay or non-arrival of films after they have been delivered in good time to the carrying agent designated by the exhibitor. To make the point more clear: suppose that instead of having the films sent by express the exhibitor sends a messenger to the agency for the films and that messenger fails to deliver the films on time; could the rental agency be held responsible?

Aside from all these propositions, wherein lies the wisdom of Mr. Straight's agitation should the film rental agencies, as a matter of self-protection, insist upon a clause in their contracts that their liability ceases upon delivery of the films to an express company or messenger?

As to short reels, the matter is one that common sense can settle. A concern that purposely makes up and sends out such reels should be condemned and can be held for breach of contract, but the renter acting in good faith is worthy of consideration. The standard reel is composed of one thousand feet, but the cases are rare when a standard reel can be made up. The films are not manufactured that way. A reel must be made up in accordance with the lengths of the subjects. Of course if short reels are given deliberately there is cause to complain, but when the renter makes up the reel to the best of his ability, in accordance with the material at hand, no individual or association can expect or make him do better.

FILM PRICE CHANGE.

The official change in the price of film made by the Edison licencees is as follows:

Listed price, 13 cents per foot.

Standing orders (regardless of quantity purchased), 11 cents per foot.

Films ordered 60 days or more after release date, 9 cents per foot.

It is further announced that the time allowance for cancelling standing orders is reduced to fourteen days. Bills are payable in full ten days from date, which entitles purchasers to a discount of ten per cent.; rebates will be paid after November 30th and before December 15th, 1908, conditional upon the faithful observance of the Edison agreement.

All shipments made f. o. b. purchaser's office at purchaser's risk.

Whether goods be shipped to main or branch office is at the buyer's option.

IN TOWN.

E. H. Montagu, the Chicago representative for Pathé Frères, came into New York Monday. He assigned no particular reason for his visit, but one of the first things he did was to lay up in bed at the Hotel Belmont for two days, ill. He was up and around Friday, and spent much time in consultation with J. A. Berst. He would say nothing for publication other than that the western interests of the great French house are in most healthy condition.

Thursday brought Carl Laemmle into the city on a flying trip. He only stayed two days, but in that time did enough chasing for a week's ordinary work. Regarding his newest and novel proposition to showmen to buy all or a part of their business if they were not satisfied with receipts, he explained that his strong confidence in the power of a good service is what prompted him to do it. "I am going to prove that with other conditions reasonably favorable, there is no reason why any house in the country should not prosper if good films are used. I have the greatest faith in the future of the business and by reviving every rundown house that I can lay my hands on I am going to demonstrate what a good service means to an exhibitor."

Mr. Laemmle left on the Twentieth Century Saturday.

SCHUCHAT RESIGNS.

Jonas Schuchat, of Chicago, has sold his interest in the Globe Film Service Co., of that city, and resigned as president of the concern. He remains active in film circles, however, by having purchased the United States Film Exchange, of 132 E. Lake street, Chicago.

SPECIAL PATHÉ.

A great spectacular film by Pathé Frères will be "SAMPSON AND DELILAH," a Biblical subject of over a thousand feet. It is specially and exquisitely colored and it is expected that its quality will give it a high place as one of the masterpieces of film production.

LEASE THEATRES.

August 29th is the opening day set for the Music Hall at South Norwalk, Conn., one of the largest in the State. Fred Beck, of the Electrograph Co., has leased the theatre for a period of ten years and will run a vaudeville bill with moving pictures.

Wm. Fox, of the Greater New York Film Exchange, has leased Frank A. Keeney's theatre at New Britain, Conn., in which Mr. Fox will run a moving picture show.

Robinson's Opera House, in Cincinnati, O., is to be converted into a ten-cent moving picture house by Caille and Kunsky.

VAUDEVILLE COMBINE.

Theatrical managers from all parts of the country, who have been in session in New York during the last three weeks for the purpose of bringing together the various branches of the amusement profession under a working agreement, formed their combination yesterday, and there is some speculation as to how the combine will handle the moving picture proposition.

The meeting was held at the offices of Klaw & Erlanger, heads of the theatrical syndicate, who issued the first call for the conference. No one except the managers concerned was present. At its close Klaw & Erlanger issued a statement saying it was decided to recommend immediately a permanent organization, and the committee recommended that the association be incorporated, following as a model the charter and by-laws of the Associated Press, and that the same counsel who drew up that charter and by-laws be engaged for the purpose.

Those present were Marc Klaw, John H. Havlin, F. F. Proctor, A. L. Erlanger, Samuel Scribner, J. J. Shubert, Martin Beck, James Fennessey, Percy Williams, Lawrence Weber, Max Anderson, E. D. Stair, E. F. Albee, John Murdock and S. F. Nixon.

Theatrical managers who are at outs with the syndicate, which practically controls the bookings of legitimate houses throughout the country and the United Booking Offices which is rapidly gaining control of all vaudeville bookings, claim that this new combination is a gigantic trust which will place all the various amusement interests of the United States in control of a few men.

W. F. Thomas, representing the Auditorium Amusement Company, of Washington, on August 14, appealed to the Attorney-General's office, charging that the combination was intending to cripple his new enterprise by withholding bookings, and asked that it be given thorough Federal investigation.

Two days later, V. M. Roodstrom, a special agent in the Attorney-General's office, came to New York to drive into the workings of the combination.

One of the most prominent vaudeville managers left outside the new combination is Felix Isman, of Philadelphia. He, with William Morris, has threatened to oppose the United Booking Offices wing of the combination in the courts.

KLEINE GETS EDENGRAPH.

Geo. Kleine, of the Kleine Optical Co., has acquired control of the Edengraph Co., which manufactures the much-boomed and meritorious invention of Frank B. Cannock. Mr. Cannock will be in charge of the factory, which will turn out the machines.

GOMPERS TO DECIDE.

The contest for jurisdiction over the moving picture machine operators has come to the fore again. F. J. McNulty, of the Brotherhood of Electrical Workers; Lee M. Hart, international secretary of the Stage Employees' Union; International President John Barry of the same body and Herman Robinson, organizer of the American Federation of Labor, were all in conference Monday evening at the Marlboro Hotel, New York, seeking some settlement of the dispute for control which has been waged by the Stage Employees' and the Electrical Workers' Unions for a year or more.

The Actors' National Protective Union, which has also entered a claim of jurisdiction over the operators, is very much displeased because it was left off the list of invitations to the Monday night's conference.

At that meeting, it is said, no definite agreement was arrived at beyond certain tentative resolutions, which must await the arrival of President Samuel Gompers, president of the A. F. of A., who is expected in the city shortly.

ORIGINAL IDEA.

Of all the clever ideas used in connection with the film show, the palm goes to Terre Haute, Ind. The Fairyland Park theatre showed the Essanay Company's "Sheath Gown" film, and somebody conceived the idea (it sounds like Spoor's own) of having the real thing in that line to show off. Accordingly, Miss Lillie Lowden, an attractive brunette, was measured for the job, and when she appeared under the spotlight in a dazzling pink directoire, to sing her songs, she scored a tremendous hit, as did also the film.

QUEER WEDDING.

An elderly American authoress asked me a few days ago to conduct her to a place where she could see a workman's wedding, as she required it for her new novel, writes the Paris correspondent of the *Gentlewoman*. To oblige the lady I took her to the Lac Saint-Fargeau, an establishment at the top of the steep Rue de Belleville.

It was still early when we reached the place, and no brides or bridegrooms were visible as yet. At last two char-a-bancs drove up to the door, and a noisy company alighted, all smoking cigarettes, including the bride, which shocked my friend exceedingly.

The company then sat down to luncheon and we watched them from a distance, while a photographer took up his position near us. The meal did not last very long, and ended in the bride performing a jig on the table, while the guests danced around her. They then started games, hide and seek, etc., and while the bridegroom had his back turned the bride threw her arms round the neck of a red-haired youth.

This led to a fight between the two; the melée became general, the bride pulling off her wreath and throwing it at her father-in-law's head. My friend looked on in breathless excitement, while the guests jumped over the tables and chairs, but when the bride turned a somersault, alighting on the bridegroom's shoulders, the good lady's indignation rose to a high pitch, and it was only then that I told her what I—and the reader, no doubt, too—guessed long before, that they were a party of acrobats rehearsing a scene for a cinematograph company.

SOUND AND PICTURES.

From abroad comes report of a new method of reproducing sound in connection with moving pictures. Our English contemporary states that an inventor whose identity they are not at liberty to disclose has given a few details of an entirely new method of synchronously recording and reproducing the undulations of sound with the taking and exhibiting of photographic images. The essential features consist in having a secondary tape of celluloid, narrower than that on which the pictures are taken, but running by the side of the picture strip through the machine. This secondary tape or ribbon of celluloil is coated with a preparation in which Kolin chalk is used, and on which the inductation can be easily recorded and as easily reproduced, somewhat after the manner in which a phonographic record is made in the usual way. In its progress through the machine, however, it is not given an intermittent movement as is given to the film bearing the pictures, but it has a continuous movement, being passed over rollers that form the additional and special attachment for any ordinary projecting machine. Hitherto, attention to the subject of chronophotography appears to have been directed chiefly to ways and means whereby an ordinary gramophone or phonograph might be suitably operated in, conjunction with the projecting machine. It is evident that the inventor of the new method has struck out on distinctly original lines, and if his apparatus should prove as successful as it promises to do he will be accomplishing his end in a very simple and comparatively inexpensive manner.

FILM AND THE EYE.

There are various opinions by eminent oculists as to the effect of moving picture film exhibitions on the eye of the spectator, and in many cases this has been a weighty consideration with would-be patrons, real lovers of the film show. The following article by J. Cater, M. D., which recently appeared in Pearson's Weekly, should be of value to moving picture men:

"The question before us is whether any injurious effect on the sight is likely to follow entertainment by means of 'animated pictures,' and, if so, whether the ill-effects are merely temporary, or in any sense of the word to be regarded as permanent.

"Probably every person who has patronized one of these exhibitions has felt a desire to 'stop the works.' That is to say, they have been conscious of a wish for the movements to cease in order to take in more perfectly what is being presented to the eye.

"This feeling has its origin in the abnormal demand made upon the sight, in consequence of the rapidity with which each section of the picture moves. For, it must be remembered that every one of these photographic representations is composed of an immense number of tiny fragments, the whole of which are made to pass in such rapid succession as to afford the pleasing effect of life and motion. Something like 160 of these sections flit across the line of sight every minute, each of which is equally necessary to complete the picture. The speed at which these sections travel across the sheet, together with the immensity of their number, involves a severe strain on the eyes if the scene depicted is to be appreciated.

"To contend that the combined effect of these quickly passing sections is but a representation of natural movement does not obviate the strain involved in putting together the 1,000 or more minute portions which enter into the composition of the complete picture. The scene ultimately represented may be pleasing, and even beautiful, but the means employed to present it demand an effort on the part of the eyes abnormal and injurious. And, moreover, the constant flickering of white streaks so generally noticed at these exhibitions largely increases the difficulty experienced by the sight to obtain a restful view of what is thrown upon the screen.

"A similar effect may be produced by persistently reading in a fast moving train, because it is impossible to hold a book with sufficient steadiness to allow of a normal use of the sight. The continual shaking of the lettering due to movements of the railway carriage calls for special effort on the part of the eyes, and this extra effort naturally results in fatigue. The muscles of the eye are constantly required to alter their adjustment, and the focusing apparatus in the eye is continually called upon to adapt itself to varying distances. The inevitable

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Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
Montana Film Exchange, 41 N. Main St., Butte, Montana.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Renting Co., 62 N. Clark St., Chicago, Ill.
American Film Service, 125 Munroe St., Chicago, Ill.
Wm. H. Swanson, 160 Lake St., Chicago, Ill.
Standard Film Exchange, 79 Dearborn St., Chicago, Ill.
Theatre Film Service Co., 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply Co., 717 Superior Ave., N. E. Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Exchange Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., 138 West 11th St., Fort Worth, Texas.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Mo.
Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.
Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.
Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Service, 158 N. Main St., Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
American Vitagraph Co., 116 Nassau St., New York City, N. Y.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Service, Solar Bldg., Watertown, N. Y.

result is one of more or less weariness of the sight.

"The retina of the eye is the essential organ of vision, for upon it are focused images of all the objects we see. It is composed of ten layers, each of which differs from the rest, and plays its own particular part. The complete structure is pierced by numerous minute blood vessels, and these are liable to exactly the same troubles that may affect similar vessels in other parts of the body.

"Much of what has been said with regard to the muscles of the eye applies with equal force to the retina. That is to say, injurious effects may as readily follow an undue strain of the structures of the retina when they are called upon to sustain unnatural and prolonged effort. In fact, since the retina is more delicate in its composition, in all probability it would more quickly succumb to any unusual strain. And, in the event of its being put to an improper use, its condition would eventually prove to be that which is technically known as 'retinitis.'

"Now, 'retinitis' is nothing more nor less than an inflammatory state of the retina. It is accompanied by diminution of the power of vision, especially noticeable in dim light and the darkness of night. In its earlier stages it may easily escape detection, but later on its presence becomes evident by the person's inability to see. During the period of inflammation the tiny blood vessels become distended, and, yielding to internal pressure, may burst and cause hemorrhage.

"Retinitis is a condition very apt to be set up by frequent and prolonged inspection of 'animated pictures.' All the movements and flickerings, of which mention has been made, are imaged on the retina; so that it is no matter for surprise if this minute and delicate construction takes on a condition of inflammation.

"This wonderful structure is admirably adapted for its legitimate uses, but, if called upon to undertake work for which it was never intended, it inevitably yields to the inflammatory process. And, what is more, we must bear in mind that the existence of disease in other parts of the body, particularly such as effect the state of the blood, predisposes the retina to take on inflammation as soon as some exciting cause is at work from outside. Consequently, when an abnormal effort of the sight is required, as it is when witnessing 'animated pictures,' at a time when actual disease is present elsewhere, the danger of retinitis being set up is a very grave one indeed.

"What has been said, both with regard to the muscular structure of the eye and to its retina, would hardly apply if our visits to these entertainments were limited to one or two; but if the pleasure is to be frequently indulged, there is undoubtedly a serious risk of permanent injury to the sight.

"A common error in this country with regard to exhibitions of 'animated pictures' is that of placing the patrons too near the sheet on which the scenes are thrown. The greater the distance between the eyes and the sheet the less of movement is perceptible. In England the higher priced seats are usually placed at the front and nearest to the pictures, while the cheaper ones are arranged at the back of the building. For the reason already given, this procedure is most undesirable, for if these 'animated pictures' must be seen, by all means let us witness them from as great a distance as possible.

"On the Continent people are less conservative; the least expensive seats are those immediately before the screen, and in front of the rest of the audience. Those persons who are able to pay higher prices for their privilege are placed at a greater distance from the screen, while those who pay tip-top prices sit behind the rest of the audience. This is as it should be, if the effect on the eyesight is the primary consideration, for at the back parts of the building the peculiar strain these exhibitions involve is very considerably reduced."

EUROPEAN SHOWS.

In speaking of his recent visit to Europe, Harry Chappell says, in the Show World, "that Paris is primarily a city of pleasure and the open-air life of the native Parisian is what strikes the tourist as the ideal of the dreamer or idler, but too slow for Yankee Doodle and his adherents. Our first venture in the theatrical line was a cinematograph. Here we could look, comprehend and enjoy, here we were on an equity with the natives, we understood the language of animated pictures as well as they did, and didn't have to parlyvoo. The boulevards are pretty well sprinkled with the moving picture shows. Their pictures are similar to our own, and while advertising American films, they also feature their own 'Pathé Frères.' The admission is slightly higher than five cents, but their entertainments are correspondingly longer. Some places show as many as fourteen pictures and none less than eight. At the Paris Hippodrome an entire evening is given to them. The entertainment is divided into four parts with a slight intermission between each. The machines used are, I judge, mostly American, but the pictures are French, with some few foreign subjects scattered through. The 'Cinema' theatres seem to be popular and are well patronized.

"In Southern France we found a good deal of the Italian love of music. One of the sweetest voices I ever heard was that of an Italian street singer, who sang under our hotel window in Nice. We put in several enjoyable evenings here, at the cinematograph halls. Their admission is about the equivalent of ten to forty cents. The seats are divided into sections, the front rows being cheaper. Here we had the pleasure of seeing New York in a motion picture, and how those natives did open their eyes at the Brooklyn Bridge and the Singer Building. Show them the Grand Canyon, Niagara Falls and Friar's New Monastery, they never would come to.

"On our first night in Rome, with the help of the 'concierge,' we hunted up a picture show. Here we found cheap prices, rather poor pictures and short entertainments. Here, as in other places of Italy which we visited later, large waiting rooms are provided and people are compelled to wait till the termination of the performance. Sometimes music is provided to amuse the waiters."

THE SMITH EXHIBIT.

He is a daring man who would venture to set a limit to what may be accomplished by human ingenuity and perseverance, and say such and such a thing is impossible of attainment. Mankind resembles a mountaineer who vows he will rest content if he can but reach the summit above him; and having scaled it he sees new peaks beyond, and rests not till he has conquered those also, and from thence looks eagerly for still further heights to climb.

If we trace the history of the progress of the art of photography we find this strongly exemplified. As each forward step was made there was never an idea that it marked the limit. The cry was always, "Ah, if we could only do so and so!" And to-morrow it was done, and a new ideal was set up. A little while, and that too was achieved, and a more distant goal was named. And so it comes to pass that already we have arrived at "animated pictures" in color. No one who has seen the beautiful effect of a camera obscura can have failed to have been fascinated by it, and to have regretted that it was all so transient, that it left no more permanent record than does a cloud shadow flying over wide meadows and rolling hills. But now, it appears, this effect of color and movement can be permanently recorded, and reproduced at will.

The problem of attaining this bristles with difficulties. No doubt many shrewd brains and skillful hands have long been at work to "find a way." Let us see just where matters stand to-day.

The other afternoon the Lord Mayor of London, the Lady Mayoress and a small party assembled at Urbanora House, in Wardour street, the premises of the Charles Urban Co., Ltd. The chief item of an interesting programme was (to use the words of the announcement) "the reproduction of a few examples (never publicly exhibited) showing the results of experimental research conducted during the past three years by Mr. G. Albert Smith, F. R. A. S., with explanatory remarks by the inventor." Unfortunately for our feeling of pardonable curiosity, Mr. Smith gave not the slightest hint as to the method by which he had secured his results. We might hazard a guess at the means employed, and some justification for our surmise might be found in the fact that at times the pictures showed the same effect as we see in a color print when the blocks have not been in accurate register. However, the man in the street will gladly accept his kinematograph pictures in color without troubling himself unduly as to how they have been produced. He will also accept philosophically the shortcomings and defects, just as he endured the manifold imperfections of early kinematograph records, in the confident expectation that improvements will be both great and rapid.

In the case of some of his films, Mr. Smith had conceived a very happy idea. Where the subjects admitted of being photographed at rest, with a fairly long exposure, he showed first of all a rendering on a Lumière Autochrome plate. In this way a very good idea was obtained of the exact colors of the objects and characters, and a standard of comparison was given to judge of the fidelity of the color-rendering in the subsequent kinematograph film. It says much for the success of Mr. Smith's results that they should fit well into his pic-deal with, figuratively speaking, flying colors.

The ordinary photographer knows only too well the saddening result of attempting to render the scarlet tunic of the British soldier. Mr. Smith had been asked whether he could tackle such an object. In reply to the challenge he produced a film of some military bandsmen leaving their stand on a seaside pier. He carefully planned out for them a route to follow so that they should fit well in the picture, but force of habit proving too strong in some cases, they made direct for the refreshment bar, and by so doing passed too close to the camera. But the color of their coats was unmistakably correct. More significant still was the faithful rendering of complexions of passers-by, and of the less pronounced colors of the scene. It is in quiet and delicate colorings that shortcomings in color photography are most apparent.

Some continental street scenes were also most successful. People and vehicles passed to and fro, flags flapped in the breeze, a motor whizzed past with its attendant dust cloud, and throughout all the usual interest of a busy moving scene the colors were strikingly and truly maintained. As has been said already, there were imperfections. At times something was obviously wrong, and colored edgings appeared. But on the whole the effect was excellent.

In the case of a dancing girl in Highland costume, not only was the coloring of the plaids most effective, but the tones of the flesh and the color of the eyes were truthfully given even during the most rapid movements. So far, our experience of photographic rendering of color has been that comparatively long exposures are imperative, but the films shown certainly indicated that this drawback has been successfully overcome. A pretty accurate idea of the general effect secured may be obtained by imagining a combination of

the movement-rendering of the ordinary kinematograph film with the color-rendering of the Autochrome plate. All who keep in touch with the progress of photography will admit that this is saying a great deal.

Attempts to color kinematograph films by hand may be ruled out of account as impracticable. The thing has been done, certainly, but it may be dismissed as of little practical utility. For example, one of Mr. Smith's subjects had as part of its background a red brick wall. Each brick was distinct and surrounded by its edging of white mortar. How could this have been accurately done by hand, not on only one piece of film the size of a postage stamp, but on thousands And if there is such difficulty in hand-coloring of a brick wall, how much more would there be in the thousand times repeated tinting of a single face? Mr. Smith's process, whatever it may be, mechanically overcomes all these difficulties, and he is to be congratulated on the outcome of his patient experiments and research.

It must be remembered, of course, that the exhibition of these films was given under ideal conditions. The arrangement and equipment of the Urbanora demonstration room are as near the ideal as up-to-date resources can make them. It may therefore be some time before satisfactory displays of color films are possible under ordinary theatre conditions. But sooner or later there is every reason to anticipate that the ordinary black and white kinematograph rendering will be a thing of the past, and we shall have the charm of realistic color added to the interest of movement. 'Tis a consummation devoutly to be wished.—Photography.

THE FILM GRIP.

"It makes me mad to think that I've been sneaking into such places with a hunted look on my face like a crook," said a leading physician, "always on edge lest some friend should recognize me and know my secret." He was talking about moving picture shows.

"For months," said the doctor, "I've had a growing mania for taking in these moving picture shows. Just seemed as if I couldn't go a day without taking in one of them. I was ashamed of myself, but when I'd note a change of bill at one of the places I wouldn't rest easy until I'd paid my nickel and gone inside—looking around furtively as I did so, to make sure I wasn't observed. The idea of a self-respecting physician of my dignity and years rushing out of his office at the noon hour and hurrying through with his lunch just for the sake of saving enough time to take in a nickel vaudeville show! I was plenty ashamed of myself, but my mania wouldn't down.

"But a day or two ago I had a little surprise. I went into one of my favorite shows and after the lights were turned up at the end of the bill I recognized coming from opposite sides of the room two close friends of mine, one a patient. I tried to act as if I didn't see them, but it was too late.

"'Do you know,' my patient confided to me, "I'm ashamed of this. I've half intended to tell you about my mania for these shows, but didn't have the nerve. I wondered if there could be anything pathological in such an uncontrollable desire to see these moving pictures.'

"Well," said the doctor, "I don't know whether he was any more relieved than I was or not when he learned that there were others. Since that time I have discovered in a quiet way that lots of my friends drop in to see the moving pictures and do it just as clandestinely as I did. After this I'm going to walk right in brazenly and I don't care who sees me."

WANT AFFIDAVITS.

Des Moines, Ia.—When Manager Ruben, of the Lyric Theatre, advertised that he was to exhibit pictures of the Gans-Nelson match, the matter was called to the attention of Superintendent Hamery, with the suggestion that the Iowa law prohibited the exhibition of pictures of prize fights as well as the prize fights themselves. An investigation brought to light the information that some local moving picture shows had been exhibiting pictures of bull fights and cock fights, both of which are prohibited by law. It is said that the man who called "Rube" to account was not entirely clean-handed in this matter himself.

Superintendent Hamery at once took the matter up with City Solicitor Brennan, and the latter assured Mr. Hamery that the showing of pictures of a prize fight or a boxing exhibition where an admission was charged, was unlawful. But were the pictures being sown in this city of this character? Mr. Hamery saw the pictures in reduced size, but he could not see wherein they were brutal. Almost all of the city detective force went up to see the pictures, and they came back looking owlish, but fearing to commit themselves unqualifiedly to the statement that it was a reproduction of a real prize fight. Mr. Ruben insisted that his show was entirely lawful, that he had the opinion of attorneys to that effect.

Then a happy thought came to the city solicitor. If Mr. Ruben was so positive about the matter, let him make affidavit that his show was not amenable to the law. Mr. Hamery thought the idea was a good one and acted upon it.

There is no ordinance requiring this upon the part of the owners of moving picture shows, but it is likely that this feature will be incorporated in the new ordinance regulating such entertainments.

Mr. Exhibitor, do you know why your competitor has all new pictures? It's because he gets the VIEWS AND FILMS INDEX every week and knows what's what. How about you?

Latest Productions of All Film Makers.

PATHÉ.

Mr. Fuzz	951 ft.
Head-Dresses Worn in Brittany	377 ft.
The Hapless Hubby	541 ft.
A Daughter's Honesty	492 ft.
A Good Dinner Badly Digested	410 ft.
Mrs. Toney's Suitors	410 ft.
The Two Models	524 ft.
A Country Lad	606 ft.
Troublesome Carbuncle	311 ft.
The Blue Bird	984 ft.
Manual of a Perfect Gentleman	360 ft.
A Kindness Never Goes Unrewarded	475 ft.
The Miller, His Son and the Ass	426 ft.
Jim Is Fond of Garlic	426 ft.
Brothers in Arms	770 ft.
A Trip Through Russia	262 ft.
Freedom For All	393 ft.
A Woman's Jealousy	475 ft.
Dieppe Circuit, 1908	918 ft.
Views of New York	738 ft.
The Sailor's Dog	246 ft.
Prospective Heirs	541 ft.
The Powerful Tenor	360 ft.
Lady-Killer Foiled	639 ft.
Army Dogs	246 ft.
A Kindhearted Policeman	442 ft.
The Dog and the Pipe	426 ft.
Miss Hold's Puppets	524 ft.
The Knowing Birds	328 ft.
Jewel of a Servant	492 ft.
The Curse of Drink	475 ft.
A Wonderful Fluid	492 ft.
The Inconvenience of Taking Moving Pictures	442 ft.
An Improvised Statue	442 ft.
The Masque Ball	574 ft.
The Boundary	688 ft.
Susceptible Youth	360 ft.
The Vacuum Cleaner	393 ft.
The Secret of the Iron Mask	590 ft.
Picturesque Naples	377 ft.
Wanted—A Son-in-Law on Trial	541 ft.
It Smells of Smoke	295 ft.
The Uncle's Fortune	623 ft.
Water Cure	393 ft.

EDISON.

Romance of a War Nurse	1,000 ft.
When Ruben Comes to Town	800 ft.
Life's a Game of Cards	960 ft.
Tale the Searchlight Told	995 ft.
A Dumb Hero	900 ft.
The Face on the Barroom Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1,025 ft.
The Boston Tea Party	850 ft.
Pioneers Crossing the Plains in '49	1,000 ft.

LUBIN.

Rivals for a Week	745 ft.
The Wrong Valise	320 ft.
The Midnight Express	1,040 ft
The King's Diamond	1,085 ft.
The Crushed Tragedian	
Wanted—An Artist's Model	
The Sensational Sheath Gown	600 ft.
A Policeman For an Hour	300 ft.
The Bogus Lord	830 ft.
The White Chief	810 ft.
The Woman Who Gambles	815 ft.
Dick's Sister	1,000 ft
A Fatal Likeness	670 ft.

VITAGRAPH

The Discoverers	960 ft.
The Lonely Gentleman	502 ft.
How Simpkins Discovered the North Pole	437 ft.
Just Plain Folks	575 ft.
The Merry Widower	352 ft.
Salome	710 ft.
Biscuits Like Mother Used to Make	275 ft.
A Kindhearted Bootblack	400 ft.
The Gypsy's Revenge	429 ft.
Buried Alive	465 ft.
The Poisoned Bouquet	476 ft.
The Little Detective	438 ft.
The Water Sprite	518 ft.
The Promise	318 ft.
An Indian's Honor	664 ft.
The Viking's Daughter	447 ft.
The Female Politician	492 ft.
Love Laughs at Locksmiths	552 ft.
Captured by Telephone	360 ft.

KALEM CO.

Robin Hood	810 ft.
The Padrone	845 ft.
The Walls of Sing Sing	700 ft.
A Gypsy Girl's Love	770 ft.
The New Hired Girl	690 ft.
The Darktown Fire Brigade	160 ft.
The Renegade	855 ft.

SELIG POLYSCOPE CO.

Romance of the Old Well	790 ft.
A Pair of Kids	210 ft.
The Village Gossip	990 ft.
The Lion's Bride	810 ft.
The Cowboy's Baby	990 ft.
The Road to Ruin	975 ft.
The Tale of Two Cities	1,000 ft.
Spirit of '76	750 ft.
Bobby White in Wonderland	740 ft.
Weary Waggle's Busy Day	220 ft.
An Indian's Gratitude	990 ft.
The Shadow of the Law	900 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.

ESSANAY CO.

Lost and Found	——
The Coward	300 ft.
Oh! What an Appetite	——
Lost and Found	700 ft.
The Baseball Fan	500 ft.
A Disastrous Flirtation	500 ft.
A Gilded Fool	950 ft.
The Escape of the Ape	450 ft.
Mamma's Birthday	450 ft.
A Prodigal Parson	1,000 ft.

MÉLIES.

The Crazy Bugs	500 ft.
The Forester's Remedy	578 ft.
The Mischances of a Photographer	205 ft.
The Indian Sorcerer	330 ft.
The Woes of Roller Skaters	453 ft.
The Magic of the Catchy Song	370 ft.
The Mystery of the Garrison	645 ft.
His First Job	320 ft.

AROUND THE COUNTRY.

What is most likely the prettiest and most tastefully decorated moving picture interior in the country is represented in the altered Comedy Theatre, on Fourteenth Street, near Broadway, New York. The stage in particular is so dainty and exquisite a bit of designing that a western renter, on seeing it begged earnestly for the plans, desiring to duplicate it in another part of the country.

At East St. Louis the Rex and the Lyric, moving picture houses, have proven the best paying entertainment enterprises in the city. Both report S. R. O. at evening performances. The Rex has added vaudeville, the features last week being Lew Woods and his woodenhead men, and Mlle. Esmathilda, the music queen.

In Merrill, Wis., the Electric, Mrs. Theodore King, mgr., uses a phonograph to accompany the illustrated songs. The Cosmo, Somers and Sparr, mgs., has amateur night every Thursday. The Royal, Harvey Hanson, mgr., has piano accompaniment for songs. All three houses change films three times weekly, and report excellent business.

Chas. W. Bennett, of the Bennett Vaudeville Circuit, has disposed of his picture houses in all Canadian cities excepting those in the Maritime Provinces at Halifax, St. John, Sydney and Quebec.

E. W. Lynch, for the Worcester Amusement Co., has secured a long time lease of a theatre in Woonsocket, which will be opened Sept. 7. It will be run at present along the same lines as the Pleasant theatre in Worcester, but is so fitted that vaudeville or legitimate shows may be run there later.

The building has been used for business purposes and was bought by four people. In the fight to secure the house, Mr. Lynch says he has been up against the Klaw & Erlanger and the Keith people, with all the other big ones.

"But I am quite a fighter and I won out," he said. The theatre will be named by Mr. Lynch, who has not yet hit upon a title that suits him. It will seat 1,000 people.

It is located on Main street in the centre of the city, at the terminus of all the street-car lines running into Woonsocket.

H. O. Dowling, baritone, formerly singing at the Theatorium, St. Albans, Vt., is now engaged in the same capacity at the Nickel Theatre, in the same city.

Humanovo Talking Pictures are making a decided hit at the Orpheum, Lima, O., and the patronage is steadily increasing. Last week, Wanted, a Maid, and A Gentleman Burglar, Humanovo pictures were given. In addition to these, Manager Williams runs four silent films and two illustrated songs. Changes, Mondays and Thursdays.

The Comique, Studio, Nickelodion, Wonderland, Star and Dreamland, moving picture houses in New Haven, Conn., continue open during the Summer, to good houses.

The Nickelogues, which were popular at the Nickel Theatre, Providence, R. I., two months ago, have been resumed. New pictures are shown twice a week and songs are sung by Walter LaFoye, Rose Carrier and the Nickel Quartette. At the Bijou, Lillian Leslie, Amelia Blanchard and Murray Bernard appeared in illustrated songs, and William G. Morton delivered a new lecturette on "In the Hands of the Enemy." The bill at the Scenic 3-8 contained Hagan and Westcott, Bert Spar, Della Ross and Julia Walsh.

The Bijou, Hubbard and Sears managers, Medford, Ore., is presenting splendid programmes of moving pictures with three changes each week. The Grand, J. J. Bonner, manager, has put in a new picture machine and is doing a fair business. Mr. Clyde is singing the songs at the Bijou and Ed King at the Grand.

Kingston, N. Y.—The Bijou Theatre in Kingston, N. Y., is, without question, the handsomest dime theatre in the State of New York between New York and Buffalo. It is one of Koenecke & Vincent's enterprises, yet they wish to dispose of it. Here is a good chance for some one with money to get this place, and by putting in a good show, make some money. Yet any prospective buyer need take warning about the city of Kingston. The fire regulations there are just as stringent as they are in the city of New York and they are enforced. No license will be given to anyone to operate any picture show who is not an American. No Sunday shows will be allowed, and dirty and suggestive pictures will be suppressed in Kingston with an iron hand. Immoral representations like the Thaw murder trial pictures are not welcome in this Puritanical bastile, and managers who cater to the canaille and semi-criminal element will do well to keep out.

There are four dime theatres now in Kingston, the Lyric, the Bijou, the Novelty and the Star. Koenecke & Vincent, who own the Bijou, have had the patronage of the very best element of the population and as much of it as they could handle, but they are going into larger lines by

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ROBIN HOOD

Length, 810 Feet Ready Aug. 28th

A magnificent scenic production of the greatest romantic theme of the language

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Tell Me Your Dreams and I'll Tell You Mine.
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You'll have to stay after school.
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You'll do the same thing over for the Old, Red White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
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There's Nobody Else But You.
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On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
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De WITT C. WHEELER.

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Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

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ESTABLISHED 1894. (Opposite Adams House)

leasing large theatres in larger cities and they are thus willing to let go their holdings in cities of the size of Kingston.

Kingston, N. Y., has a population of about 29,000, with probably a floating population of 6,000 daily. The immediately adjoining towns and villages of Ulster County have a population of not less than 12,000, and thus within four miles of the Kingston city hall there is probably 40,000 population. The Bijou is an opportunity for some man who is willing to be as thoroughly clean and respectable, as Koenecke & Vincent were, and the esteem that the people of Kingston held them in will descend to their successor, whoever he may be.

Contrary to the newspaper reports, the recent small fire at the Mount Morris Auditorium, Fifth avenue and 114th street, New York, created no panic whatsoever. The few people in the place at the time were hardly aware of it, as the operator blanketed the flames with his coat effectively.

We hear from Des Moines, Iowa, that with a lively programme of vaudeville and excellent moving pictures the new Unique theatre was opened for the first time. A large crowd assembled in front of the handsome new playhouse when the doors were thrown open.

The last finishing touch was added and everything went off without a hitch. During the afternoon the theatre was patronized by large crowds. A fine line of exclusive moving pictures was shown. Rollin Johnson, in his song "Phoebe Snow, of Buffalo," Mylie & Orth in a sketch called "The Manager" and W. S. Kelley, singer and dancer, constituted a good vaudeville bill.

At Saratoga Springs three moving picture houses are open, all of them doing a heavy business. The Bijou, Dwyer Brothers, managers, changes films every other day, with illustrated songs excellently rendered by Frank Burton. The Lyric, Fred W. Whitmore, proprietor, and John M. Neary, manager, changes reels every day and runs two reels at each performance. Steve Blower sings the illustrated songs. At Wonderland, Smith Bros., managers, pictures and songs are changed daily, and business is immense. Burt Granville is the singer at this house.

At Norwich, Conn., the Dime will open the last of August, under new management, the Providence managers, who had the house last season, having given it up and New York parties taking possession. The policy of the theatre will be the same—moving pictures, vaudeville and illustrated songs. The house has been renovated and the floor is being raised, which will be a great improvement, and everything points to a successful season at this popular vaudeville house.

Gaine's Manhattan Theatre, in New York, which recently jumped over to independent film supply, has returned to the Film Service Association and gets its supply now from the Actograph Company.

It is understood the refusal of the Kleine Optical Company to supply Gane with twelve first-run reels weekly brought about the change.

Walker and West have purchased Wonderland, at the Electric Park, Waterloo, Ia., and will make it an important feature at that resort for the rest of the season. They will put in a good film service and also add songs to the performance. They have engaged Mr. Leon Cole to do the illustrated songs. Dreamland is turning away crowds, and Jewell Theatre is doing a good business.

The Lyric, St. Catherine, Ont., which has had sort of a checkered career since its opening, has been taken over by the Griffin Amusement Company, and after being refitted is now catering to the public with a daily change of pictures and songs. Bert Caldwell, the popular baritone, is doing the singing, and judging from the attendance, this theatre has at last caught the public attention and gives promise of doing well.

The Huntington Theatre at Huntington, W. Va., opened on the fourteenth to good business, with a bill of straight pictures.

The Lynn's Moving Pictures and Trained Dogs are now in their third week at Bath, Me., under canvas, and are turning people away at every performance and giving excellent satisfaction. The Gem Theatre, which has been closed for some time, opened under the management of Clarence Hamilton 13, with moving pictures and illustrated songs.

Three moving picture houses are operating in Mobile, Ala., through the summer months. They are: The Daisy and the Arcade, V. Perez, manager, and the Pictorium, J. T. Kooner, manager.

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Latest Films of All Makers

"HOW SIMPKINS DISCOVERED THE NORTH POLE," described by The Vitagraph Company of America. Mr. Joshua Simpkins, a middleaged man and a would-be explorer, enters the sitting-room of his comfortably furnished bachelor apartments, carrying three large volumes in his arms. The books are exhaustive treatises on the "North Pole." Simpkins crosses to the table, removes his hat, overcoat and gloves, pokes the fire, lights his cigar, then takes one of the books and is soon absorbed in reading. A knock at the door and his friend Greene, a man about his own age, enters. Simpkins welcomes him, gets a cigar and some liquor, tells his visitor to help himself and resumes his reading. Greene composes himself comfortably in the chair and is soon in a doze. The host strikes the table with his fist, waking the visitor from his snooze. The two cronies take a drink, the explorer consults a large map, while Greene drops off in another sleep. As Simpkins finishes his reading his friend wakes up. They drink again and Greene departs. Simpkins goes to his bedroom rather unsteadily, puts on his pajamas and is soon lost in dreams. The expedition starts. Simpkins is discovered in a flat-bottomed boat steering through the ice in the Arctic regions. He disembarks on a large cake of ice, to find himself confronted by a huge polar bear. The explorer shivers with fear and starts to run away, the bear following. Simpkins finally falls from exhaustion, and as the animal comes, drops to his knees and begs for mercy. The bear advances to the frightened man, puts out his paw in token of friendship and invites the stranger to go with him. Simpkins is escorted to the polar homestead and introduced to the wife and child and is entertained in a royal manner. After partaking of some polar whiskey, Joshua draws from his pajamas his manuscript on the "North Pole." The bears peruse it with evident satisfaction and offer to conduct Simpkins to the point in question. We follow them over the ice and snow until they reach a signboard marked, "This way to the North Pole." Through a narrow path the quartet advance until they reach a high mound of snow into which is stuck an enormous icicle, serving as a flagpole, and upon it a sign marked, "This Is the North Pole." Simpkins has plodded along behind and comes to the edge of a chasm as the bears point triumphantly to the North Pole. He starts to jump across, but loses his foothold and falls out of sight into the regions below. The next morning Simpkins is lying in bed sleeping restlessly, his hands are twitching nervously and he suddenly falls from the bed, hitting his head against a chair. He sits up, looks around in a dazed manner and realizes that he is as far as ever from becoming a noted explorer.

"LONELY GENTLEMAN; or, INCOMPATIBILITY OF TEMPER," is another good film by The Vitagraph Company of America. The story opens showing an uncongenial couple in their dining-room, the man reading his paper, the wife looking bored. The husband takes his overcoat, coldly kisses his wife and leaves for his office. At his place of business we see him busily engaged, as is also his lady stenographer. Presently he yawns, leans back and lights his cigar. An idea comes to him. He writes an ad for insertion in the personal column of the daily newspaper. The next morning, in glancing over the paper, he comes upon his personal and laughs at the easy way he is going to put an end to his lonesomeness. At his home his wife is also reading the paper. She chances upon the ad of the lonely gentleman and decides to answer it. She completes the letter, takes up a photo of an actress, encloses same and mails the letter. Back to the business man's office, where we find him at work when the postman enters with a bunch of mail. He sorts out one which he thinks is probably a reply to his advertisement; sure enough, it is from one Kitty Mills, enclosing her picture. He dances about exultantly, and when cooled down writes a letter and hurriedly mails it. At his home we see the wife receiving the letter for Kitty, making an appointment at a well-known café for 11 o'clock that night. At the appointed time the wife enters the café, exquisitely dressed. She adjusts her veil and sits down. The man enters, wearing a white carnation, as previously arranged, and is recognized by his wife, although he is kept in ignorance of her identity. The waiter brings champagne, the gentleman makes strenuous love to his companion. When she raises her veil he is thunder-struck. He looks at his wife admiringly and falls in love with her all over again. The scene closes showing the couple in fond embrace, the man promising to no longer entertain loneliness and the wife to cease answering lonely advertisements.

"THE DISCOVERERS," a grand historical pageant, picturing the discovery and founding of "New France" (Canada), by The Vitagraph Company of America. Our picture opens in the Indian village of Stadacone, now the city of Quebec, in the year 1534. A lone Indian standing on the bank, overlooking the river, sees strange ships approaching. He sounds an alarm and the members of the tribe run from their tents excited and frightened. Leaving the women and children behind, the natives proceed to the river where Jacques Cartier and his crew are rowing toward the shore. The strangers are cordially greeted, led to the camp, where the fear of the Indian is removed and the strangers are greeted and accorded a friendly welcome. The old chieftain delivers an address of friendliness, the sailors distribute presents. The next scene is in the gardens at Fontainebleau, where Francis the First receives Cartier and from him learns of the discovery of New France. The discoverer is presented to the King and Queen and complimented by them. In the year 1608, during the reign of King Henry the Fourth, Samuel de Champlain receives a commission to set out and settle New France. He founds the city of Quebec, returns to his native land and after a lapse of twelve years revisits Quebec with his beautiful wife and is royally welcomed by the settlers. Our closing scene is Quebec of to-day, showing many beautiful views of the city "en fête," together with fluttering flags and festive decorations and crowded with visitors from all parts of the world, including H. R. H. the Prince of Wales and representatives of the United States, France and the English colonies, all gathered to celebrate the 300th anniversary of the founding of Quebec by Samuel de Champlain. Photographically perfect. Beautifully tinted.

"SALOME; or THE DANCE OF THE SEVEN VEILS." A sensational film by The Vitagraph Company of America. Scene 1. The Capture of John the Baptist.—John the Baptist is observed with his followers trudging over the hilly country when he is set upon by the soldiers of the times, who bind him and lead him before the King. Scene 2. Banquet of Herod.—A long table is richly laden with golden goblets, fruits and delicacies. Herod, his wife, his stepdaughter, Salome, a young man in love with the latter and others are drinking and laughing as John the Baptist is brought before them. The captive upbraids the King and his associates for their revelry, and for this presumption he is condemned to prison. Salome has fallen in love with the prisoner, and as he is led away she glides out after him. Scene 3. John the Baptist Condemned to Prison.—A large cistern serves as the place of confinement, and into this the soldiers drag their prisoner and compel him to descend. Salome, who has followed, pleads with the soldiers to let her see the prophet, but the request is refused. Scene 4. Salome begs the love of John the Baptist.—Outside the cistern Salome again implores the soldiers to bring the captive out. Thy finally consent and the prophet is brought before her. She kneels to him, kisses his hands and garments. He repulses her and reproaches her for her manner of living and her disregard for the Almighty. Salome is wild with anger at being thus spurned. Scene 5. Herod asks Salome to dance.—Herod and his Queen are seated on their throne. Salome approaches and the King asks her to dance. She consents, calls to the slaves to remove her sandals and she dances the dance of the seven veils, throwing each veil at the feet of Herod. Scene 6. Salome asks the head of John the Baptist as her reward.—Salome finishes the dance, approaches the King, kneels before him and indicates that he command the soldiers to bring her reward, the head of the prophet. Scene 7. John the Baptist taken out of prison. The soldiers repair to the cistern and, after much resistance, remove the prisoner. Scene 8. John the Baptist is beheaded.—The prophet is brought before King Herod and his Court. A black slave stands by with a huge axe. The King hesitates in giving the command, and Salome approaches with a silver tray and again demands her reward. The slaves depart to carry out the order. Scene 9. Salome receives her reward.—The slave enters with the head of John the Baptist, kneels before the King, who commands him to give the reward to Salome.

"BISCUITS LIKE MOTHER USED TO MAKE." A "home-made" film by The Vitagraph Company of America. Our picture opens with a view of hubby finishing his toilet, also of his wife in the kitchen, mixing flour for a batch of biscuits. The gentleman enters the dining-room, sits at the table and reads his paper while waiting for the meal to be served. His wife comes from the kitchen and tells him of the biscuits she is making. He assumes a delighted expression, but as wifey goes from the room it changes to one of horror. The lady returns presently with the biscuits, places them on the table with a smile of satisfaction. Hubby tries one, cannot make even an impression with his teeth, puts on an awful expression and while his wife is not looking throws it out of the window behind him. He makes a pretense of eating, asks wifey to get the coffee and while she is out of the room he throws the plate of biscuits out of the window. In front of the house a German band is discoursing some sweet (?) music, when from above comes the first biscuit and lands on the head of the leader, almost putting him out of commission. He recovers, resumes playing and is nicely started, when the entire plate of biscuits lands on the band. They stop their music, gather up the missiles and enter the house. Inside, the wife returns with hubby's coffee and asks where the biscuits are. He motions that he has eaten them. The woman is delighted that her baking has been so successful, but having no more biscuits, brings in a loaf of bread. Her husband is ravenously devouring it when the German band enters and pelt hubby with the biscuits. The wife is quick to grasp the situation and commences to throw things at the deceiver. Hubby takes refuge in the kitchen, is discovered by his wife, who finishes up the job left off in the dining-room.

"MR. FUZZ, by Pathé Frères. In this pretty fairy tale we see the little Mr. Fuzz shortly after he has opened his eyes for the first time on the light of this world. He is a queer little creature and does not present a very attractive appearance as he is carried around in the arms of his nurse among the amused friends of his parents. In the next picture, which is sixteen years later, he is bewailing his fate and feeling humiliated at his ugliness, when all at once the good Fairy Queen appears to him and shows him in a vision a beautiful Princess, telling him that if he succeeds in winning her love he will be transformed into a dashing young man. The next scene is in the castle, where we see the beautiful young Princess, who is the laughing stock of the court for her dullness and stupidity. She feels her position keenly when she is jeered at by all the courtiers, in the presence of her mortified parents, the King and Queen. When she is alone, the Fairy Queen appears and tells her that her future husband holds it in his power to make her intelligent and witty. She goes forth in search of him, and as she is passing through the woods, she meets Fuzz, and is horrified at his ugliness, but is willing to try her fate, so promises to marry him one year hence. The engagement has its desired effect, for when she returns to court, she astonishes every one present by her wit and humor, and in place of being the laughing stock, she is now looked upon as a wonder. When the year elapses, however, she forgets her promise, until one day, when passing through the woods, she enters a cave and sees a lot of nymphs preparing a wedding feast. Upon learning that they are preparing for her own wedding, she hastens forth in search of her future husband. She soon meets Mr. Fuzz, and when she tells him that she is ready to become his wife, he is immediately changed into a handsome young fellow, which causes her no end of delight, so they hurry off to the palace and after receiving the parents' blessing, they are married. The last picture shows the wedding feast and the happy young couple in the midst of all their friends, who shower them with congratulations.

"HEAD-DRESSES WORN IN BRITTANY" pictured by Pathé. In this beautiful picture we are shown at close range some of the quaint head-gear used by the women in Brittany. In the first picture, "Ironing a Collar," a woman is engaged on some wonderful accordion plaiting, using long sticks to make the plaits, and when the article is ready to wear, it is a wonderful looking piece of work indeed. Next we see some pretty girls who pose in front of the camera and display the different styles in "coiffes." First is that worn by a young school-girl, then that of the bride, next a married woman's plain head-gear, and finally the somber-looking bonnet of the widow. Each different style is a masterpiece in embroidery, and serves to distinguish the classes. We see a lot of beautiful girls, all bedecked in their fine laces and embroideries, which are all made by hand and which set off these attractive maidens to very good advantage.

Pathé's latest comic is "THE HAPLESS HUBBY." An old man is making preparations to go on a journey, and his young and beautiful wife is assisting and hurrying him out of the way, for she is expecting her affinity. As the old fellow steps out of the room the young lover arrives, and the wife hides him under the table till the coast is clear. The old fellow leaves, but from the look on his wife's face he judges that there is something on her mind, and he becomes suspicious. He gets outside of the door and makes a noise with his feet to mislead her and make her think that he has gone down the stairs, but instead he peers through the keyhole, and, to his horror, sees his wife and the young man greet each other very affectionately. He hits upon a scheme whereby he will catch them unawares and have revenge. He hastens to the street and spies a ladder belonging to a window cleaner, and going over, he takes it and carries it to his house and is about to climb in through his window when the owner of the ladder and a couple of policemen come along, and after a hard struggle, arrest the unfortunate husband as a burglar. In the meantime the wife and her friend hear the commotion, and peering out of the window, see the cause of all the trouble and availing themselves of the opportunity, escape from the house and elope. When the husband is brought before the magistrate, he has a hard time explaining the situation, but finally, after convincing the officer that he is telling the truth, he is allowed to go and he starts back home, vowing vengeance. Upon entering his apartment he is set upon by two burglars and bound hand and foot and left to his fate while they escape with all the valuables. A messenger enters and releases him and hands him a note stating that he lost his position for neglect of duty in not making the intended trip.

In " A DAUGHTER'S HONESTY," by Pathé, we see the interior of a poverty-stricken home where the landlord comes and evicts a poor old man and his wife and daughter because they are unable to pay the rent. We next see the old man seated by the roadside breaking stone for a living and his kind-hearted daughter bringing him his lunch. A wealthy man happens by on horseback, and drops his wallet, and the poor old laborer, discovering it, hastens to the spot

and picks it up and hurries home to inform his wife of his lucky find. In the next picture we see the girl, who is selling flowers, come to a bouse where a young lady is seated on a bench outside, and is kind enough to purchase the bouquet. At that instant the horseback rider, who is the young lady's father, comes upon the scene and when he goes to pay tbe flower girl, he discovers that he has lost his money. The generous girl leaves tbe flowers, however, and returns home. Upon entering, her father tells her of his lucky find, and she immediately informs him that she knows the loser and requests the parent to give her the wallet to return it to its owner, but he will not listen to such reason. To make sure that he can keep it he goes to a remote part of the wood and buries the purse under a tree. The daughter, who follows him, waits her opportunity, and when her father has gone, she digs it up, and hastens off and returns the money to its owner. When the old man goes to the hiding place and discovers that someone has taken his treasure he becomes enraged and immediately suspects his daughter. He returns to the cottage and accuses her, and when she confesses, he grabs her by the throat and would strangle her, but the mother steps in between them. At that moment the owner of tbe purse walks in and presents the old man with its contents as a reward for his daughter's honesty. Upon receiving it the old man becomes repentant and falls on his knees, begging the girl's pardon for his brutality.

Another "laugh maker" is "A GOOD DINNER BADLY DIGESTED," by Pathé. In this picture we are greatly amused with a poor beggar's ingenuity in finally obtaining a meal, after he has been repeatedly refused by every one to whom he has appealed for aid. In the first place, we see him go to a café where a man is seated enjoying a hearty repast, but on being requested by the beggar to share it with him, he cruelly refuses. Next he goes to a dwelling and meets with the same rebuff. The servant at the door, however, gives him a long string and a sharp hook, and we see the fellow starting out with the firm resolution that he will now procure for himself some food, no matter what the risk. He hurries on to a delicatessen store and puts the hook into a luscious-looking fried chicken, turning round he pulls the string and drags the fowl after him. He does the same at the butcher's, where he gets a large sausage. Next he is fortunate enough to meet a baker's wagon and performs the same trick, this time hauling in a large loaf of bread. Then we see him steal a bottle of wine, and when he feels that he has collected enough, he retires to a bench in the park and has a big feast. Evidently he overeats himself, for he stretches full length on the bench and falls asleep. In the next picture we see him having some terrible dreams that would put the Welsh rarebit fiend to shame. His digestive organs seem to work havoc with his mind and we see the chicken, wine and sausage dancing a wild saraband over his face. Finally he rolls off the bench and the police arrive with all the trades-people whom he duped and the unfortunate is landed in jail.

"MRS. TONEY'S SUITORS," described by Pathé Frères. A man servant is seen in the wine cellar, helping himself to the rare old vintage, when the Madam catches him and discharges him on the spot. The fellow gets his belongings together and is soon out on the highway. For revenge he goes to a local newspaper and inserts an advertisement, using his former employer's name, stating that she wishes to make tbe acquaintance of a fisherman from the country who will be capable of managing her vast estates. Object matrimony. The next picture shows the railway station, where a trainload of country fishermen, who have read the ad., unload and make a bee-line for the home of the widow. When the mob arrives outside of the wall they peer through the iron gate and state their mission to the man at the lodge. He hastens up to inform the mistress of the house, who is horrified at such a state of affairs. She makes her appearance at the gate and orders the crowd away, but when she starts back to the house the mob climbs over the fence and pursues the horrified woman, who rushes in and bars all the doors, but they gain an entrance through the windows, and we see them following her through the house, begging to be accepted. Finally she runs out and seeks refuge in the grounds, but is closely followed by her imploring suitors. She snatches up a garden hose as a weapon of defense and turns it on them and we see her holding them at bay and forcing them to retreat. When they feel that they have had enough they all turn and make for the fence, but she continues to drench them till the last man disappears, when she falls exhausted from the effects of her terrible ordeal.

In "THE TWO MODELS," by Pathé Frères, we see a young artist's model getting himself into all kinds of trouble through his mischievousness. In the first place, he goes into the kitchen and puts an old shoe into the soup, and when the cook discovers it, she is furious. Next he meets a girl on the stairs, carrying a case of wine, and in his gallant manner volunteers to assist her. She gladly consents, and he takes the case, but locks her in an apartment and makes his way to the studio on the top floor, where he opens the wine and has a merry time till the artist comes in, when he is ordered to pose for a picture, but is in no condition to stand still, so makes a very bad job of the affair. An old connoisseur comes in and the mischievous model gets a fishing line and attaches the hook to the old fellow's wig, pulling it off, and has a hearty laugh at the bald-headed old fellow's expense. The fellow goes to the window and is attracted by a fair maiden in a window on the opposite side of the street. He flirts with her and becomes so annoying that she reports his attentions to her father, who comes over to complain of him to the artist. When the employer hears of his conduct he is horrified and kicks him out of the place. The old man, now feeling satisfied, begins admiring some of the pictures and makes arrangements with the artist to paint a picture of his daughter. The next picture shows the painter in the home of the young maiden, where he is just putting the finishing touches on her portrait, but in the course of the operation he has fallen desperately in love with her and proposes to her. She takes him in to the father, who gladly gives his consent, and as he is about to give his blessing to the happy couple, in rushes the mischievous model, and claims a commission for his service in bringing the lovers together through his flirting across the street. The happy old man gives him a good allowance and he departs, after congratulating the happy pair.

"A COUNTRY LAD," portrayed by Pathé. A young fellow from the country arrives in the city with a note from his father to an old friend, in which the parent states that the youth is about to be married, and as he is far from being up in the ways of the world, desires to have him remain in town for a while and learn something of the city ways. When the young man, who is an awkward, supercilious nonentity, arrives at the home of the friend, he is received very cordially by the man and his charming wife. The young fellow shows at once that he has a very keen eye for beauty and is strongly impressed with his hostess. In the next picture we see the host taking the young fellow out to show him the sights. They arrive at a café and are enjoying some refreshments when two pretty girls at the next table notice that our friend is a green one from the country. They carry on a flirtation, but the youth is too timid to make any advances, so finally the girls take sole possession of him, and lead him away from his friend. He escapes, but they pursue him and overtake him sitting on a bench in the park, and after relieving him of his watch and money they let him trot along. He hurries back to the home of his friend and finds the wife alone, and she, being rather attracted by his demure and winning ways, makes him sit on the couch with her, and soon they are having a very pretty little love scene, when, to their horror, in walks the enraged husband. He immediately proceeds to give his guest a good beating. After kicking him all over the house, he sits down and writes a note to his father, telling him that he is returning his son after one day's stay in town, for he has graduated with honors and could even give him pointers now. He then starts the young man on his way home with a kick.

In the "TROUBLESOME CARBUNCLE," by Pathé Frères, we see an unfortunate fellow who has the ill-luck to be the possessor of a very sore carbuncle on a part of his graceful anatomy that causes him the inconvenience of eating his meals off the mantel shelf, starts out to see a doctor in the hope of obtaining relief. As he is limping down the street, a little girl rolling a hoop collides with him and gives him a terrible shock, which so enrages him that he raises his cane to strike the child, but she darts away. Next he is knocked down by a man on a bicycle and rolled all over the street and nearly collapses from the pain. He hails a cab and has his own troubles climbing in, and in trying to get himself comfortable, and still protect the tender spot by not sitting down, he gets on his knees and has his feet up on the cabby's seat. The latter will not stand for this and orders the fellow to get out, and when he refuses, he is dragged out and given more pain. Next he meets a lady friend and she tries to insist upon him sitting on a bench in the park with her, but the best he can do is to kneel, so she becomes indignant and leaves him in his cramped position. Finally he is bobbing along the street when, as he turns a corner, he runs into a stranger, who not knowing his predicament, gives him a terrible kick. This does the trick, and saves the fellow further inconveniences, for the carbuncle is broken, and we see the erstwhile invalid dancing around like a two-year-old and shaking hands with the stranger, who thinks he has lost his reason.

The ancient English legend "ROBIN HOOD" in motion pictures, is Kalem Company's latest. An annual contest in bow and arrow for the championship of Sherwood Forest is held at the tournament grounds. After the preliminaries are through with, Robin Hood is seen entering, first saluting his sweetheart, Maid Marian, the Sheriff's daughter, and inspired by her presence, aims well and successfully strikes bull's eye at first shot—a feat not equalled by competing marksmen. Reluctantly the Sheriff awards the prize, a golden arrow, to the winner whom the multitude cheers. The dashing gallant presents his trophy to Maid Marian and leaves abruptly, the Sheriff apparently indignant and scouling and swearing after him as he departs. Robin Hood next joins the outlaws of Sherwood Forest and soon becomes their head. In this capacity he meets with many thrilling experiences, the first of which is encountering one known as Little John in a hand-to-hand conflict. On a plank across a brook they pummel each other until both go tumbling into the water, and wading along the brook take vicious raps at each other until tbey reach the other end. Ashore, Little John is recognized by the band as their friend and the fight ceases then and there. The capture of the hostile Sheriff of Nottingham is next effected and Robin Hood punishes the captive by forcing him to drink a toast and relieves him of his gold and necklace. The Sheriff, secing an avenue to escape, makes off. The next victim of the leader's mischief and amusement is Friar Tuck, whose back Robin Hood mounts and makes the friar carry him across the brook back and forth whenever in humor. On one occasion the friar holds his own against the bandit, but to no avail; he loses his hold again and takes his medicine as ever before. In the next adventure the proud leader meets more than his equal, who challenges him to a duel at swords. The handsome looking stranger bests him at every round and soon disarms the terror of the forest. On looking at his conqueror closer, Robin Hood recognizes him to be none other than the disguised Maid Marian, his sweetheart. The couple then stroll along in loving embracc toward the camp by the waterside, where his followers in surprise salute their leader and his better half, and the good friar is again called upon—this time for pleasanter service and he pronounces them man and wife forever.

Among the Lubin productions of the week are "RIVALS FOR A WEEK," and "THE WRONG VALISE." In the first, two gentlemen aspire to the hand of a beautiful heiress. They try to outdo one another in their attentions towards the lady of their choice. Every day each rival finds some new trick to belittle the other one in the eyes of the chosen one, and it is funny indeed to see how they succeed. The fun starts on Sunday and ends on Saturday. Sad to relate none of the two rivals wins the fair lady, but while they are fighting a duel with buckets of water a lucky third walks off with the heiress.

In "THE WRONG VALISE," a farmer puts a duck in his satchel and takes it to a customer. Unfortunately Mr. Busyman carries the same kind of a valise and having just five minutes to catch the train he runs to the depot as fast as he can. A sneak thief steals the farmer's satchel and points to Mr. Busyman as the thief. Now begins a lively chase, full of humorous incidents. Mr. Busyman misses his train and is caught by the pursuing crowd. The thief is also caught in the act of snatcbing a hand-satchel from a lady. Both are brought before the Magistrate where the mistake is cleared up.

Selig's new offering is "ROMANCE OF THE OLD MILL." Robert Harrington, a young English Lord, while hunting meets with an accident, and is nursed back to health and strength by Nora, the daughter of Donald Clark, the village miller, and at the opening of our story, Robert declares his love to Nora. But the miller has long cherished the hope of seeing his daughter the wife of a rich squire who owns the mill and most of the property in the neighborhood. Our second scene is a reproduction of an old English watermill in full operation. Squire Reed calls for his answer, and is promised Nora's hand by her father. The young girl, knowing her father's iron will, consents, but secretly decides to elope with the man of her choice. Matters are brought to a crisis by the arrival of a letter addressed to Clark from Robert's mother, Lady Harrington—"I understand my son is amusing himself by making love to your daughter. I have higher views for him. No good can come from such union," writes the aristocratic lady. The miller in a rage orders the young man from his house, "No, Father, if he goes I go with him," the daughter declares. The enraged father raises his cane to strike the disobedient girl. Robert takes her in his arms, "Stop, Sir, she is mine now. You shall not harm her." "Then take her and be gone." Nora's mother intercedes. "Stand back," the stern father replies, "she is lost to thee forever." Robert takes the young girl and leaves. We are then taken to the exterior of a Scotch Church, on the English border where Robert makes Nora his wife. The arrangements for the marriage Robert has entrusted to an old servant of his family, whom the mother has sent to the mill with instructions to bring her son back home. Barney, the servant, thinking Robert's love for the lovely miller's daughter is only a passing fancy, and knowing that Robert's mother wants him to wed a lady of his own station, cunningly contrives, as he thinks, to get his master married under that peculiar cloak for rascality (a Scotch marriage) a foolish law that has ruined the life of many a simple-minded English maiden. Barney's plan, however, goes awry; but the discovery of the legality of their union only comes to light after the rascally servant has spread the report that his master's marriage was a Scotch one. This news is brought to Nora by Robert's mother and it well nigh crazes the girl. She casts aside the jewels and finery her husband's love had lavished upon her and returns to her father's home only to overhear him curse and deride her for her baseness. A calamity has befallen the old miller. All his life he has worked amidst the grit, dust and grime of the old mill. This has weakened his eyes, and as old age creeps upon him it brings with it blindness. Nora, thinking that her shame has helped to bring this misfortune on her father, leaps in the old mill stream and determines to die, but her young husband, who has just returned from Scotland, arrives in time to rescue her. Nora's screams bring the blind father to the bank of the river. He recognizes Nora's voice and helplessly stands by, moaning. His mill hands carry him back to the door of his cottage. Robert enters with his wife who kneels at her father's feet and begs forgiveness. "Take her in your arms, Donald," pleads his old friend, Squire Reed. The report was a lie. The church was on the English side of the border. A happy tableau.

Méliès' new film, "TWO CRAZY BUGS," is a travesty on modern spiritualism. The "bugs" are the spiritualists, and they first achieve success by making a chair dance to the tune of their

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RELEASED: AUG. 24th

RIVALS FOR A WEEK

An exceedingly funny film which shows more action in this short subject than three other films together. Full of comedy and good humor.

Length, 745 Feet

THE WRONG VALISE

A farmer, a doctor and a sneak thief in a grand humorous mixup. All ends well after a great deal of fun.

Length, 320 Feet

RELEASED: AUG. 27th

The Midnight Express

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Length, 1,040 Feet

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huge grotesque bug issues, which after crawling around, is put into a box and is visible through the glass front. A white sheet then rises from the box and appears to have a human form. A female apparition soon becomes visible and the spiritualists try to grasp it but it disappears and the next time it issues, another form seems to grow from it and the manipulators again try to seize them, but with the same result. The rest of the film abounds in magic effects, embracing bugs and spooks.

An intense story is that of the new Essanay production, THE COWARD." The "Coward" in this picture is a man of fine physical proportions, who possesses a mental status far above the commoners among which Faith has cast him. We see him suffer at the hands of a brutal imposer who loses no chance to ill-treat the patient fellow with blows and all sorts of indignities. The brute knocks him down at the pay window; he throws beer in his face because he refuses to drink. After having been dragged into a barroom, he is knocked down by the bully when he declines to put on the gloves after a lively boxing match, during which the imposer has floored two or three fellows; but the last straw is broken when the "Coward" endeavors to assist a lady burdened with a large bundle. The brute strikes and humiliates him in different ways, and we find the brute with a number of his mill companions drinking from a can, when the now thoroughly enraged coward appears on the scene. He demands an apology; the imposer at once attempts another blow, and the coward promptly knocks him off a 15-foot pier into the rushing river, and coolly walks away while the brute proceeds to drown. The men call the coward back and signify that the man cannot swim, whereupon the coward plunges into the water and saves the life of his enemy.

A new Essanay comedy is entitled "OH! WHAT AN APPETITE." For some time past Mr. Spufendike had lost his appetite; couldn't eat a thing. Finally when he got as thin as a rail, luck came his way. He noticed an ad. in the morning paper of one Dr. Makem-eat, who claimed that "after taking one dose of his medicine, he would be able to eat anything." Spufendike quickly grabs his hat and runs off to the medical man. The doctor is in his office when Spufendike arrives, and after learning of his troubles, he gives him a dose of his wonderful remedy. It immediately has its effect. When Spufendike starts, he eats the goldfish in the doctor's office; eats the doctor's sign; eats a man's straw hat, and grabs everything in sight that is eatable. A lady's bat trimmed with fruit he quickly devours, and all the while he is growing exceedingly fat. Finally, seeing a watermelon wagon, he purloins one of the melons, and in doing so he bursts and goes up in smoke.

The latest Essanay offering, "LOST AND FOUND," is a new kidnapping plot. The opening scene finds a loving father and mother upon the porch of their comfortable country home, enjoying the cool of the falling evening, while their beautiful infant daughter plays with a doll and pet dog upon the lawn. Hiding behind the lattice and wall screen is the villain, awaiting his opportunity. A lady caller presents herself and is at once ushered into the house by the parents. This is the chance the kidnapper has been waiting for, and without a moment's delay, he seizes the child and rushes away. The faithful dog immediately gives chase, and through all the maze of a long drive, he follows his little mistress in the handsome cab to the very door of the Dago's den. The child is turned over to these monstrous wretches who at once destroy her identity, and for months she is subjected to the most brutal treatment, but the faithful dog never forsakes her. At last after many crimes, the Dago padrone attempts a hold-up, and after a terrific fight with the police, he is clubbed into submission, and taken away to jail. The child left thus alone struggles on—begging and starving until nearly dead from hunger. She takes the dog, her only friend, and offers him for sale, that she may get food to sustain life. The dog is purchased by a chauffeur in the employ of her father and mother, who are about to go for a drive in the auto. The dog is recognized by the parents who ask the chauffeur where he obtained him. He tells them and points the way the child has gone. A happy thought strikes the excited father; he places the dog upon the ground; then leaping into the auto, instructs the chauffeur to follow wherever the dog may lead. Now begins the most heart-touching chase that ever fell upon a motion picture canvas. On, on leaps the faithful little fellow until the very door of the den is reached. The father bursts in the door and gathers the child of his life to his heart.

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ON THE BATTLEFIELD—Two armies opposed—In battle array—Outpost halts carriage—Demands passport—Lady emerges—Corporal in doubt—Takes her to headquarters.

THE FIELD HOSPITAL.—Lady put in charge of nurse—Corporal seeks Captain—Captain finds passport correct—Attack on hospital—Soldiers rush forth—Nurse calms lady—Fighting outside.

"WAR IS HELL."—Soldiers driven back—Fire from hospital—Pandemonium reigns—Windows broken—Doors splintered—Shells crash through walls—Floor falls—Lady struck.

A PATRIOTIC MISSION.—Nurse alone—Rushes to aid—Lady apparently dead—Discovers important letter—"For the good of the cause"—Determines to assume her place—Quick change of costume—Victors enter—Nurse given escort—Leaves in carriage.

EN ROUTE SOUTH.—Beyond Battle Zone—Guard leaves—Carriage hastens on.

IN THE MEANTIME.—At field hospital—Victors find unconscious lady—She revives—Between life and death—In care of colored "Mammy"—Slow recovery.

THE SOUTHERN HOME.—Disguised Nurse reaches destination—Met by mother and son—Son is Captain—Cordial welcome—Shows letter—Unsuspected.

"ALL'S FAIR IN LOVE AND WAR."—Captain smitten—Lays siege to nurse's heart—Presses suit—Nurse hesitates—Courier arrives—Consultation—Nurse learns important news.

THE MYSTERIOUS LADY.—Veiled lady arrives—Mother receives her—Nurse denounced—Proofs shown—Mother thinks insane—Lady shown out.

"AS FROM THE DEAD."—Nurse, happy, enters library—Receives important papers—Makes fearful discovery—Lady abruptly enters—Confronts nurse—Demands retribution—Nurse offers all—"Spare my Love"—Lady unrelenting—Nurse defies her—She calls her Lover—Waits decision Love's victory—Lady departs—Captain escorts.

THE END JUSTIFIES THE MEANS.—Captain returns—Sees shadow on door—Suspicions awakened—"Twixt Love and Duty"—Demand explanations—A harsh measure—The unexpected—A confession—Woman to woman—Happy reconciliation—Love triumphs.

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SATURDAY, AUGUST 29th

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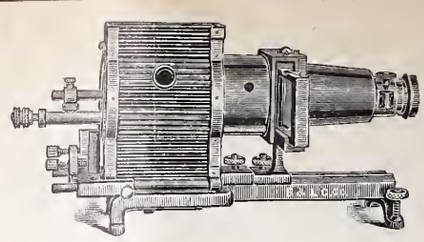

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 34. SEPTEMBER 5, 1908. WHOLE No. 124

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

ADVERTISING RATES

(Subject to discount on time contracts.)

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

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FILMS AND THE DRAMA.

We take much pleasure in referring our readers to a statement by Mr. David Belasco, the famous playwright and theatrical manager, in this issue of the Views and Films Index. It is devoted to the subject of moving pictures, and coming from the pen of such a gifted and pleasing writer, the article cannot fail to please our readers, especially those interested in the moving picture business.

We might say that as Mr. Belasco is in the foremost rank of producers of high-class drama in this country, the sentiments expressed by him in the article published in this number will be looked upon by those vitally interested in the moving picture business as of the most importance.

Mr. Belasco is most frank in all his views as expressed in this article. He gives due credit to the pictures, admits their popularity, acknowledges the probability and possibility of their growth, concedes the realism in conception and projection, admits the effect of their projection, and yet is truly loyal to the art to which he has devoted so many years. It is quite natural, therefore, that what he says about the pictures must be interesting to those whose interest in them is more of a passing character.

Much thought is given in the treatise to the personality of the characters reproduced by the moving pictures. In his characteristic vein the writer says that Sarah Bernhardt would be of no more value in the moving picture than a person looking like her. In other words, the personality of the famous tragedienne would count for nothing in the moving picture because the great power exercised by the vocal interpretation of the part would be absent, and despite the perfection claimed for the phonographic improvements of the day that power could not be supplied in the absence of the original. The same reference is made to efforts to reproduce "The Girl of the Golden West," in which Miss Blanche Bates made such a wonderful hit under Mr. Belasco's management.

All this must be conceded. And it can be still further conceded that should Sarah Bernhardt or Blanche Bates get behind the curtain and add their interpretation to the respective parts they could hardly add to the effectiveness of the productions on the screen, for the reason that, although the originals should be known to be participants in the production the audiences would not be affected as they would if the stars were to appear before the screen. It therefore follows that Mr. Belasco's theory as to personality is perfectly proper. The only difference is the price involved between the original production and the reproduction. The majority of the people are unable to pay the prices asked to see such productions as Mr. Belasco speaks of. The great majority can afford to pay the prices asked for the reproductions, and as they see the plays and see all the wonderful physical interpretations of the parts, they are content with vocal interpretations, even if they be crude, because they know they are getting at least the gist of the play, and at a cost from one-tenth to one-twentieth of the prices asked for the original productions. To an extent the people are satisfied if given the idea.

For some time past it has been predicted that moving pictures would surmount or supplant original productions of high-class drama. Mr. Belasco refutes this idea with some spirit and in accordance with our ideas as already expressed we concur in his views. We will admit that such an event is beyond possibility. In an original production the star carries a personality as a rule that leaves the audience unconscious of many tedious waits. The star of a moving picture production does not carry that personality. The lapse of action in a picture engenders monotony. For this reason it is necessary to cut out many parts of a popular play. Action is the keynote of the pictures. Personality, to an extent, is insignificant. For instance, "Hamlet" would make a sorrowful moving picture subject if dependent upon the scene in which all the great actors seem to have made their greatest hit. A soliloquy is as much adaptable to moving pictures as a blind man would be in a chase after a burglar. No matter how strong the address or how effectively it might be delivered by mechanical or human voice, the real effect would be lost, or marred, by the sameness of the character and surroundings on the screen.

In view of the many predictions by some people that another season will find the popularity of moving pictures on the wane, it is interesting to note that Mr. Belasco says that, with or without improvements, moving pictures will not become permanently popular, but he believes they will continue as a novelty for several seasons. This, interpreted from theatrical phrase, means the pictures are good for a number of years.

In the article referred to it is also claimed that, while the pictures will not supplant high-class dramas, they will eventually cause cheap melodrama to go into decline. Having done this and reached the fortifications of the higher class of drama, the pictures will then gradually pass into decline, like variety, minstrelsy, etc. However true this may be, it can be stated with a basis of facts that the pictures have outlived more supposed stages of decline than any other form of theatrical amusement. For years they were used as "house cleaners"—at the end or during intermissions of programmes—and as far back as five years ago managers were declaring that the pictures were being used as "fillers-in," "emergencies," etc., and the audiences would not stand for them more than a season or two more. At that time, and for a few years later, Mr. Belasco's artistic temperament would not permit him to give moving pictures even a thought. Now that he has seen fit to comment upon them as bearing upon theatrical productions and their prospects, the pictures are certainly justified in feeling honored by the attention.

THE OUTLOOK.

The moving picture business presents an exceedingly encouraging aspect to-day. Everything points to a most successful era after the close of the summer season. Several renters already report marked improvement and bright prospects. The summer season has not been what many wished, but in view of all the circumstances it has been comparatively good. The hot weather furnishes a difficult proposition for the city and town exhibitors who rely upon indoor exhibitions to contend with. As a seasonable consequence such places have had a dull season. This, however, has not been wholly due to seasonable conditions. Internal disturbances have had more to do with it than anything else, and had it not been for these business would have been much better this summer, as compared with former years. We think the approaching season will show an improvement in the line and a general increase in business over similar preceding seasons.

OUR CIRCULAR HISTORY.

Frequently the trade awakens of a fine morning to find that it has been vigorously circularized by a renter or manufacturer, bidding for attention to his products. If it is not the manufacturer's weekly bulletin of goods, then it is a renter's folder ingeniously set and snappily worded telling of "the only service that really serves." If it is neither of these, it is a specialist in machinery or any of the other accessories that may be necessary for the nickelodeon owner—opera chairs, carbons, current savers, reels, rewinders, etc., etc.

And all of this only lately. Looking back (about three years), we find that besides the show paper, Edison, Vitagraph, Pathé and Méliès were publishing descriptions of their films in catalogue form, which have received a comparatively insignificant circulation and were issued only at intervals of months. Then the VIEWS AND FILMS INDEX appeared, and its circulation opened the manufacturer's stock room to the thousands of exhibitors; every week films were viewed and their descriptions published for the convenience of the showmen. *That was the beginning.* Some time after film makers conceived the idea of advertising their goods by circulars and gradually every showman learned their value. As time wore on, and competition waxed closer, the showmen became feverish in their anxiety to obtain these descriptions, and to-day hundreds of exhibitors would separate themselves from a goodly chunk of coin of the realm if they could but get their INDEX only a few hours earlier than the other fellow! Naturally, men in other lines of the trade began to take up the circular idea, and now there are dozens of renters who, besides their publication advertising, flood the trade at regular intervals with folders, post cards, booklets, blotters and calendars.

And this, too, is PROGRESS!

PICTURE CRAFT.

David Belasco discusses the Picture Theatre.

Four thousand people packed the space in front of Borough Hall, Brooklyn, the while they gazed at a baseball bulletin board. The police moved here and there clearing the car tracks. Up came a boy. He didn't look much like a boy—because he was an actor. Behind him toddled an old woman, and behind her came a stage manager, a camera man and a helper. Scarcely had the old woman established herself on the curbstone before a trolley car came clanging down the avenue. The boy spat professionally on his hands. The old lady gathered herself together. The car was thirty feet away and bowling along in lively fashion.

"Now, go!" yelled the stage manager.

Out onto the tracks she went. It was a business of seconds and split seconds. Subtly somewhere a camera began clicking off its little stamp pictures, the photographer turning away at a crank like a housewife grinding coffee.

"Now, you!" was the second command.

This time the boy leaped out. The car came jarring to a standstill. The motorman jumped down to the rescue.

"Keep back!" The stage manager again. "Let the boy save her."

Then the crowd took its eyes off the baseball results long enough to stare at the picture of a young man carrying an old woman in his arms to safety out from under the very wheels of the terrible trolley car. "Who got hit? Was the old lady hurt? What is it? An accident?" No; it was the American Vitagraph Company's crew of five-dollar-a-day actors, bound on their day's work of telling in pictures the heroic "Life of a New York Lad"—six hundred feet of it, and twenty pictures to the foot, says Harris Merton Lyon, in the current Broadway Magazine.

Sometimes it isn't a noble lad, but a clever thief escaping from Sing Sing—"Sing Sing" being a set of canvas scenery down in a peaceful Long Island studio; or it is a band of actor-desperadoes holding up a chartered train—this, at least, is real—and robbing actor-passengers of much actor-money and actor-jewels. Sometimes it is a company of clowns, all rolling themselves into one and then disintegrating again—a mere trick of film patching; or a man sliding up a rope—by simply reversing the run of the film; and sometimes it is the Russo-Japanese War, actually taken upon the spot by a Russian war photographer, or a whaling expedition ending with the capture of a big whale—and that, you may count upon it, is the real thing, with the camera operator making pictures against time from the uncertain perch of a deck rail.

The celluloid drama, or one hour of films with a man and woman spouting dialogue to match, is the newest thing in theatricals. It grew out of the old stationary vaudeville pictures and was five years in growing. It has its trust, or Klaw and Erlanger, of play producers; it has its independents, or Belascos; it has its renters, or booking agents; and it has its local managers—or the John Does of your town who have rented the empty shops, painted the fronts thereof a shiny white, installed stereopticons, seats and muslin curtains, and are charging you five and ten cents a head for the privilege of seeing "Jesse James, the Cowboy," cinematograph his way through his adventurous career and of hearing Rosette, the Red Patti, gargle "When the Bees are in the Hive and the Autumn Days are Over and the Frost is on the Pumpkin and the Fodder's in the Shock, Sweet Clytemnestra" to the accompaniment of sundry hand-colored slides illustrative of the most dramatic scenes in the song.

The next week your nickelodeon man has an entirely new set to offer you, and "Jesse James" is delighting another audience hundreds of miles away; for your local manager never buys a film. He rents it from a middleman. You see, the celluloid drama costs something like twelve cents a foot to buy and is anywhere from three hundred to eight hundred feet long. Some day whole plays from Shakespeare will be given in this fashion, and these films are apt to be two miles long. Just at present the graph-and-scope drama confines its length to two city blocks and the dramatist—who, by the way, is a brand-new product of brand-new conditions and therefore belongs in the club of queer trades along with the beer listener, the hop peeper and the sugar feeler—confines his talents to the breathless time limit of the crank turner at the machine. He actually writes plays, however, and here is a sample of his manuscript:

"A girl is overinclined to flirt. Her father objects; but to no avail. During his absence she entertains three young men. As each in turn is announced his predecessor is hidden. Father returns unexpectedly. A general mix up takes place. The police are called. All hands taken to the station house. The 'callers' are sent to jail. Girl flirts with the judge and goes out to dine with him. Father faints.—Length, 395 feet."

Edmond Rostand says of playwriting for the biograph: "It must have rapidity, conciseness and no unnecessary detail. The hero of the pantomime must always be kept in the foreground so that the audience will not become confused."

Rostand and a number of his confreres, well-known French dramatists, have announced that they will write "plays" for the moving picture machine; and Bernhardt, Duse, and others intend to act the roles. Paris, always interested in popularizing science and mechanics, has taken up this newest celluloid toy in live earnest. The Parisians have hitched a phonograph to the cinematograph and are reproducing simultaneously (or very nearly so) the sound of the actor's voice and the movements of the actor's body, and people pay as high as ten francs and sit for two hours to view these novel effects of the "Cinema," as it is called. In the United States the best we have done is to set a talking machine back of the screen and let it play "The Merry Widow" waltz while Sonia and Prince Danilo gravely contort across the muslin.

More and more appliances and improvements, however, will be added from time to time until the moving picture show will become perfect of its kind, for the most ingenious mechanical minds in the world are steadily working at the problem and producing amazing results in the way of picture entertainment for the masses.

And the masses, too, are taking to the eye-racking entertainment. Every little town that has never been able to afford and maintain an opera house, now boasts one or two "Bijou Dreams;" between four hundred and five hundred such are found making money on Manhattan Island; the cheaper melodramas—the "ten-twent'-thirt'" repertoire companies—have steadily lost patronage out through the country. It costs scarcely anything to operate a moving picture "emporium" in comparison to the cost of scene shifters, actors, road expenses, etc., and the consequent price at the box office is much less.

The moving picture craze is a big one, big enough to interest millions of dollars of capital on both sides of the water. What will become of it? Is it a menace to the high-class theatre?

I asked David Belasco, master himself of the mechanics of the stage. But he is also master of a greater thing—color. Color—the color of humanity—and the magic effect which color has upon the human being. And it was this he spoke of at once:

"Unlike the novelist, the playwright deals with twofold conditions which confront him in his work. It is not sufficient that he imagines his characters and consigns them to the silent pages of a book; they must become living factors, interpreted by beings like ourselves. It is this element of personality in every play that attracts people to the theatre—the interest we have in our kind, their moods, their passions, and their doings, portrayed with all the essential and indispensable attributes of individuality, personal magnetism, or whatever you choose to call the separate and intangible characteristics by which human beings are distinguished one from the other. Always 'the proper study of mankind is man.'"

"Can some clever scientist, by synchronizing the action of the phonograph and the biograph, achieve this?" I asked.

"I think not," he said with a smile. "I do not believe that 'The Girl of the Golden West' could be adequately done by a stereopticon and hard-rubber record."

Then he continued:

"It is an old device for a lecturer to aid the imagination in grasping the incidents he relates by illustrating them on a screen, but it does not take the place of a play in which the same incidents are portrayed by actors.

"Scientific co-operation between means of reproducing the human voice and human action, in the form of mechanical drama, of course lacks the power of magnetizing an audience, which is the secret of the charm of a play. In its most advanced state of mechanical perfection, the biograph drama can appeal only to the senses of sight and hearing. To a small extent only can it incite the imagination, and it can never take the place of actors on the stage. The audience would always be conscious that it was witnessing a mechanically produced illusion, and there would be wholly wanting that indescribable bond of sympathy which exists between the actor and his audience—the co-operation of active and receptive minds on this side and the other side of the footlights. The first requisite of good acting is its power to make us believe that what we see is true. By this token actors stand and fall. The illusion often depends on little knacks of which the actor only is conscious, and is produced by momentary and fleeting influences.

"I can conceive how a good acting play might be interestingly depicted on a screen without the accompaniment of spoken words at all. It would be a severe test, and few plays would survive it; but it would be one not altogether unfair. The human equation, however, would be absent and the experiment serve no satisfactory purpose.

"The dialogue to accompany the biograph might be spoken by actors behind the screen. But mechanical difficulties are in the way. The fast-moving biograph would probably compel the hero to declare his love to the heroine on quick-lunch principles. There is sometimes more eloquence in a well-timed pause and a moment of inaction than in pages of written speech and a superabundance of gestures."

For one thing a Bernhardt would be of no more value in a moving picture than some one who merely looked like Bernhardt—and it is difficult to see why there should be any value attached to that.

If the psychology of the thing is investigated, it becomes interesting. All life, as we know it, is a matter of three dimensions—length, breadth and thickness; cinematograph life, like Plato's prisoners' shadows on the cave wall, is a matter of two dimensions—length and breadth—and always the third dimension is conscious of this lack in the second dimension; always when you look at a picture on a screen you will be conscious of its lack of living quality.

And this the celluloid drama will never be able to surmount. You will always have a subconscious knowledge that it is mere photography after all.

Returning to Mr. Belasco—"Will this sort of thing evolve into anything permanent?" I asked.

"I think not," was his reply. "Beyond doubt, the screen is something new in theatricals, and as a novelty it will be popular for several seasons. Then it will pass into decline, the same as negro minstrelsy, the musical cocktail and cheap melodrama. It will begin by crowding out cheaper kinds of vaudeville and killing 'The Queen of the Wharf Rats,' 'The Mystery of the Morgue,' 'Drugged on her Wedding Day, 'The Human Link,' 'The Barkeeper's Revenge,' and the whole school of grewsome melodrama, long popular. Already the Union Square Theatre, the Twenty-third Street Theatre and other vaudeville places in New York have introduced it. Others will rapidly follow. It will be popular, but it will never supplant the better class of drama."

A FLYER.

F. J. Marion, of the Kalem Co., took a flying trip to the Windy City last week, staying there only one day, Tuesday. In his hurried visits, however, he was able to discern an undoubtedly hopeful feeling in business circles. Everything seemed to be picking up and encouragement was written everywhere.

WHEELER RETURNS.

De Witt C. Wheeler, the widely known maker of song slides, has just returned from his first vacation in ten years. According to him, one day per year is the proper ratio, for he spent just ten days far up in the Catskills. He looks well, but the visitor found him at his best, for he was viewing a set of his newest slide production, entitled "O'Brien." His good spirits are certainly justified, for "O'Brien" (as illustrated) is a man to be proud of.

FRED BECK HUSTLING.

One of the most cheerful men in the New York trade to-day is Fred Beck, sole owner of the Electrograph Company, as is known, this concern plunged heavily into debt under the old regime, but to-day Mr. Beck is found daily behind his desk in the new quarters, a happy, smiling individual, who has satisfied almost everybody and is slowly but surely getting the machinery of the business into motion once more.

"Like all well regulated machines," he says, "the mechanism needs toning and oiling at the start. This has already been accomplished, and each and every department of my concern is now in full running order and will be able to accommodate any large number of orders that may be forthcoming."

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Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply Co., 717 Superior Ave., N. E. Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Exchange Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., 138 West 11th St., Fort Worth, Texas.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Mo.
Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.
Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.
Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Service, 158 N. Main St., Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
American Vitagraph Co., 116 Nassau St., New York City, N. Y.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Service, Solar Bldg., Watertown, N. Y.

that concern on October first, having bought out the Empire Slide Company, of 131 West 41st street, New York. This concern was controlled by a big music publisher, but the new owner will conduct it absolutely independent.

Mr. Nickolais makes his bow to the trade as a finished slide maker in every sense of the word. In the Wheeler laboratory he acquired a taste and experience that make him fit to turn out an excellent product. He leaves Mr. Wheeler with absolutely nothing to mar his relations with the old house.

MARION'S WHIRL-O-SCOPE.

F. J. Marion, of the Kalem Co., is now ready to place on the market the very latest (and simplest) in moving pictures. An INDEX reporter was the first to see the "Whirl-o-scope," and its revelations as regards moving picture illusion should be most important to moving picture experimenters. The device consists of pictures drawn on three concave planes which are fastened in their centres with a flange which holds them in triangular form. When an air current revolves the device so that the pictures appear before the eye in rapid succession the illusion of continuous motion is complete. For instance, one sample shows a man going through the motion of striking another. The first position shows the arm drawn in, the second shows the blow halfway and in the third the object is struck. Now, when this revolves rapidly not only is the direct action complete with just these three pictures, but the arm actually seems to be drawn back to first position after the blow is struck.

"My whirl-o-scope," said Mr. Marion, 'is a system of producing moving pictures by a continuous motion applied to three concave planes. The original moving picture idea depends upon an intermittent motion of a series of pictures representing a continuous phase of action based on the theory that the human eye cannot distinguish between pictures moving faster than six per second. All pictures to-day are taken at a rate of about 15 per second and, to make the illusion more perfect, are projected at the same rate. The whirl-o-scope proves that intermittent motion is not necessary or is not the prime factor in the production of the illusion, for no matter how slowly the pictures on the concave planes of the whirl-o-scope pass before the eye the illusion of motion is maintained.

"My attorneys sustain my claim of originality in the discovery of this principle," continued Mr. Marion. "It came to me in this way: I had noticed the whirling sign that is designed to present the same announcement or to cause a design on its three separate planes to seem to stand still while in motion. This caused me to wonder if, should I place upon the three concave planes three phases of an action, I might get the completed action when the sign was set in motion. I mentioned the matter to some friends familiar with the subject and got a laugh. Then I had the idea worked out as I thought it should be and the thing was done.

"The thing looked so good to me that I decided to get it patented if possible and accordingly submitted it to my attorneys, Messrs. Kerr, Page & Cooper, who are probably the best posted on the subject of moving pictures, especially that phase of it involving the mutoscope idea which is the nearest to my device. At first they were inclined to believe that there was nothing to the whirl-o-scope, but when they got well into the subject their opinions changed and they finally told me that, so far as they could discover from the records of the patent office, I had an entirely original idea and was entitled to a basic patent. I at once made application for a patent and have my attorneys' assurance that it will be issued by the first of the year.

"There is a demand for a device that will give the moving picture effect and that can be sold at a nominal price," said Mr. Marion. "For some time back we have been approached by toy dealers on this subject and have made a series of experiments with small film with a view to producing something along the usual lines that could be sold as a toy. The result has been proof to us that the regular M. P. film cannot be so adapted. The necessary machine would be too complicated and would retain an element of danger precluding its operation by children. But the whirl-o-scope, to my mind, solves the problem. As a toy it has infinite possibilities. There is no limit to the diversity of pictures. Any action that can be divided into three phases that will give the illusion of motion when turning rapidly before the eye, can be utilized. For example: a mother spanking her child; picture the arm and hand in three positions and turn the whirl-o-scope and the illusion of the action is obtained. In the same way we obtain the effect of a driver beating his mule and the mule kicking the driver—two actions obtained in one picture.

"For campaign purposes we can show Bryan pitching hay; Taft playing golf, Roosevelt killing a bear. The field for comics is illimitable. We can also show the knockout blow of a prize fight or boys playing leapfrog.

"Registration is not essential as in the moving picture produced by the continuous film; neither need the action be in the same direction as the device is turned. The same effect is produced by a reverse motion. Vertical motion, as in children on a see-saw, can also be shown.

"The device also offers itself for use by advertisers who can utilize it in different forms, either as permanent signs or as throw-aways. The cost of making the latter is nominal when taken in large quantities. Designs may be lithographed in the flat and cut to fit any sized package.

"The whirl-o-scope is operated by sticking it on a wire spindle and placing it where a breeze will strike it. A breath of air will cause it to revolve and produce the effect of the moving picture. The spindle can be clamped on the front of a baby carriage, a bicycle or any moving vehicle; it can be fitted with a spool and string like a top and made to revolve. This form should make it popular with street men; it would readily sell for ten cents and yield a good profit. Special designs could be readily made for country fairs and conventions of every sort where street men work. When we get to manufacturing special attention will be given to this particular outlet.

"While we have had many offers from makers of novelties to make this device on royalty," said Mr. Marion, "I have decided that we can handle that end of it ourselves to better advantage, and Mr. Long will be associated with me in the enterprise and we will put the wheels in motion at once."

DODGING THE FILM.

Wilbur Wright, the internationally famous expert on flying machines, is having his troubles with the cinematograph man, according to the following from Paris, near where he is making his trials:

"Mr. Wright has relented a little in his dealings with photographers, and after his flight, he allowed himself to be photographed standing beside his machine. But already the Paris morning newspapers had published photographs of him and his machine, both in flight and at rest on the ground, and last night a music hall was able to give the first cinematographic reproduction of a flight by his machine. The story of how the photographs and the cinematographic films were taken will give some idea of how the special correspondents at Le Mans have been treated, and the spirit with which they considered their duty.

"On Monday the photographers were annoyed that they were not allowed to take photographs as had been promised. Nevertheless, they took no snapshots. Some of the amateur visitors, however, did not stand upon ceremony, and very soon some snapshot proofs were circulated in the grandstand of the race course. The press photographers, on discovering this, decided to renounce their position as guests and to execute their duty as well as they could. Very soon, therefore, one could see photographers crouching in the long grass, hiding here and there behind the trees round the other side of the race course. The tactics seemed more innocent than dangerous until an apparently foolhardy photographer sprinted up towards Mr. Wright's shed, stood still a minute, took three snapshots and dashed away.

"Mr. Wright and his assistant pursued, and all the grand stand looked on at the fox and goose chase. Of course the photographer was overtaken, for Mr. Wright is not a man to begin an adventure which he cannot carry out, but in the meantime the other photographers had had a clear field and had taken innumerable snapshots of the machine. The cinematograph operator was with them, and he was one of the last to remove his apparatus when Mr. Wright came up, having discovered the trick. The apparatus was too cumbersome to be taken away in a hurry and so Mr. Wright overtook this man also. There was some expostulation and a few minutes' pause. Then the operator was seen tearing some cinematograph films, and Mr. Wright looked satisfied. Two minutes later, however, when the cinematograph operator got into a motor car, he gave out his secret. The destroyed films had not been exposed; the exposed films remained. Thus it was that a music hall audience in Paris was able to see a cinematograph reproduction of some of the scenes on the now famous Hunaudieres race course."

CELLIT FACTS.

A German chemist has lately perfected a process which brings into competition with celluloid a new composition possessing similar plastic and elastic properties, but free from the easy and somewhat dangerous combustibility common to celluloid articles. The new material is called "cellit."

A few years ago the chemist obtained a cellulose acetate or acetyl-cellulose by the action of acetic acid on cotton and other forms of cellulose which possessed a high degree of compactness and toughness, for which there was no specific technical application. Now he has succeeded in producing another form of cellulose acetate, named cellit, which is endowed with distinctly valuable properties.

It is easy soluble in such solvents as alcohol or acetic ether, which do not seriously affect the health of workmen; and, what is more important, it combines with camphor exactly as does gun cotton, yielding a plastic masses quite similar to ordinary celluloid. Camphor can be replaced by other organic substances, and the resultant products range from hard and tough to soft, leather-like, even rubber-like compositions. All of these varied forms of cellit are perfectly transparent, totally unaffected by water, free from brittleness and, above all, not readily combustible. Some varieties do not burn at all. Others burn in a flame but combustion ceases when the flame is removed.

The different properties of cellit are

Ready September 4th Length, 800 Feet.

An Indian Film—Fully equal to "The Red Man's Way."

KALEM COMPANY, Inc.

131 West 24th Street New York City

characteristic of glass, gelatin, celluloid, leather and rubber, and it is capable of replacing each of these materials for divers purposes. Probably new technical applications will soon arise, as we have lacked hitherto a substance at once transparent as glass and pliable as a woven fabric.

It would seem to lend itself admirably for decorative effects, as it can be molded like crystal or receive the delicate imprints of the finest designs. The sheets of cellit are prepared in all degrees of hardness for the purpose of receiving impressions. The results sometimes resemble enamel, again fine leather or entirely novel effects are evolved. Especially interesting are the specimens of patent leather and of linoleum coated with cellit. The designs of the linoleum are not printed on the surface of the tissue, but are part of the transparent cellit coating with greatly enhanced effect.

Cellit insulation for electric wires combine the advantages over the present materials for cheapness and more attractive appearance, while occupying less space.

A distinct field exists for cellit in preparing waterproof, air-tight containers for perfumery, bonbons, etc.; in meeting many needs of the bookbinder and of the surgeon; in the manufacture of toys, fans and various articles of domestic use where resistance to water and pliability are the chief requirements.

To what extent cellit can replace celluloid is not yet definitely ascertained. Certain technical difficulties have recently been overcome in blowing articles of the new substance. Such hollow objects as balls, dolls' heads and the like are now as easily prepared as from celluloid.

The latest application is among the most important. It is the use of cellit films for the cinematograph. Its manifest superiority over celluloid for this purpose results from noncombustibility.

A cellit film exposed for ten minutes to the concentrated light of an arc lamp does not exhibit the slightest alteration. A celluloid film, under the same conditions, bursts into flame after the lapse of only three seconds. The cinematograph has now entered so extensively into the category of popular entertainments that a film material will be most welcome which will obviate the serious danger thus far attendant upon the employment of the current mechanism and already productive of several tragic catastrophes.

Ready September 4th Length, 800 Feet.

An Indian Film—Fully equal to "The Red Man's Way."

KALEM COMPANY, Inc.

131 West 24th Street New York City

WIRELESS PHOTOGRAPHY.

Electricity in the Future.

Recently the amazing art of wireless transmission of photographs has been developed beyond the play-toy stage. When this invention is perfected we shall have a new series of daily miracles. Here, for instance, is a peep into the full moon of the wireless age:

The first officer of the steamship Brevoort hurries to the captain's quarters.

"Captain," he says, "our wireless operator has picked up a general alarm sent out by the New York police for George W. Clarington, president of the Greater City Bank, who has stolen a million and fled."

The captain reads the description and replies sarcastically:

"Excepting the white hair and mustache, we've about twenty men aboard that fit the description. He's probably dyed his hair and shaved off his mustache. We certainly can't help the police unless they send a photograph."

Presently the officer is back with a photograph. The captain glances at it and jumps to his feet.

"Why, it's the old chap who's been sticking to his stateroom and pretending he's an invalid missionary returning to Africa. No one could mistake the expression about the eyes and the way he holds his head. Send back word to New York."

To make this an everyday occurrence it is only necessary to suppose the extension of the wireless telegraph from the hundreds of vessels now equipped with it, to everything in the moving field. Then, no matter what direction the fugitive had taken he could just as easily have been caught, because the alarm that was flashed out by the police was received wherever there is a wireless station.

Once the identification is made the arrest is simple. In the case instanced, our government merely telegraphed a wireless warrant to the nearest cruiser, which set its course to intercept the vessel carrying the thief. Requisition formalities are unnecessary because he is an American citizen arrested on the high seas. Before the American public has learned of the embezzlement and a financial panic can be precipitated, the man is on his way back to restitution and punishment.

The sending of photographs to moving vessels, trains and elsewhere will be brought about by the application to wireless transmission of the two methods now in use on wire circuits. That of Professor Korn, of Munich, utilizes the fact that selenium, in proportion to the amount of light that falls upon it, conducts a greater or less amount of electricity. Thus the varying intensities of light and shade in a negative image are sent to the other end of the line, where they are made to impress themselves on an ordinary photographic film to be developed in the usual way.

Latest Productions of All Film Makers.

PATHÉ.

Samson and Delilah	1,082 ft.
The Gambler's Fate	951 ft.
Olympic Games	852 ft.
The Marathon Race	524 ft.
A Dozen of Fresh Eggs	492 ft.
Mr. Fuzz	951 ft.
Head-Dresses Worn in Brittany	377 ft.
The Hapless Hubby	541 ft.
A Daughter's Honesty	492 ft.
A Good Dinner Badly Digested	410 ft.
Mrs. Toney's Suitors	410 ft.
The Two Models	524 ft.
A Country Lad	606 ft.
Troublesome Carbuncle	311 ft.
The Blue Bird	984 ft.
Manual of a Perfect Gentleman	360 ft.
A Kindness Never Goes Unrewarded	475 ft.
The Miller, His Son and the Ass	426 ft.
Jim Is Fond of Garlic	426 ft.
Brothers in Arms	770 ft.
A Trip Through Russia	262 ft.
Freedom For All	393 ft.
A Woman's Jealousy	475 ft.
Dieppe Circuit, 1908	918 ft.
Views of New York	738 ft.
The Sailor's Dog	246 ft.
Prospective Heirs	541 ft.
The Powerful Tenor	360 ft.
Lady-Killer Foiled	639 ft.
Army Dogs	246 ft.
A Kindhearted Policeman	442 ft.
The Dog and the Pipe	426 ft.
Miss Hold's Puppets	524 ft.
The Knowing Birds	328 ft.
Jewel of a Servant	492 ft.
The Curse of Drink	475 ft.
A Wonderful Fluid	492 ft.
The Inconvenience of Taking Moving Pictures	442 ft.
An Improvised Statue	442 ft.
The Masque Ball	574 ft.
The Boundary	688 ft.
Susceptible Youth	360 ft.
The Vacuum Cleaner	393 ft.
The Secret of the Iron Mask	590 ft.
Picturesque Naples	377 ft.

EDISON.

Heard Over the 'Phone	575 ft.
A Comedy in Black and White, 225	ft.
Romance of a War Nurse	1,000 ft.
When Ruben Comes to Town	800 ft.
Life's a Game of Cards	960 ft.
Tale the Searchlight Told	995 ft.
A Dumb Hero	900 ft.
The Face on the Barroom Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1,025 ft.
The Boston Tea Party	850 ft.

LUBIN.

Fascinating Fluffy Dimples	800 ft.
The Pawnbroker	835 ft.
Rivals for a Week	745 ft.
The Wrong Valise	320 ft.
The Midnight Express	1,040 ft
The King's Diamond	1,085 ft.
The Crushed Tragedian	
Wanted—An Artist's Model	
The Sensational Sheath Gown	600 ft.
A Policeman For an Hour	300 ft.
The Bogus Lord	830 ft.
The White Chief	810 ft.
The Woman Who Gambles	815 ft.

VITAGRAPH.

Western Courtship	563 ft.
The Clown's Christmas Eve	388 ft.
The Dumb Witness	550 ft.
In the Days of the Pilgrims	363 ft.
The Discoverers	960 ft.
The Lonely Gentleman	502 ft.
How Simpkins Discovered the North Pole	437 ft.
Just Plain Folks	575 ft.
The Merry Widower	352 ft.
Salome	710 ft.
Biscuits Like Mother Used to Make	275 ft.
A Kindhearted Bootblack	400 ft.
The Gypsy's Revenge	429 ft.
Buried Alive	465 ft.
The Poisoned Bouquet	476 ft.
The Little Detective	438 ft.
The Water Sprite	518 ft.
The Promise	318 ft.
An Indian's Honor	664 ft.

KALEM CO.

The Frontiersman's Bride	800 ft.
Robin Hood	810 ft.
The Padrone	845 ft.
The Walls of Sing Sing	700 ft.
A Gypsy Girl's Love	770 ft.
The New Hired Girl	690 ft.
The Darktown Fire Brigade	160 ft.

SELIG POLYSCOPE CO.

The Power of Labor	950 ft.
Romance of the Old Well	790 ft.
A Pair of Kids	210 ft.
The Village Gossip	990 ft.
The Lion's Bride	810 ft.
The Cowboy's Baby	990 ft.
The Road to Ruin	975 ft.
The Tale of Two Cities	1,000 ft.
Spirit of '76	750 ft.
Bobby White in Wonderland	740 ft.
Weary Waggle's Busy Day	220 ft.
An Indian's Gratitude	990 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	**525 ft.**
The Man and His Bottle	**350 ft.**
The Boarder Got the Haddock	**310 ft.**
Tricky Twins	**265 ft.**
Painless Extraction	**225 ft.**

ESSANAY CO.

Never Again	300 ft.
Romance of a Taxicab	700 ft.
Lost and Found	——
The Coward	300 ft.
Oh! What an Appetite	——
Lost and Found	700 ft.
The Baseball Fan	500 ft.
A Disastrous Flirtation	500 ft.
A Gilded Fool	950 ft.
The Escape of the Ape	450 ft.

MÉLIES.

The Crazy Bugs	500 ft.
The Forester's Remedy	578 ft.
The Mischances of a Photographer	205 ft.
The Indian Sorcerer	330 ft.
The Woes of Roller Skaters	453 ft.
The Magic of the Catchy Song	370 ft.
The Mystery of the Garrison	645 ft.
His First Job	320 ft.

The corrugated appearance of the resultant print, causing indistinctness, especially in landscapes and pictures with fine detail, is overcome by the apparatus of Mr. Edouard Belin, of Paris. A thick carbon print is made of the picture to be sent and by means of a rotating cylinder the fine sapphire point of a stylus is made to pass over the entire surface of the print in spiral lines only 1-150 of an inch apart. The differences of level on the surface of the carbon print—almost imperceptible to the touch—are sufficient to impart movements to the lever carrying the stylus, and these movements are transmitted to the receiving station, where they are made to control a point of light and cause it to play, as in the Korn system, upon a sensitive film subsequently developed.

Another wireless wonder is the Gray Telautograph, which can shoot a written manuscript through the wireless air. Picture the melodramatic possibilities that will come to the playwright when this invention is in common use.

Scene—the office of the warden at Sing Sing. The time—an hour before the moment set for the execution of an innocent prisoner. The anguished mother and heartbroken sweetheart are pleading with the warden to postpone the execution because the governor has promised them a reprieve. But, weighed with responsibilities, the governor has gone off, forgetting to sign the order. The warden, a confederate of the villain, is obdurate.

"The law requires a written, signed stay of execution," he declares, "and unless I get it the prisoner goes to the chair on time."

All hope seems lost. But wait! The heroine hurries to a public wireless station, calls the governor on a wireless telephone at his camp in the Canadian wilderness, and in five minutes is unfolding the details of their predicament. We do not hear his answer, but her smile is reassuring. Quickly she steps to a box-like arrangement. There is a buzz, a clicking sound, and immediately writing begins to appear on a roll of paper. It is done in a minute. She tears off the piece of paper and hastens back just in time to halt the march to the electric chair and thrusts the paper into the warden's hand. It is a stay of execution written and signed by the governor!

If you do not wish to travel in the wireless age, you may stay at home and see the world. There will be a service of wireless moving pictures. To see how convenient this will be, let us take a third peep into the future.

Robert Sloss, the writer, gives another look ahead in the Broadway Magazine, as follows:

Straggling along the only street of an Arctic village come men singly and in groups. They are miners lured by gold hunger to a "strike" in Northern Alaska, and for months they must face inaction till summer lays bare the earth to their picks. It is something momentous which draws these shivering mortals from their snug huts and focuses their interest before the main building. They are going to witness a prize fight to decide the championship of the world, and a mighty battle is promised to cheer them in their solitude.

The fight, however, is not going to take place there; in fact, no one save the principals and promoters know where it is to be "pulled off." Secrecy is necessary because all this time no civilized government permits pugilism.

The miners have thrown their "dust" and nuggets and made their way past the doorkeeper to the rows of rough benches. At one end of the earthen-floored hall is a large white screen. They settle back in quiet. Presently there is a sharp metallic screech, and that solid white screen has given place to a prospect of tropical loveliness. It is a hastily arranged ringside, amidst waving palms through which gorgeously plumed birds are flitting and twittering. Every sound from the tropical scene is distinct; they hear the chaffering of the fighters and their seconds, the hum of comments from those at the ringside, and the orders that are given. The master of ceremonies steps to the front.

"We are holding this fight in Central America," he says. "We eluded the authorities and came here by ship. The fight will be to a finish, barring official interference. In that event you will have a voice in the decision."

He gives the signal and the fight is on. And now the miners hang breathless over the actual struggle, note each blow as it is delivered, and see the marks of punishment time and again until the knockout in the fifteenth round. They hear the decisions of the referee and their voices help cheer the victor as he bows to the plaudits. Then suddenly there is another transformation, the screen goes blank, and they are back in the midst of the Arctic winter; this being only one of thousands of audiences scattered throughout America witnessing the fight.

This marvel will be brought about by the application to wireless transmission of the perfected telautophote patented last December by Sidney Rothschild, a young New York inventor. With it he proposes to transmit sight by wire. Upon a smooth surface of selenium through which currents of electricity are passing is focused, for instance, a room with people moving about in it. As explained, the light and shade of the image alter the intensity of the current in various portions of the selenium and set up impulses which pass over the line to the receiving station. There the impulses cause fluctuations in the intensity of a spot of light made to traverse every point of a screen in one-fifth of a second. To the human eye it appears as if the screen were illuminated by a single flash, and as the light on successive points of the receiving screen is varied in exact proportion to the light reflected from the scene at the sending station, images of the scene are formed which follow each other with such rapidity that the effect is similar to that of the kinematograph.

WHO'S TO BLAME.

His mind affected by a moving picture scene of a railway tragedy almost identical with the one in which he lost both legs above the knees a year ago, Clifford Savage, 23 years old, familiar in the Manhattan hotel and shopping district as a seller of newspapers from a go-cart, killed himself by inhaling illuminating gas in his home, No. 150 East 21st street.

Savage was run over by a train in Hartford when he was on the way to see his betrothed. The young woman was married to him when he came out of the hospital. She was awakened about 4 a. m. by the whining of Nellie, one of the two dogs which always accompanied Savage on his daily rounds with newspapers. The man and dog were in a room next to that occupied by Mrs. Savage. The young woman went into the hall and smelled gas. She dashed into the bedroom, turned off the gas and pulled a gas tube from her husband's mouth. Then she called in a policeman. An ambulance surgeon came from Bellevue and said Savage had been dead an hour.

CORRESPONDENCE.

August 12th, 1908.

The Editor,
Views and Films Index.

Dear Sir,

Your editorial comments under the heading "Raw Methods," in the INDEX of August 1st, are as startling as the facts upon which they are based.

The London International Horse Show picture was "got" by the Warwick Trading Company—at least it was so advertised. A picture was also secured by the Charles Urban Trading Company, which contained an exclusive scene not "got" by Warwick: that of royalty leaving the building in an open carriage.

Acting presumably upon hearsay, the Warwick publicity manager seized upon this incident and inferentially accused another firm of depicting the departure of the King in an open carriage, whereas his Majesty both arrived and departed in a closed motor brougham.

A glance at the film in question would at once have settled the matter to the satisfaction of the draughtsman of the advertisement. He would have seen the King and Queen arrive in a closed motor brougham. He would also have noticed that the open carriage departure was not that of his Majesty, but of Princess Henry of Battenburg and her lady-in-waiting. No announcement was made in any journal or circular of any film including as one of its incidents the departure of the King from Olympia.

For this, in the editorial under consideration, you—also inferentially—assail a reputable firm with cheap ridicule and an accusation of "faking" and "queer transactions" which is both uncalled-for and out of place.

The "Apology" in question, issued as an advertisement by the Warwick Trading Company, was not considered of sufficient interest on this side to call for any comment beyond a personal note to the editor of a journal in which it appeared, acquainting him with the real facts.

Yours faithfully,

THOMAS CLEGG,

Advertising Manager, Charles Urban Trading Co., Ltd.

[Righteous indignation, indeed. But take our assurance, brother, that we were most tickled to learn that there was no faking done. We would always much rather entertain good opinion than ill. We doubt whether an American would feel that he has been "assailed" by our speculative remarks, but if so you feel, we hasten to extend our apologetic mitt across the sea.—ED.]

New Orleans, La., Aug. 15th, 1908.

At a meeting held at the Shubert Theatre, at New Orleans, La., to organize a Moving Picture Machine Operators' Union, C. J. Lines, a well-known moving picture operator, remarked:

"We feel that it would not only be beneficial to a man who makes a living by operating a picture machine by becoming a member of a labor union, but also the manufacturer, the renter, the exhibitor and the public who patronize the moving picture shows.

"The pleasure and safety of the public is enhanced by employing a skilled operator. A skilled operator will keep his machine in first class condition, thus preventing scratching and chopping of sprockets which proves destructive to valuable films, besides many other costly annoyances which an unskilled operator inflicts on exhibitor and the public.

"As skilled mechanics, we should protect ourselves from the competition of unskilled and therefore dangerous competiton—dangerous to the skilled operator, for unskilled labor accepts less wages than will the skilled operator, thus being a menace to the skilled operator's very existence; for, "he who steals the means whereby I live steals life itself.' Then there is danger to films exhibited, danger to the public and danger to the exhibitor, for incompetency cannot give a clean and pleasing exhibit of films.

"The moving picture operator must possess intelligence, a knowledge of mechanics and electricity, he must be sober, reliable, industrious and a steady worker.

"The workman possessing such commendable qualities should be encouraged and protected by all those whose interests he serves, directly or indirectly. By organizing to protect ourselves from cheap competition, we protect all who are interested in the moving picture business, whether manufacturers, renters, exhibitors or the public.

"The skilled moving picture operator being a man of intelligence, will enter more lucrative fields of effort unless he receives a just compensation, which would prove calamitous indeed to the moving picture business.

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie.
Mandy Lane.

HARSTN & CO.

Blue Jeane.
Roses.
You'll have to stay after school.
For the one she loved so true.
You'll do the same thing over for the Old, Red White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

"HOW TO REACH THE FOREIGN MARKET"

Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the

KINEMATOGRAPH AND LANTERN WEEKLY

9 and 11 Tottenham Street, LONDON, W.

VIEWS AND FILMS INDEX

NOW IN ITS THIRD YEAR

36 East 23rd Street, New York City

"I am pleased to state that several theatre managers approve of our proposed union organization and promise their sympathy and support, and I am also glad to say that the New Orleans moving picture operators have the honor of belonging to the first organization organized in the United States known as the Electric Picture and Projecting Machine Operators' Union, Branch No. 1, of the I. A. T. S. E., which has proven a success; all the leading moving picture houses in the city employ union operators.

"J. H. E. BROWN, Pres.

"C. J. LINES, Sec. and Treasurer."

Denver, Colo., August 12th, 1908.

The Views and Films Index,
New York City, N. Y.

Gentlemen:

We have just installed a Synchroscope in our Theatre at Cripple Creek and have had such good success with same that we have purchased another outfit through the Chicago Film Exchange at Denver and intend to make all important towns in this state with the expectation of meeting with the same success as at Cripple Creek. We attribute our great success with this machine in a great measure to the good work of Mr. T. H. Carr of Chicago, who installed the same to the utmost satisfaction of all concerned.

We feel confident that the future of the talking pictures is very bright and look forward with pleasure to a prosperous and profitable tour. We have all the experience necessary for the conduct of a good, clean show and will endeavor to help in the movement to raise the standard of picture shows to the very limit.

P. S.—We consider that the Views and Films Index represents the best interests of the Moving and Talking picture interests of the country at large and therefore we want to have it known that in this western territory this class of entertainment is meeting with success.

Yours respectfully,
THURBER HASBROOK & WALKER,
Cripple Creek, Colo.

Gary, Ind., August 21st, 1908.

Film Publishing Company,
New York, N. Y.

Gentlemen:

You have suggested in your magazine, Views and Films Index, that its readers write to you and give you some of their ideas and criticisms on the "moving picture world."

I am in the theatre business and am running in my houses all the different makes of films that are handled by the Association and am using nothing but "first run" films. I simply state this fact so that you may better understand the "kick" I have coming—and I might well use the pronoun we, for I have heard the same objection from quite a number of other theatre men.

To begin with, we all try to reach the good citizens with our shows and especially the women and children, for if we please them we will get the men. Lately there has been much complaint against the long drawn-out comedy in which the mishaps are unnatural and in which every one chases the leading spirit. This style of comedy has become simply an unspeakable bore to all theatre goers. The manufacturers, instead of improving their comedies by getting more real life in them, have dropped to manufacturing merely tiresome comedies. They are not only making them tiresome but they are making them disgusting by getting the mistaken idea that vulgarity is comedy. The stuff they are producing now and calling "screamingly funny" comedies are not only not getting the laughter and applause from the people, but are making them leave in disgust and giving the nickle theatre a "black eye" from which it will be hard to recover. It has often been said that some people are never happy unless they are making others unhappy through persecuting those things in which the general public find amusement. Now I think it decidedly unfair for the manufacturers to place us directly in the hands of our enemies—those people, and drive from us by their laborious attempts to be funny, our strongest allies—the better class of people. It is to their interest as well as ours that the nickle theatre business thrive and grow, and its future lies in the hands of the manufacturers—either kill that growth or nourish it. What we theatre owners want is good, clean stories from real life—comedies that might have happened. We want pictures that you would not be ashamed for your wife or children to see. Such pictures we must have or the moving picture business will soon be a thing of the past.

LYRIC AMUSEMENT CO.

AROUND THE COUNTRY.

Philadelphia, Pa. — Lubin's new vaudeville house, situated in "Agony Row" (Market street, between Ninth and Thirteenth), is scheduled to open on August 31. The house will be called the Palace of Delight. Four shows will be given daily and six first-class vaudeville acts used in conjunction with the pictures.

Three acts will be used in the afternoon and three different ones for the night shows. On Thursday the acts will shift playing time. An admission of ten cents will be charged, and Bart McHugh, who supplies the other Lubin houses with talent, will probably do the booking.

Elgin, Ill. — Fred Jencks, manager of the Elgin Opera House, has given Charles Prickett and Frank Thielen, operators of the moving picture show, a year's lease upon the theatre.

The latter will be allowed to use the theatre when Mr. Jencks does not have a production scheduled.

It was the intention of the picture showmen to secure a building in Elgin and give a vaudeville show each evening, but locations are very scarce.

Latest Films of All Makers

Kalem Company's film this week, "THE FRONTIERSMAN'S BRIDE," describes life of the early pioneer settlers of the West. The young bride greets her husband amiably as he nears shore in his birch canoe, and when he alights the couple repair to their log cabin in fond embrace. Before partaking of the simple meal in the open air, he makes sure that his gun is also with him. While they are thus seated contentedly, a number of Indians spring upon them from ambush and fell the husband with one blow. He is afterwards dragged into the cabin which they fire, and the young woman is meanwhile being carried off. From this awful fate he struggles to release himself and when finally successful, is in pursuit of the redskins. His trail is sure as he comes upon the wife's chain and locket and after some painful staggering manages to reach the Indian camp. There he sees from a point of vantage the weird dances of the Indians who surround the white woman and torment her cruelly. Understanding that it is useless to raise an arm against so overwhelming a number he immediately sallies forth for help. He enters the shop of a blacksmith and there tells several men the story. The robust smithys quick as a flash dart off to the rescue with their unfortunate brother in the direction of the camp, where they are finally seen surprising the Indians who find themselves completely surprised and routed. A thorough search proves to the white settlers that the savages have fled with the captive, and this time resume their pursuit with greater zeal. The Indians use the woman as a shield, but the white pursuers are crack shots and nevertheless pick them off one by one. The most stalwart buck with the captive flung across his shoulder, the only one now left to chase, is closely followed by the frantic husband; but as the lone Indian attempts to escape in a canoe, he, too, leaps into another and they row over in a dead heat. At practically the same moment both reach the opposite shore and a struggle to the death between them ensues, in which the avenging husband's knife finds its way into the savage's heart. The frontiersman's labors are not in vain for his bride is revived and he takes her to him lovingly.

The Selig headliner this week is "THE POWER OF LABOR," a dramatic story. The first scene introduces two burglars who have just made a successful haul. They arrive at their den, where they get into a quarrel over the gains of their ill-gotten wealth. A fist fight ensues in which the younger of the two, draws a knife and slashes his pal across the breast. Gathering up all the booty he makes his escape. Fifteen years elapse and we are in the office of John Flack, superintendent of the Great Harnagee Mills, beneath whose Van Dyke beard and immaculate clothes it would be hard to recognize the younger burglar of our first scene, but as the story develops we learn that the two men are the same. Being of an inventive turn of mind, and finding himself in funds after his treachery, having secured a position at the Harnagee Mills, he has by absolutely unscrupulous methods risen to his present position. He has also acquired the stock gambling habit, and in order to supply himself with funds to gratify his passion he has hit upon the ingenious plan of making sweeping reductions in the pay of his men without notifying the absent owner, who leaves the mill entirely in Flack's hands. A reduction of ten per cent. has just gone into effect as our story opens, and discontent is rife in the mills. At this juncture danger threatens Flack's plans. Harnagee's son arrives from college. He is honest and ambitious and does not believe in owing and controlling a great business without shouldering some of its responsibilities. He presents himself to Flack, handing him a cablegram from the older Harnagee, in which that gentleman instructs the superintendent to put the young college graduate at work. "Let him begin at the bottom," the instructions read. Our next scene shows our hero just coming out of the door of the foreman's cottage. He and pretty Mabel, the foreman's daughter, have been sweethearts since childhood, and young Bob Harnagee, having no false notions of pride, and in spite of his prospective wealth, loves and woos the girl of lowly station. The next scene is within the walls of the Great Mill. It is noon hour and the men are standing about in surly and dissatisfied attitudes discussing the ten per cent. reduction. Young Bob comes along and is told by Mabel's father of the discontent in the mill, adding that if this goes into effect it will mean a strike as the men have been pushed too far. The young man promises to see Flack at once and accordingly enters the superintendent's office. Clad in the garb of honest toil he pleads for his fellow workers, and, but for the quiet interference of Morton, one of the head men of the mill, the two would have come to blows. The new champion of the laboring man and his rights leaves in high dudgeon, while the scheming superintendent does not intend to be interfered with in his plans to obtain funds and lets the strike come. Its suppression will furnish him with an excuse for unlimited means, for the strike must be put down. Fearing that the young man may take it into his head to cable his father, the idea suggests itself, why not put him out of the way and lay the blame on the strikers? He immediately proceeds to put his plan into execution. We see him bargaining with three thugs to kidnap the young man. Bob kisses his sweetheart good-bye at the gate of his home, and as she leaves him the men accomplish their purpose. They spring upon the back of our hero and a battle royal takes place before he is overcome and chloroformed; he is then hustled into a cab and driven to the mill. Mabel's ears, sharpened by love, think they hear the sound of a struggle, and she returns to find evidence of one. She sees the cab disappearing down the street, and running after it she sees it turn into the yard of the mill, and going through a side door of the now deserted structure comes out under the car tracks leading from the coke bins to the furnaces. These are still running, as the strikers, wishing to be fair to their employers, have agreed to keep up the fires until the present charge is run. The girl looks up at the big doors leading from the bins and takes in the whole meaning of what she sees. The cowards are placing the unconscious man on top of a car of coke which will in another instant be started down the incline to empty its contents automatically into the blast furnace. With a suppressed scream of agony the brave girl cuts across the yard. If she can reach the switch stand in time, she can throw the car on the track that passes close to the stand, which will enable her to drag her unconscious lover to safety. It is a race for life. Flack has overpowered the switch tender, set the mechanism for No. 5 furnace, signaled his hireling, and the car with its precious burden is rushing down the incline. With the strength of despair the girl clambers up the ladder and throws the switch. The car veers from left to right on the rails; the brave girl steadies herself, extends her arms, and as the car rushes by she grasps Bob's shoulders. Exerting all her remaining strength she rolls the lifeless man from his perilous position to the track at her feet. Flack and his men, not caring to witness the end of their dastardly work, have fled and little dream that their plan has miscarried. Mabel secures help and she and her father take Bob to their own home. His escape from death is kept secret from Flack, who in the meantime has cabled the elder Harnagee this startling message: "Your son foully murdered by strikers." We see Anderson Harnagee receive this cablegram at his country estate in Scotland. Two weeks later the half demented owner arrives at Flack's office to hear from his own lips the details of the dastardly deed. Flack at this instant receives the shock of his life. As he describes the cowardly work of the strikers the man whom he supposed had been consumed in the blast furnace stands beside him. A few quick words of explanation from Bob put the elder Harnagee in possession of the real facts of the case, and Flack is angrily ordered to go. Dame Rumor, however, has been busy among the striking employees. The owner's sudden arrival and the disappearance of Bob become known, as well as Flack's cowardly accusation against them. So as that worthy appears at the gate their indignation gets the better of their judgment and he is set upon and roughly handled. He escapes them and flees for shelter to his office, and as he locks the heavy door in the face of his pursuers he turns in fancied security to find confronting him "Silent Morton," a man who for years has been a faithful employe of the mill, a mysterious, quiet, uncommunicative human machine. "You must help me avoid them, Morton. Telephone for the police; be quick—don't stand there like a stone." "For fifteen years, John Flack, I have worked and waited, hoping against hope, for a moment like this. It has come at last—you and I are alone, face to face, man to man—look!" A sweep of his hand and his brawny breast lies exposed. A deep, livid, jagged scar extending from the neck half way to the man's waist is what Flack sees. The sight takes his mind back to a cave in the mountain side. He lives over that brief struggle, and as he realizes the enormity of his crime against this man he pleads for mercy. The two man struggle and Flack fights like a cornered rat; over chairs and tables they roll. Flack gains his feet long enough to grab a heavy office stool and hurls it through the large window that leads to the interior of the mill. A quick leap and he escapes, but the relentless Morton is at his heels, and Flack gains the roof of the mill only to be dragged down by his pursuer. As they roll to the edge of the roof, locked in deadly embrace, Flack's eyes catch the glare of an open blast furnace ten feet below. The strong arms of his antagonist drag him to his feet; two quick blows in the face and he totters over into the roaring furnace. With a yell of horror he meets the fate he had so calmly plotted to mete out to young Bob Harnagee. Our next scene represents a meeting between the grievance committee of the striking employes and Mr. Harnagee. He hands them a document signed by his son, which reads: "Reductions made without owner's knowledge. The old scale of wages will go into effect to-day. I recognize the power of labor. Your new superintendent,—BOB HARNAGEE." Our last scene discloses the old mill in full operation. Bob and Mabel, now happily married, come into view. The satisfied workmen cheer them heartily, and our picture closes with prosperity and contentment for all.

The story of "SAMSON AND DELILAH," told by Pathé Frères. There are few persons who are not familiar with the story of Samson, who possessed such supernatural strength, and his wooing of the fair Delilah. It will, therefore, not be necessary to dwell on the story, but we will give an outline of the many events as they appear in this magnificent picture, from the time that the angel announces to his mother his coming into the world. We first see him as a little baby, when his happy parents offer him up to God in the presence of a multitude of peasants. The next scene is years later, when he is possessed of such wonderful strength that he is the horror of the Philistines. They capture him and lead him into a courtyard, where they fasten the massive door to prevent his escape; but he astonishes all by getting a firm grip on it, and dragging the heavy gate away from its fastenings, throwing it aside like a piece of cardboard and walking out defiantly. In the next picture we see the King and a large mob in a public square, where the former is inducing Delilah to tempt Samson and win his love by strategy and learn the secret of his wonderful strength. Samson is soon on the scene and falls an easy prey to Delilah's beguiling ways, and she lures him into her apartment in the castle, where she makes love to him. In a playful manner she binds his arms with heavy chains, but to her great astonishment he breaks them like thread. Finally she lulls him to sleep, and during his slumbers she accomplishes her purpose by cutting off his hair. When he awakens he is completely in her power and is led out a captive and thrown into a dungeon, where his enemies burn out his eyes and compel him to roll a large stone wheel to grind corn. In the last picture we see the King and the throng of people in the pagan temple, where they are worshipping images, and sending after Samson, they try to force him on his knees to adore their gods. While he is imprisoned his hair has grown and he has regained his strength, and horrifies his captors by casting them aside, and groping his way to the entrance of the temple we see him stand between the main supporting columns, and, pushing them asunder, causes the vast structure to tumble down, killing himself and many of the multitude. The last picture shows him as he enters into his eternal home in Paradise.

Pathé's latest drama is "THE GAMBLER'S FATE." In this beautiful little drama of human interest we see a man in a fashionable gambling house, where he has made the acquaintance of a very charming widow. He is a heavy loser in the game and seems discouraged, but she comes to his rescue in the time of need and lends him a large sum. He does not remain to play further, however, but accompanies her when she leaves, and escorts her as far as a place where she meets her mother and young son. When he leaves them he returns to the gambling table, and this time comes out far ahead of the game. We next see him when he comes to call on the widow, and he pays her the money that he borrowed. During his visit he proposes to her, and she accepts him as her future husband. In the next picture we see them some time after their marriage, and it appears that the home is anything but a happy one, for he is still possessed with the gambling fever, and forces his wife to give him large sums of money to satisfy his wants in the game of chance. On this particular occasion she gives him a large sum of money and he hurries off to the gaming table; but it is not long before he has lost the entire amount, and he returns home disheartened. The wife by this time has come to the end of her patience, and sets about to protect her son's interest and save herself from ruin at the hands of her unreasonable husband. She goes to the surrogate's office and registers her will. The husband follows her, and when he learns her intention he plots to get rid of the son. He goes to a den of cutthroats and hires two ruffians for a large sum of money to do away with the little fellow. The next scene shows the family walking through the woods, and the little boy lagging somewhat behind the others. All at once two men spring out of the bushes and grab the child and hurry away. They take him down to a little lake and throw him in, but a boatman on the opposite shore sees the affair and quickly sends his faithful dog to the assistance of the child. The animal is soon at his side, and the little fellow seizes his collar and is brought safely to shore. In the meantime the mother misses the boy and starts in search of him. She picks up his hat by the lake and at once realizes that the little fellow is lost. They get a diver, and the bottom is searched, but to no avail, and the poor mother is on the verge of desperation from the supense, and her husband also feigns grief at the boy's disappearance. The boatman who rescued the child takes him to the police, and when he tells his story they set out in search of the culprits, and are fortunate in apprehending them. The fellows, in order to shield themselves, make known the plot and go with the officers to the home of the child. When the anxious mother sees her son she is overcome with joy and is horrified when the little fellow accuses the stepfather of the crime. He strongly denies it, but when he is confronted with the ruffians he weakens and confesses. He is thereupon placed under arrest, but as they are about to lead him away he pulls a gun from his pocket and ends his miserable existence. The little fellow is happy to be back again with his mother, but in his joy does not forget the boatman who saved his life.

"OLYMPIC GAMES," pictured by Pathé. During the recent Olympic games, held in the city of London, Pathé was granted sole rights to take pictures for the cinematograph of the national games, and the success with which they met in obtaining a clear view of all the principal events can easily be judged by those who are fortunate enough to see this film. The first picture shows the grand stand, crowded to its capacity with thousands of enthusiasts, and in the royal box is the King and Queen, who appear to take a lively interest in the different events. It is an inspiring scene to see the parade of the athletes at the opening of the games as each country represented marches by the reviewing stand, flying their national colors and saluting their majesties. The picture shows a beautiful mass drill, in which a number of women participated, and their work is wonderfully clever. Following is the high diving, swimming match, high jumping, pole vaulting, water polo and other wonderful feats performed by the athletes too numerous to mention. One thing in the picture worthy of special mention is the

Danish lady display, in which we see some women from that country performing feats and competing for honors with the stronger sex.

"THE MARATHON RACE," described by Pathé Frères. They were very fortunate in securing unique pictures of the great Marathon race at different points along the course, showing the heroic efforts of the contestants to win the coveted prize. The first picture shows the athletes in parade before the Princess of Wales and suite and the start at Windsor Castle. The next view is taken at Wembley, where Hayes and Dorando are leading, while the rest of the contestants follow the game little American, who appears to be as fresh as at the start, while the others are dropping out exhausted. Next we see them at close range entering the stadium, Dorando first. Just as the latter reaches the track, however, he goes down in a heap, but is quickly assisted to his feet and fairly carried by the attendants over the tape. Then along comes Hayes, and finishes without the aid of any one, and seems to have plenty of vitality to spare for a longer distance. The distribution of the prizes is the next picture, and we see the Queen at close range as she presents the well-earned rewards to the proud contestants. When Hayes very modestly steps up to receive his he is fairly carried off his feet by his admiring friends, who place him on a table while four sturdy fellows bear him aloft before the thousands, proudly waving the Stars and Stripes.

Pathé's new comic is "A DOZEN OF FRESH EGGS." In this very funny picture we see a fellow whose wife sends him out to purchase a dozen of fresh eggs. He goes to a store, and after buying the eggs, which the clerk places carefully in a bag, the heedless fellow starts home. He does not proceed far when he meets a friend, and in his effort to give him the gladhand he drops the eggs on the stone walk, and it is needless to mention the result. He goes back to the store and the girl sells him another dozen, and he starts home again; but his friend invites him in to have a drink, and after a few rounds both are hardly able to stand on their feet. He still holds on to the eggs, and keeps them concealed under his coat, but his friend staggers against him and smashes every one of them. He goes back to the store again, but this time the girl puts them in his hat, and as he is going along the street he gets into a controversy with a fellow, who hits him over the head and the eggs smash and run down all over him. Bound to get that dozen of eggs home, however, he makes another trip, and this time takes off his coat, and when the girl puts the eggs in it he starts to drag them along the street. He does not proceed far before running into a policeman, who falls sprawling into the eggs, much to his own disgust and that of the man who has just purchased them. Finally the latter makes another trip, but this time he takes the basket and starts home. When he arrives his weary wife has retired, and he puts the lot of eggs in the bed and climbs in. When the wife awakens in the morning she finds him beside her, and when she calls him and asks for the eggs he throws back the clothes, and there, to his great surprise, is a fine brood of little chickens.

"WESTERN COURTSHIP." A Love Story of Arizona, by the Vitagraph Company of America. In a room of the modest home of a Western Ranchman the owner, a middle-aged man, is seated, smoking. His daughter Beth, young, pretty, simply but becomingly dressed, is sewing. The girl finishes her work, takes her sun-bonnet and a book and goes out. A few minutes later a man enters hurriedly and speaks to her father. The ranchman makes hasty preparations for a journey, leaves a note to his daughter and departs. The young girl has found a quiet spot and is intently reading when a man typically Western in appearance, big, young and handsome, comes upon her. He greets her pleasantly, while she is rather shy and distant. The young man tells of his love and asks the girl to marry him. She refuses, gets up and starts for home. In spite of her protest, the young man escorts her. Arriving at her home, the girl finds the note left by her father. She looks startled when realizing that she is alone. Her companion, we will call him Jim, again urges his suit and once more is refused. Upon request he leaves the house. When alone, the girl bars the doors and windows, lights a lamp, eats something, then prepares to retire. She starts suddenly upon hearing a noise, thinks it her imagination; again the noise, this time there is no mistaking the fact that someone is breaking in the door. Before she can draw a gun the door flies open, a masked man enters, gags her, carries her out, mounts his horse and rides off. They finally come to his shack, a little more pretentious than the girl's home. She is carried in, the gag removed, and seated in a chair. Her abductor removes his mask, it is Jim. The girl is furiously angry and demands to be let go. Jim smiles in a tantalizing way, lights his pipe, points to the bedroom and bids her retire. She looks terribly frightened, falls to her knees and begs to be released. Jim takes her to the room, and shows her the lock. She goes inside, fastens the door, throws herself on the bed and sleeps while Jim rolls himself in a blanket outside the door. He is the first to awake next morning, calls the girl and bids her prepare breakfast. She indignantly refuses at first, but finally cooks the meal and both sit down to eat. Jim then goes out, locking the door after him. A little later the girl is horrified to see a villaneous looking man climbing in at the window. He is just about to embrace her when Jim rushes in and knocks the intruder down. This act has softened the girl a bit and she offers to mend Jim's coat which she notices is torn. Leaving the strange couple, we return to the girl's father. The ranchman returns from his journey, misses his child, sees evidence of a struggle, summons several other ranchmen and starts in search of her. At Jim's shack, he is smoking, his companion sewing, as the searching party enter. All are armed, one carries a rope and Jim is informed that he is to be hung. At this critical moment the girl rushes into Jim's arms and tells that they are to be married. The father is surprised at first, then grasps Jim's hands eagerly and suggests an immediate marriage. The party mount, ride off to a minister's hut where Jim and Beth are made one.

"THE CLOWN'S CHRISTMAS EVE," described by the Vitagraph Company of America. The scene of our story is laid in a small provincial town in England, some 30 years ago. Jim Dowles, a man of 40, is observed in a meagrely furnished apartment, sitting beside the bed of his little sick girl. From time to time he strokes the child's hair, giving her a sip of water from a glass on the table. His wife, Mary, a careworn looking woman moves about casting anxious glances at the sick child, when a knock at the door announces the doctor. He lays aside his hat and coat, examines the child, indicates that a change of air and surroundings is imperative. Jim looks at him in despair and shakes his head hopelessly. The doctor looks distressed, puts on his overcoat and departs. Mary invites her husband to eat. He makes the attempt with but little success. At last, with a gesture of misery, he rises, goes to his wife and child, kisses them adieu and starts for the theatre, where he is clown in the pantomime. It is Christmas Eve and a drizzling sleet, half rain and half snow is falling as Jim walks to his work. The star, Ada Carrington, arrives before him loaded down with Christmas gifts. As Jim enters, she greets him pleasantly, and observing the depressed look on his face, inquires of the door-tender as to the cause. He tells of the sick child at home. Ada looks sorrowful for a moment, then goes to her dressing-room. The pantomime proceeds, but all through his work the clown is nervous and dejected. He finishes at last and when home is reached, the clock points to near midnight. Mary is seated by the bed watching the child, which is resting more peacefully. The little girl awakens, sits up and smiles at her parents, and at this moment Ada Carrington enters followed by her maid and footman, all carrying parcels. Jim and his wife are surprised. Ada shakes their hands cordially, then crosses to the bed, kneels beside it and kisses the little girl. The servants open and arrange the table, while Ada unpacks the toys for the child. They sit down to partake of the unexpected feast as the bells announce the beginning of the Christmas Day. Six months later in the garden of an old country home, Ada, in a summer dress, is seated in a rustic chair, reading. She calls to Violet, the sick child of our former scene, who writes to Jim the following letter: "Dear Papa:—I am happy and well in the country. All my pain is gone. Miss Ada says I shall soon be able to come home. Miss Ada sends her love to you and Mama. Your loving daughter, VIOLET."

"THE DUMB WITNESS," portrayed by the Vitagraph Company of America. Our heroine, Elsie, is observed in the drawing-room of her home conversing with her sweetheart Jack. He kisses her good-bye and leaves as her father enters the room, looking the picture of despair. He has lost his fortune and tells her they must leave the old home and begin life anew. Jack is a rising young lawyer and to him Elsie writes a note telling of the changed conditions and not wishing to handicap him in his aspirations, releases him from their engagement. The young girl sets about to find a position and, in an employment office, is engaged by an upstart society woman, whose companion is a pet monkey. Elsie takes to her new surroundings gracefully and in her new home, we see her dressing her mistress' hair while the lady plays with her pet. The work finished, the lady goes out, leaving the monkey on the bed. Elsie puts the room to rights and then goes out herself. Outside the house a carriage draws up to the curb, the lady of the house and Elsie enter and drive away. Shortly afterward Elsie returns to the house alone. During this time, a staff of moving picture people appear on the street, set up a camera and proceed to take a picture. The mistress of the house returns, goes to her room and misses her jewel case. Elsie is asked about them, is accused of the theft, arrested and taken away by the police. From her cell the unfortunate girl sends a message to Jack asking him to visit her. The note is delivered to the young lawyer's office and he immediately starts for the prison, sees Elsie, endeavors to cheer her up and assures her of every effort to secure her freedom. In passing the studio of a moving picture plant, Jack meets a friend who is just going in. Jack is invited to accompany him. They pass inside and are conversing with the manager when an operator rushes in and excitedly shows a film. The day of Elsie's trial arrives and she is in the prisoners' dock; the society woman in the witness stand, being questioned by Jack. She is excused and the moving picture operator is called. After being questioned, a screen is put up in the court room and the film shown. The picture on the sheet shows the woman's residence, the dresser in plain view. The monkey jumps upon it, grabs the jewels and disappears. Elsie is fully vindicated and released, leaves the court-room with her sweetheart whom she afterwards marries.

"IN THE DAYS OF THE PILGRIMS," a Romance of the 15th Century in America, described by the Vitagraph Company of America. A Pilgrim maid and her lover returning from church pass a little Indian boy gathering flowers. The little chap gives a nosegay to the lady as a token of his friendship. The couple then proceed homeward. As they enter the cabin the girl's father looks angrily at the young man and upon being asked for the hand of his daughter, orders the lover from the house. The girl begs of her father to reconsider but he is obdurate and the young man departs heartbroken. An Indian rival who has followed the lover has noticed the father's rage and, as the young man leaves the cabin dejectedly, the native watches the departure in glee. He returns to the camp, tells the tribe of the incident and also of his love for the girl. He enlists a few of the members in his plan to secure the girl; they walk stealthily toward the house. One of them peers through the window where the girl is seen sitting disconsolate, her father reprimanding her. Suddenly the Indians brake in the door, seize the old man and bind him to a chair. The chief makes love to the daughter but she turns from him in loathing. He then takes her in his arms, carries her to the camp, leaving a few of his comrades to guard the father. At the camp the chief again protests his love, which the captive spurns scornfully. She is bound, while the brave sits down and waits for her to surrender. She manages unseen to free one hand, reaches up to the wall for a tomahawk and when her captor's back is turned, strikes him dead. She makes another effort to free herself, but fails. At this time she observes the little Indian of our former scene, calls him to her and securing a piece of bark, pricks her arm and with her blood, writes a note to her sweetheart, telling of her dilemma and begging his assistance, then dispatches the little lad with the message. The messenger has scarcely gone when her father is dragged in by other Indians. They observe the dead chief and are wild with rage. The palefaces are taken out and tied to a tree, wood piled about them and preparations made for burning them. The father and daughter plead piteously for their lives, but to no avail, While this has been transpiring, the little Indian boy has reached the tavern and delivered the note. The lover frantic with fear, rushes out followed by his companions, mount their horses and gallop away. They come upon the captives just as the wood has been lighted, shoot down the Indians, release the old man and his daughter; the latter falls in her lover's arms, the father giving her to him with his blessing. The little Indian boy is adopted by the father, amid the cheers of the Pilgrims.

The victim in Essanay's "NEVER AGAIN" after tolerating the excessive heat all day, thinks he sees an avenue of escape when he reads a circular announcing that you should "Keep Cool by going to Coney Isle." He makes up his mind to go, little imagining he would have been much better off had he stayed at home. He hires an auto to take him to the boat landing, but it breaks down and he has to help in an endeavor to pull it out of a hole. He does not succeed in doing this, and in order to catch the boat he has to run, managing to get the boat as it is leaving the pier. The boat is crowded and he is squeezed to a pulp by two very fat women. Finally he arrives at the island, and after that has all kinds of trouble, which continues until he makes up his mind that he has had quite enough of "Cool Coney Isle." He starts home, and then finds all boats and cars have gone and he has to hoof it. When he arrives in the city he spies a sandwich man advertising the cool breezes of "Coney Isle," and what he does to that sign is a caution.

In Essanay's "ROMANCE OF A TAXICAB" a young and beautiful girl who is heiress in her own right to an immense fortune, falls a victim to her ambitious step-mother, who plans to acquire her fortune by having her step-daughter committed to a private sanitarium for the insane. The girl waits and watches patiently until fortune directs a young doctor across her path, and as he is leaving the place of her incarceration, she deftly places a note in his hands stating the direct facts. He at once prepares to release the much wronged girl, and enlists the services of a trained nurse; then acting on the instant he employs the services of a *taxicab* in which both the nurse and himself repair to the sanitarium, under the very eyes of the keeper and heads of the institution, as well as the senile father and villainous stepmother. The nurse following the young physician's instructions manages to place her cloak and veil in the possession of the captive girl, who having been made aware of the plan of escape, walks boldly into the reception room where her enemies are assembled, and in company with the young doctor leaves the place. The escape is discovered by the head of the institution, and now begins the exciting automobile chase. The *taxicab* containing the runaways is followed by a huge touring car, on—on through the parks and streets, until the very outskirts of the city is reached. Policemen all along the route endeavor to stop the mad race, but all in vain. At last a daring officer places himself directly in front of the flying automobiles. The driver of the taxicab loses heart and brings his machine to a dead stop. The officer mounts the taxicab to place the driver under arrest for speeding, when to his consternation the young surgeon produces his Health Department permits. The officer seeing his mistake salutes and permits them to proceed, but at once places the violent stepmother and weakling of a father under arrest. They drive in another direction while the taxicab and its occupants proceed to a modest parsonage, and are married by a kind old minister. The ceremony is just completed when the irate and chagrined followers appear, but all too late.

FOR MORE FILMS.

Columbus, Ohio.—The most important business transacted by the National Vaudeville Managers' Association, which met at the Chittenden, was the decision that during the coming season one-fourth of the bills in the popular priced vaudeville houses would be given over to moving pictures. In the past the performance has concluded with just one picture, but the popularity of the picture drama and the success of the houses devoted exclusively to that class of entertainment had made the managers of the vaudeville houses sit up and take notice. It is the intention of the association to procure the exclusive rights to films and book them on the circuit of their theatres only. The theatres included in this combination are those of the smaller cities of Ohio, Pennsylvania, Indiana, Illinois, Virginia, West Virginia and Kentucky. The Princess Theatre is the only one of Columbus included in the list.

Although the National Vaudeville Managers' Association is affiliated with the B. F. Keith, Percy Williams, the Orpheum and the Western Vaudeville Association, the action of yesterday will not affect their business, as they operate independently and only book the headliners of the national association.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

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One in Kentucky town, 16,000 population. One other show now paying $250.00 per month above all expenses. Price, $1,000.

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THE FILMS OF "QUALITY"

TUESDAY, SEPTEMBER 1st

THE DUMB WITNESS

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A young lady whose father loses his fortune secures employment in the home of an upstart society woman. A pet monkey, during the lady's absence, rides her jewel case. The girl is accused of the theft and imprisoned. A group of moving picture men in taking a picture catch the real thief in the act, this fact being accidentally discovered by the accused girl's sweetheart, a rising young lawyer who, by evidence secured through the camera, frees the young lady. LENGTH, 550 FEET.

IN THE DAYS OF THE PILGRIMS

A Romance of the 15th Century in America

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A young Pilgrim in love with a maiden is ejected from her father's house. An Indian also in love with the girl observes this; binds the old man and carries the daughter to the camp. The girl manages to send a note to her sweetheart who secures help and rescues his sweetheart and her father just as they were to be burned. The old man relents and gives his daughter to the young Pilgrim.
LENGTH, 363 FEET.

SATURDAY, SEPTEMBER 5th

THE CLOWN'S CHRISTMAS EVE

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A clown in an English pantomime, on Christmas eve leaves his sick child and goes to the theatre. The star observes his despondency, learns the cause, visits his humble home with presents and eatables. Afterwards, removes the sick girl to the country where she is quickly restored to health. LENGTH, 388 FEET.

WESTERN COURTSHIP

A Love Story of Arizona

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A Western ranchman is called from home on business, leaving his pretty daughter alone. She is abducted by a young Westerner who, after proving his love, wins her's. The father returns, misses his child and sets out to kill the abductor. The girl saves him and a hasty marriage takes place with the lynching party as witnesses
LENGTH, 563 FEET.

SPECIAL

Splendid views of the parade, Saturday, Aug. 29th, in honor of the American athletes, victors in the recent Olympian contests held in England.

LENGTH, about 400 FEET

SPLENDID VIEWS OF THE

QUEBEC TERCENTENARY CELEBRATION

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 160 FEET

THE VITAGRAPH COMPANY OF AMERICA,

NEW YORK, 116 Nassau Street
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LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cécile.

EDISON FILMS

New Feature Subjects

(BOTH READY FOR SHIPMENT SEPTEMBER 2nd, 1908)

Heard over the 'Phone

SYNOPSIS OF SCENES

A CLOUDLESS SKY.—Father and little daughter gathering flowers—Mother fondly watches from the porch—A happy family group—Amid beautiful home surroundings.

MAKING AN ENEMY.—Father visits the stable—Finds favorite horse lame—Blames hostler—Hot words—Blows follow—Hostler summarily discharged—Swears vengeance.

THE "SNAKE IN THE GRASS."—Father about to depart for business—Wife and child wave "Adieu"—Hostler watches from under cover—Wife and child at his mercy—Determines to steal the child.

HOSTLER ACTS.—Father gone—"Coast clear"—Hostler reconnoitres—In an ugly mood—Climbs porch.

BEFORE THE STORM.—Mother and child in sitting-room—Mother reading to child—Has presentiment of danger—Hears footsteps—Rushes to 'Phone.

AT HUSBAND'S OFFICE.—Husband called up—Is startled—Thinks wife unduly alarmed—Tries to allay her fears—Advises calmness.

A TERRIBLE ORDEAL.—Sudden interruption (Wife drops receiver)—A masked face at the window—Husband hears a crash of broken glass—The hostler's entrance—Wife's scream—The Attack—Child's pleadings.

AS IN A VISION.—Husband wrought to pitch of madness—In dreadful agony—Powerless to move—Hears every word—Witnesses as in a vision every scene enacted.

MOTHER LOVE.—Husband hears wife's frantic appeals for mercy—His child's prayers—The curses and denunciations of the enraged hostler.

SUSPENSE—SILENCE.—Hears child's cry as hostler secures her—The mother going to the rescue—The desperate struggle—The mother's cry as she regains her child—Frenzy of enraged and baffled demon—A pistol shot—The mother's dying words as she crawls to the 'phone—The child's heartrending sobs—Then silence.

No. 6373 **Code, Velonnee** **Length, 575 Feet**

A Comedy in Black and White

(SILHOUETTE PICTURE)

SYNOPSIS OF SCENES

THE SHADES OF NIGHT.—A big Harvest Moon lights the scene—On a leafless tree a wise old owl is perched—The shadowy outlines of a cottage are discerned—On the curtain of the large window Pa's form is seen—Intent on the "news"—A moonlit lake affords a background for the action.

"ROMEO, WHERE ARE THOU?"—Seated on a rustic bench in the garden a dusky maiden awaits her lover—The laggard arrives anon with a huge bouquet—All is forgiven, and the lovers start to "bill and coo"—But Pa has "an eye to windward," and enters an objection—He puts his protest into action—Brave "Romeo" waits not upon the order of his going, but makes a spurt—The weeping damsel is led into the house, and severely lectured.

"LOVE LAUGHS AT LOCKSMITHS."—At stern parents, too, at times—Swain number Two arrives with a larger bouquet—Soft signals are exchanged, and the happy man is cautiously let in by his inamorata—The business of love is continued—Plainly shown on the curtain—And the Owl still blinks.

"MUSIC HATH CHARMS."—So thinks the next "Admirer" for he has brought his banjo—Believing his adored one asleep, he mounts the rain-barrel, and starts a serenade—But he's under the wrong window, for Pa's night-capped head appears—A pail of water rewards the singer, whose uncertain footing lands him in the barrel.

Pa sees the light below—Breaks in on the devoted couple, and stops the love-making—A general "rough-house" ensues—The lover is thrown out—And the weeping maiden is laid across Pa's knee, and promises to never have a beau again.

No. 6374 **Code, Velours** **Length, 225 Feet**

NEXT WEEK:

No. 6375 **Code, VELOUTE**

"THE DEVIL"

An Excellent Dramatic Subject

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 35. SEPTEMBER 12, 1908. WHOLE No. 125

Published by

FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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SENSIBLE SENTIMENTS.

During the summer season now closing there has been more complaints about hard times, the degeneration of the moving picture business, unfair competition and kindred evils than have been heard in any similar season since the pictures became a factor in the amusement world. Go to one grumbler and he will tell you that the times are due, to an extent, to the approaching presidential election, coupled with the evils attending a combination as reflected by the Manufacturers and Film Service Associations. Another will lay the most of his trouble at the door of association. Men not living up to their agreements, and thereby indulging in unfair and really dishonest competition—in other words, the cutting of rates and stealing of customers.

The truth will prevail, and it stands out so prominently in some cases it must be conceded that if every member of the Association could conscientiously look his fellow member squarely in the eye one or two of the above assigned causes could not be referred to. But whether or not this is a fact, it will do no harm to give attention to an article published in a recent number of a London publication devoted to the moving picture trade. In this article, which is an editorial, the publishers lament over the dullness in the business and then proceed to very sensibly assign the causes for the condition. Among them they call attention to increased competition, exhibitors loaning each other films, indiscriminate hiring, the use of worn-out films and the existence of working agreements between various halls.

The reader should carefully reflect on the reasons assigned. It does not take an extraordinary brain to match them with conditions as they exist in this country. For instance, "exhibitors loaning each other films" and a "working agreement between various halls." Our foreign contemporary remarks that on account of the dull film trade, due to the conditions stated, several large firms have been obliged "to reduce their staff and all expenses."

Uncle Jonathan will see, therefore, that John Bull is contending with troubles that are exactly very much like his own. On both sides of the Atlantic the exhibitor is ever on the alert to make the most of his investment, regardless of the consequence to either the rental exchange or the manufacturer, yet some people are continually crying that the exhibitors need an association for protection. "Loaning each other films," "indiscriminate hiring" and "working agreements between various halls" means exactly what subrenting means in the United States.

The question arises: How long can this state of affairs continue, whether the times be good or bad, without crippling the moving picture business, and are the manufacturers and rental exchanges justified in maintaining organizations to counteract the effects?

It costs the manufacturer so much to arrange and produce the negative for each subject, and there is additional cost for the production of each positive, aside from the standing general studio, office and other expenses. Naturally the manufacturers expect the rental exchanges to take a certain amount of prints to cover the first cost at least, and as many more as possible to allow a profit and also sinking fund, as it were, for expenses attending future productions. The rental exchange must expect the exhibitors to rent from him on a basis that will enable him to make the purchases expected by the manufacturers. According to the present popularity of the moving pictures and the normal condition of affairs in general in the amusement field, as it exists to-day, both the manufacturer and rental exchange man should be keeping abreast with the situation, but they are not, for the reason that in order to squeeze every dollar or cent possible out of every transaction the average exhibitor, as a rule, has become a juggler. We do not say he is a trickster, because that would imply that he is doing something illegal. If an exhibitor rents a reel of films for a week the presumption, or rather general opinion, is that this reel is his property for that period, and if he returns it within the required time in as good condition as received (reasonable wear and tear excepted), that is all that can be expected of him legally—provided, always, that he pays for the rental. But we find Jones, Smith and Brown each renting a reel of films for one week and during that period they so manipulate an exchange of the reels between themselves that each man gives his audience three different reels in the one week at the same price they pay for one reel that is to run in their respective houses the entire week. In other words, each man gets three changes of reels per week for the price of one change. There is no specific law against this, but is it fair? Is it not jugglery that tends to affect the trade in general and discourage enterprise? Is it fair to the rental exchange? True, the exhibitor can do as he pleases with the reel for the period for which he has rented it, provided he gives it due protection, but is the case any different than that of a vaudeville performer? If three managers each engage a separate vaudeville act for a certain period, could those managers, in the absence of any agreement to the effect, expect the performers to appear in the three different theatres during that period? We think not, and if our version of the matter is correct the film rental exchange is perfectly justified in demanding that a reel of films shall be used only by the original renter of it in the absence of compensation based upon the presumption that the original renter may sub-rent the reel.

Hence we find on this side of the Atlantic an association of the rental exchanges which is intended to guard against the juggling of films. Our friends "on the other side" do not appear to have kept pace with us in this respect. Perhaps it would be well for them to do so.

The dull times in the picture business on the other side is also attributed to over production. Taken literally, one would draw from this the conclusion that the pictures are being turned out too fast for the people to look at them. In the United States the condition appears to be directly to the contrary. The cry has been that the manufacturers have not been able to turn out sufficient new pictures to meet the demand. Taking the two conditions, the inference is that our friends across the pond have not yet run up against the proposition of changing three reels a day for a week of seven days, to say nothing of the Yankee who wants to beat the other fellow and would like to give his patrons four or five new reels every day. If the appetite for new stuff grows during the current season as it did during the last half of the last season the combined producers of the world will not be able to meet the demand. The licensed manufacturers, for instance, produced an average of two reels per day for each week, and yet some exhibitors said the new films were not coming fast enough. Several of the rental exchanges thought the speed was quite sufficient because they had the bills to pay each week. The exhibitors who were "loaning" each other films did not feel that part of the burden. There is no doubt, however, that increased production this season will be justified in all quarters.

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LAEMMLE GETS FILM JUGGLERS.

Film Orders Puzzled Exchanges.

(Special to Views & Films Index.)

Dallas, Texas, Aug. 29, 1908.

"Ali Baba and the Forty Thieves," or rather that most fascinating Arabian knight's story, told through the mediumship of about a thousand feet of colored moving picture films, is the direct cause of the appointment of J. D. Wheelan and Curtis Lewelling as receivers for what has been known as the Dockstader Film Agency, an erstwhile Dallas institution. Thereby hangs a tale, and in the telling there figures much that is of interest.

H. A. Fleckles, a shrewd Chicago attorney, has been in Dallas for the last ten days and expects to be here some days yet, though his mission has practically been accomplished in the appointment of the above receivers, with the assistance of Curtis Hancock and Judge J. E. Cockrell, well-known Dallas attorneys.

On the file book in the district clerk's office there appears the entry: "The Laemmle Film Company, the Royal Film Company, the Crawford Film Company and the American Film Exchange vs. J. M. Harrison, H. Monroe Harrison and Ralph Wise, debt and application for receivership."

It was through the identification of the film containing the pictures of Ali Baba and the Forty Thieves that the last bit of evidence was secured, all of which put before Judge Muse of the Forty-fourth District Court, resulted in the appointment of the receivers, with full power to receive all express packages consigned to the defendants in the suit, to pay its bills and collect moneys due it, and to generally administer its affairs.

Judge Muse granted the writ yesterday afternoon and made the necessary order of appointment for the two receivers. E. B. Freeman has been retained as attorney for the defendants, but since the order granted yesterday there have been no new developments in the case, in which moving picture films—which are rather valuable things—to the amount of $30,000 are concerned.

Last March, or prior to that time, there was opened at Brownwood and Wichita Falls, Tex., theatres or moving picture shows, under the name of the Majestic theatres. The men who operated them were Monroe Harrison, I. N. Harrison, Ralph Wise, Harrison & Wise and Harrison Bros., according to the various records found by Attorneys Huff, Barwise & Huff, of Wichita Falls, and reported to the parties who were working on the case.

As the story goes, film service was started first with the Laemmle people. Things rocked along until finally the Laemmle folks, not hearing from the Wichita Falls people, got to investigating. Then it was found that the same trouble had been experienced by other firms which supplied moving picture films.

In a nut-shell, it was discovered that something like 300 different films, song slides and various other pictures used in the machines, were tied up and no further record of them after having been sent to West Texas could be found. On an average the slides and reels of films were worth $100 each, representing about $30,000 worth of property.

Pretty soon there was opened in Dallas, in addition to the one or two film exchanges already here, a supply house under the name of the Dockstader Film Exchange. This advice was given to the Laemmle people, together with a description of the films the firm was furnishing its customers.

Then it was that Chicago got busy. Mr. Fleckles was sent to Texas, with instructions to work up evidence in the case and find where the moving pictures had gone to and what was being done with them. First he went to Wichita Falls. He wasn't known, of course, but he knew Laemmle pictures when he saw them, and he was a pretty regular visitor to the picture shows there. He did the same thing at Brownwood.

Then he came to Dallas. Here he met J. D. Wheelan, who is himself the manager of a film exchange, and who had been doing a little quiet investigating on his own hook. He also met another man here who runs a moving picture show and who had discovered a film exchange which would supply him with pictures a whole lot cheaper than the regular houses. This man was a bit leary, however, and did not hook up with the new firm, although several overtures, it is said, were made.

Fleckles knew that his firm had a very valuable series of pictures entitled "Ali Baba and the Forty Thieves," which was among the missing ones traced as far as Wichita Falls. Fleckles is astute and he loves a joke, so he saw an opportunity to frame up a good one, in addition to securing the very evidence he wanted.

"Here," he said to the moving picture man, "you go to this place and see if you can get this film—it is very applicable."

The man got it and it was all off, but not before an effort was made to get the reel back again. When the picture man started down the street with the long film under his arm, an emissary from the exchange followed him, saw where he went, and after he came out offered him his money back if he would return it. It was too late, however, because Fleckles had the reel and wouldn't give it up.

That was Thursday. Judge Cockrell and Curtis Hancock sat up nearly all night that night preparing the papers which were filed with Judge Muse the next day, and which resulted in the appointment of a receiver.

Mr. Fleckles received a highly congratulatory telegram from his firm last night, telling him to keep up the good work. The appointment of the receiver means that all the Eastern film exchanges will be able to recover their property, which they have been striving to do for many months, as the receivers have notified all express offices of the action of the court, and that they must deliver all films consigned to the company into their hands.

In addition to the civil action, search warrants were sworn out, and at a place on South Ervay street, close to the business section, much property identified by Mr. Fleckles from descriptions in his possession as belonging to some of the plaintiff firms, was found and taken possession of.

One of the men named as defendants in the suit is said to be absent from Dallas—in fact, that his whereabouts are unknown.

AROUND THE COUNTRY.

At San Antonio, Tex., Wonderland put on "The Redman and the Child," to big business. Mr. Mills, the manager, says that he had so many requests for this picture to be repeated that he decided to bring it back some night this week. The Dixie is doing very well and holding its own. The Garrick, Palace and Bijou are all doing very well, as is also the Colonial, the Alamo and the Edisonia.

Orange, Texas.—Orange is to have another moving picture show. A partnership has been entered into between two young men of our city, Herschel Thomas and Sam Combs, and they have secured the place recently occupied by Buney & Gendreau as a grocery.

Work has already commenced in the shape of taking down and hauling away the old fixtures, shelving, etc., preparatory to installing the moving picture plant. The intention is to fit the hall up tastefully and comfortably and to have everything first class in every detail of the business.

FEATURE FILMS.

"The Selig Polyscope Company's new film 'The Power of Labor,' promises to be another 'Captain Dreyfus' for attracting the public," said a big New York exhibitor this week. The new labor film is a good one—its action and plot are well done and the setting brings the Selig Company up another rung as a top-notch film maker.

We are to have a "filmization" of Marie Corelli's novel "Vendetta," by the Vitagraph Company of America. A sample print of this film (which will be known as "The Wages of Sin") was viewed at the company's show room. It reveals a remarkably clever condensation of this intricately woven story, well staged and admirably acted. It is a good argument for the literary possibilities of the moving picture.

MOFFAT ROAD FILMED.

We hear from Denver that one of the most novel projects for perpetuating the scenery of a railroad and spreading abroad the fame of its picturesque spots has been adopted by the Moffat road. Its scenery is being photographed by a moving picture machine for use in a novel means of amusement which is intended to provide an imitation of a Western scenic trip for people of distant places who cannot come here.

The amusement enterprise company which will use this series of Moffat road pictures have show houses built in imitation of a passenger car. People enter this car, as in a theatre, and are seated, and the effects are such that it appears that the car starts to move. There is a curtain in the front end of the car, and it appears the car is being pushed by an engine and the scenery displayed on this curtain flits before the eyes as if viewed from an ordinary observation car. The effect is as if the passengers were looking from the rear of an observation car as it winds up the mountainside to the majestic heights of the Moffat road.

The illusion is produced by the means of a moving picture machine with electrical effects. The work of preparing the films has been a task of no ordinary magnitude. The scenes begin when the train pulls up in the side of the mountains and then speeds through tunnels and swings around curves, revealing majestic glimpses of wide canons, lonely lakes and high mountain walls on either side. The summer resorts of Crags, Miramonte, Gato and Tolland flash by, and the train begins the ascent of the high ride west of Boulder park. From the side of the mountain wall the moving picture machine gets a splendid view of the range and exhibits to the gazer Jenny and Yankee Doodle lakes and the unique and varied scenery on the way to the top of the divide. The train pulls over the top of the divide and runs along snowbanks, leaving the gleaming drifts on either side as it rolls toward Arrow.

The loop, beyond the great divide, is shown and a gradual ascent is made to timber-embowered Arrow, where the gazer finds the trip at an end. The whole time of the trip is less than an hour and the cost probably 10 cents. The pictures will be exhibited in all Eastern cities, and in seeing them the Easterner is expected to gain an idea of Colorado scenery such as he never had before and become filled with a desire to visit the State and view it in reality.

The rapid transition from the realm of flowers in Denver to the region of snow at Corona brings clearly to the mind of anyone seeing the moving pictures the fact that the ascent of the range in the sixty-mile ride from Denver is a remarkable trip. The films are expected to do great advertising work for the Moffat road.

CINEMATOGRAPH'S AID.

What Greece could not do for the winners of her Olympic games, the new world of which Greece never heard, a land of barbarians beyond the gates of Hercules and fabled Atlantis, is doing for the winner of the Marathon race, and even for the man who didn't win.

"Johnny" Hayes, the smiling Irish-American who ran the others off their legs, is to deliver a monologue on "how it feels to be a Marathon winner," and the moving picture machine will show how the race looked. Athens with all her marble palaces had no cinematograph, says the N. Y. World. As for Dorando, who got to the stadium first but collapsed and was helped across the line, he also is to appear in vaudeville as soon as the leg he broke bicycling is mended. Probably the moving picture machine in his case will show him being shoved across the line; but as he knows no language but Italian some one else will have to do his monologuing "stunt."

Many eminent persons have preceded the Marathon winner and chief loser in elevating the stage. Plenty of genuine Boer veterans have appeared in war shows, including the brave General Cronje. Indian braves still take part in purely educative Wild West shows and illustrate how Custer was killed. Why not? Real Indians come just as cheap as make-believe ones. Famous actors and actresses come at last to the variety shows. Sir Henry Irving might have repaired his broken fortune in the "'Alls." The heroic Scots piper who after he was badly wounded sat with his back to a rock and piped his comrades up Dargai Ridge went on the stage. Every pugilist of note has faced the footlights; and even the solid Muldoon, trainer of Cabinet Ministers, once played the wrestler in "As You Like It" and let a slender Orlando throw him after a tussle palpably fixed.

Greece was all very well, but when it comes to receiving substantial recognition of eminent worth, the "ten, twent', thirt'" circuit has its advantages; the moving picture machine is more mighty than the trump of fame.

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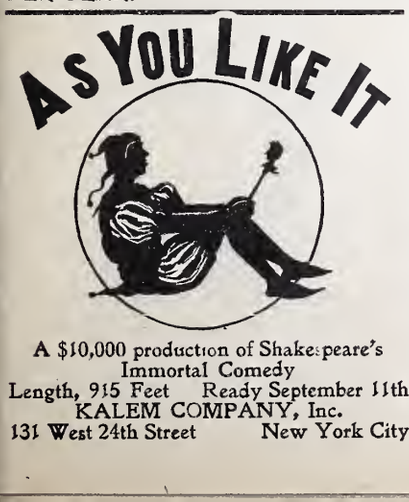

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Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearhorn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDE AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St. N. Y.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
New England Film Exchange, 611 Washington St., Boston, Mass.
Montana Film Exchange, 41 N. Main St., Butte, Montana.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Renting Co., 62 N. Clark St., Chicago, Ill.
American Film Service, 125 Munroe St., Chicago, Ill.
Wm. H. Swanson, 160 Lake St., Chicago, Ill.
Standard Film Exchange, 79 Dearhorn St., Chicago, Ill.
Theatre Film Service Co., 85 Dearhorn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply Co., 717 Superior Ave., N. E. Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Exchange Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., 138 West 11th St., Fort Worth, Texas.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Mo.
Stehhins Film Service Co., 1028 Main St., Kansas City, Mo.
Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.
Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Service, 158 N. Main St., Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
American Vitagraph Co., 116 Nassau St., New York City, N. Y.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Luhin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaah, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittshurg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Superior Film & Supply Co., 621 Nashy Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Service, Solar Bldg., Watertown, N. Y.

AMELIA BINGHAM FAVORS SHOWS.

Thinks Nickelodeons a Great Force.

Amelia Bingham, the actress, disagrees with all who would condemn the five-cent show. She has herself found the low priced film show a source of interest, and thinks they should be encouraged. Theatrical managers are shouting that the slump in their business is due to the drawing power of this new, cheaper amusement, and that because of the cheap price of entertainment the public will not patronize the more expensive theatricals.

"This is all wrong. I am convinced of it, and the facts speak for themselves," says Miss Bingham. "The moving pictures of the day are doing a great educational work. The other evening my husband and myself visited four different theatres where they were on exhibition and we came out refreshed and had certainly learned something.

"I believe the picture show creates an appetite for better drama and for opera. There is a vast population reached by these exhibitions which has not yet formed the theatre-going habit. Perhaps these people have not felt they could afford to pay the regular prices at the other theatres. Perhaps they were timid about investing so much, because they didn't know exactly what they would receive. Films are now on exhibition which show the ancient and modern classics, such as 'Francesca di Rimini,' 'Macbeth' and 'Richard III.' People who see these pictures will have a desire to see the works performed by competent actors, and will gradually, I am certain, become regular theatre patrons. I, for one, am glad of the vogue of the moving picture show and would do all in my power to encourage it."

IN THE TALKING PICTURE FIELD.

Cynics have had sufficient time, since the advent of the human talkers picture shows, to change their minds as to the drawing qualities of the scheme. More than this, the old saw about imitators has turned ripe, and now there are all kinds of one-horse concerns putting out companies of "actors"; the cheapness of the operations of some of these exploiters is "knocking" the business in many quarters. For, it must be remembered that this scheme of working live actors behind the picture sheet means patience, study and expense, and in attempts to furnish it below a reasonable figure, quality must suffer; and in talking pictures especially is the acme of perfection absolutely necessary.

The Humanovo Producing Company, Loew's Humanoscope and the Actologue may be named as the first in the field. Now there are any number of "scope," "ogue" and "graph" pictures scattered over the country, good, bad and indifferent. But the concerns that went into the field first still seem to bear the palm. There are a surprising number of Humanovo companies touring the country, covering ground almost to the Rockies and also playing a string of houses in Canada. The Actologue companies are playing the first-class houses of the Middle West, and the Humanoscope is jamming to the doors the large string of theatres controled by our employee, who, through the house the People's Vaudeville Company.

The following letter on talking pictures from the Actologue Company is interesting:

"The latest innovation in the art of higher photography, or as you more definitely state 'motography,' is that of the 'Actologue.' (The term, however, is given for euphony, as we are conscious of the fact that the two derivatives are not, to speak rhetorically, permissible—the one from the Latin and the second the Greek 'Logos'—yet it is the simpler and better sounding.) The express need of the 'Actologue' was given rise to in the wild range of subjects chosen from popular dramas, old poems and some newer and later dramatic productions. The stilted, stereotyped 'lecture' or explanation rather than enhancing the value of a picture is a detriment, as it is frequently slow, disjointed, interruptive and detractive generally. All these requirements the 'Actologue' eliminates and gives a newer interest and added satisfaction.

"After closely watching the rapid strides in the moving picture world, Phil. Gleichman, manager of the National Film Company of Detroit, came to the conclusion that what the people wanted was a novelty in the way of animated photography. The idea of talking moving pictures without the aid of a mechanical device was decided upon. The idea is one new and its first known presentation in America was instituted by one of our employees now engaged for a long and exclusive contract, at the Poli Theatre, Worcester, Mass., on Decoration Day, 1907. The subject was a Pathé Frères film called "Coasting in the Alps." The scene is laid in and around the Piedmontese village of Chantillon and enacted by manager, called it the 'Monolograph.' Within two weeks, under his direction, it had grown to a 'manialograph,' at which time the National Film Company of Detroit secured his services and rights to the idea with such due protection as could be covered. (For particulars of the success and the original production, see New York Telegraph Worcester Notes, by James Hanley, June 20, 27, 1907.)

"The 'Actologue' has expanded and is making rapid strides in its perfection toward a success that is warranted, sure and towering. The special subjects given most consideration are the dramas and comedies. The reason is plain. We use in the performances from three to five persons, according to the needs and number of characters used in the pictures presented. These performers, all of whom are experienced and finished actors, take their position behind the sheet upon which the picture is thrown, and enact with the characters the lines the persons in the photograph are supposed to be saying. The whole presents the effect of a drama in a 'tabloid' form. In order to complete the illusion, the persons follow the forms of the silent actors in order that the voices seem to emanate from the figures in the picture.

"Meanwhile every effect is closely watched and created simultaneously with its appearance on the sheet, such as the breaking or clinking of a glass, the working of a typewriter, the clashing of rapiers, etc. Even the opening or closing of a door does not escape the accompanying effect, so that in detail the illusion is entire. These dramas are carefully written with script and parts, thoroughly rehearsed as a production and by our system a company travels through our variously contracted houses for from ten to forty weeks, therefore retaining the same plays and gaining a degree of perfection not possible by stock companies. The playlets are written by Jas. J. Morrison, an experienced actor-author."

Cheapness and talking pictures (good ones) do not go hand in hand; one cannot economize on talking companies, for only able actors will give a satisfactory performance. But with the development of any business there spring up all kinds of schemes and exploiters with the "just as good at a cheaper price" story. And here is one attempt at this game which came to the writer's notice:

The exploiter couldn't see why even the very small "nickel bungalows" couldn't have talking pictures too. Too expensive? Tut, tut! He had a scheme. He would get the order for the service from any small house in any tiny town, but instead of sending a trained company of performers, he would dispatch only an "impresario." This man would get "talent" from local amateur societies by advertisement—and there you are!

Great, eh?

ROWLAND'S AUTO FLYER.

A visitor in town during last week was R. A. Rowland, of the Pittsburg Calcium Light and Film Co. He made the run in his giant car from the Smoky City and stayed in New York three days.

He says that conditions in the West are improving perceptibly, and he is sanguine of a good season. The concern's activity has been greatly broadened owing to its recent purchase of the Harry Davis Enterprises, which are being operated profitably.

A NICKEL'S WORTH.

"A thing at which I have wondered always," said the man who frequents the moving picture shows, "is the confidence in his fellow man shown by the proprietor of one of these shows. Every once in a while before a picture goes on a sign will be flashed on to the curtain something as follows: 'Those who have seen the —— have seen the entire performance and will please pass out.'

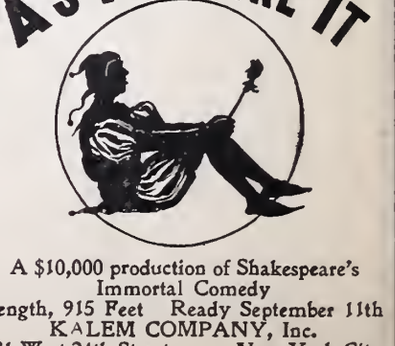
"And what may seem more unusual, there is always a large contingent which arises and leaves. Lots of those folks might like to wait and see the thing all over again, but they apparently are too honest. They could easily stay without the least chance of detection. It's a queer bit of applied psychology."

Up in the Bronx, where moving picture shows are intensely popular and where the rivalry is keen, the great question has been how to get rid of the many children who come to stay for hours at a time, says the Times. In some of the places there is always a crowd in the afternoons, and the question of having room is a pressing one. With the youngsters occupying the seats at all performances for the price of one, the box office receipts naturally suffer.

One man, whose place is near Prospect and Third avenues, has solved the problem. He bought a time stamp and every ticket purchased is stamped with the time it is sold. These tickets are not now taken up at the door. Once in a while a man goes about and examines the children's tickets. Those who have been in long enough to allow for a whole performance are requested to leave. Protests don't go, and on more than one occasion a small struggling child has been carried from the place.

"The scheme works like a charm," said one of the managers. "At first there was some kicking, but now the custom is established. Every one has a chance to see the whole show, and the receipts, I might also add, have not fallen off since the new rule went into effect."

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.



A $10,000 production of Shakespeare's Immortal Comedy
Length, 915 Feet Ready September 11th
KALEM COMPANY, Inc.
131 West 24th Street New York City

FILM MAKERS' TRICKS.

Camera Man Exploited.

It is now twelve or thirteen years since the cinematograph in France and the moving picture machine in this country were first demonstrated before the public, and about ten years since exhibitions began to be regularly given. In this decade the moving picture machine has gained a greater hold on the hearts of the people than even the talking machine did within the same period. It would be hopeless guesswork to try to say how many "nickelodeons" or five-cent theatres are to-day in operation in this country alone; certainly the number would be up in the thousands. In New York city there are 600, in Washington about 40, and they are spreading over the country, into every town and hamlet, at the same rate, making fortunes for their projectors.

To say that the coming of the five-cent theatre constitutes a new and important factor in the social and moral life of the people is but to state an obvious truism. There have been outcries against cheap vaudeville shows and even against the legitimate stage—but these places of entertainment have affected only a small part of society, comparatively, says Paul C. Prentiss, in The Pathfinder. Already the nickel theatres cater to four times as many people as all the standard theatres do. A prominent sociologist, writing in Charities and Commons, says: "All the settlements and churches combined do not reach a tithe of the simple and impressionable folk that the nickelodeons do."

In cities and towns everywhere now it is the thing for the typical pleasure-seeking population to go to the nickel theatre for their evening's entertainment. Five cents a head is often the limit of the dissipation, though frequently a whole evening will be spent in visiting several places of the same class. The nickel theatre means much because it is a family resort; it appeals particularly to the children, and it seems destined to fill the place in the amusement world occupied now by the ten-cent magazine in the field of periodical literature. That is to say, it does not aim at the rich and highly cultured, but at the average common people. It can be made a great educational instrumentality if it is wisely directed—or it can be made the means of serious demoralization if it is allowed to be abused. Not only this country but all the countries of the old world now abound in these popular moving picture resorts. European standards of propriety are less strict in some ways than American ones are, and many of the subjects for moving picture machines prepared in Europe are highly objectionable, dealing too commonly with betrayals of the most sacred ties, suicides, murders and beastliness in general.

Some classes of films exhibited are very commendable in character, such as travel scenes, episodes of historic interest, doings of renowned personages and many similar things which are thus brought home to the masses, who otherwise would never have any chance to see with their own eyes anything of the sort. It is becoming more and more appreciated that a fact can be conveyed to the mind often much more readily through pictures, that is, through the eye, than in any other way, and there is an immense field for good work with the moving picture machine in this connection.

However, the chief forte of the moving picture at present is to amuse rather than to instruct, for the populace are quick to give the cold shoulder to any institution that assumes to educate or elevate it. Some of these diverting scenes are bona fide pictures of actual happenings, such as races of various sorts, prize fights, bull fights, fires, naval displays, etc., but oftener they are partially or wholly "faked up" for the very purpose of being "filmed" for the moving picture market. Many of the scenes of this latter sort are truly mystifying, involving as they do the most elaborate trick manipulation at every stage of the process. Who is there that has attended one of these moving picture performances who has not exclaimed, on seeing some apparently impossible scene depicted in flesh and blood verisimilitude before his eyes: "How in the world did they ever get such a picture as that!" That is exactly the sort of curiosity the makers of moving picture apparatus and films want to inspire in the minds of their public—and they spare no expense in securing sensational results. One of the old favorite subjects is an "express robbery," and it cost $20,000 to prepare the first film of this single subject. It is needless to say the "robbery" was got up specially for the occasion, all those involved being actors who had carefully rehearsed their parts and who were well paid for going through what were really dangerous acts in spite of their only being "make-believe."

Another $20,000 subject is the "Passion Play," which wherever it has been shown has drawn unprecedented crowds at double prices. In Washington, when this film was exhibited recently, people stood in line for hours waiting their turn to get in, and the sidewalks were so obstructed that special police regulations had to be provided. Any craze of this sort that can be worked up is the harvest of the five-cent theatre men of course. Both the films here spoken of required in their production over 100 actors, besides elaborate scenery and appliances; the effects in the "Passion Play" case were practically equal to those at Ober-Ammergau, the little obscure German village to which so many people flock from all parts of the world especially to see the story of Christ's sufferings and crucifixion enacted.

Latest Productions of All Film Makers.

PATHÉ.

Tricksy, the Clever Princess..885 ft.
Two Clever Detectives.....672 ft.
Fighting the Flames.....262 ft.
The Cabby's Wife.....557 ft.
Music Hath Its Charms.....328 ft.
The Mesmerist .....606 ft.
Grotesques .....328 ft.
Samson and Delilah.....1,082 ft.
The Gambler's Fate.....951 ft.
Olympic Games .....852 ft.
The Marathon Race.....524 ft.
A Dozen of Fresh Eggs.....492 ft.
Mr. Fuzz.....951 ft.
Head-Dresses Worn in Brittany..377 ft.
The Hapless Hubby.....541 ft.
A Daughter's Honesty.....492 ft.
A Good Dinner Badly Digested...410 ft.
Mrs. Toney's Suitors.....410 ft.
The Two Models.....524 ft.
A Country Lad.....606 ft.
Troublesome Carbuncle.....311 ft.
The Blue Bird.....984 ft.
Manual of a Perfect Gentleman..360 ft.
A Kindness Never Goes Unrewarded .....475 ft.
The Miller, His Son and the Ass.426 ft.
Jim Is Fond of Garlic.....426 ft.
Brothers in Arms.....770 ft.
A Trip Through Russia.....262 ft.
Freedom For All.....393 ft.
A Woman's Jealousy.....475 ft.
Dieppe Circuit, 1908.....918 ft.
Views of New York.....738 ft.
The Sailor's Dog.....246 ft.
Prospective Heirs .....541 ft.
The Powerful Tenor.....360 ft.
Lady-Killer Foiled .....639 ft.
Army Dogs .....246 ft.
A Kindhearted Policeman.....442 ft.
The Dog and the Pipe.....426 ft.
Miss Hold's Puppets.....524 ft.
The Knowing Birds.....328 ft.
Jewel of a Servant.....492 ft.
The Curse of Drink.....475 ft.
A Wonderful Fluid.....492 ft.
The Inconvenience of Taking Mov-

EDISON.

The Devil .....1,000 ft.
Heard Over the 'Phone.....575 ft.
A Comedy in Black and White, 225 ft.
Romance of a War Nurse.....1,000 ft.
When Ruben Comes to Town....800 ft.
Life's a Game of Cards.....960 ft.
Tale the Searchlight Told.....995 ft.
A Dumb Hero.....900 ft.
The Face on the Barroom Floor..550 ft.
Fly Paper .....400 ft.
The Little Coxswain of the 'Varsity Eight .....1,025 ft.

LUBIN.

The Pawnbroker .....835 ft.
The Hebrew Fugitive.....735 ft.
The Washerwomen's Revenge..225 ft.
Fascinating Fluffy Dimples....800 ft.
Rivals for a Week.....745 ft.
The Wrong Valise.....320 ft.
The Midnight Express.....1,040 ft
The King's Diamond.....1,085 ft.
The Crushed Tragedian.....
Wanted—An Artist's Model.....
The Sensational Sheath Gown....600 ft.
A Policeman For an Hour.....300 ft.
The Bogus Lord.....830 ft.

VITAGRAPH.

By a Woman's Wit.....564 ft.
A Workingman's Dream.....387 ft.
The Wages of Sin.....980 ft.
Western Courtship .....563 ft.
The Clown's Christmas Eve...388 ft.
The Dumb Witness.....550 ft.
In the Days of the Pilgrims....363 ft.
The Discoverers.....960 ft.
The Lonely Gentleman.....502 ft.
How Simpkins Discovered the North Pole.....437 ft.
Just Plain Folks.....575 ft.
The Merry Widower.....352 ft.
Salome .....710 ft.
Biscuits Like Mother Used to Make .....275 ft.
A Kindhearted Bootblack.....400 ft.
The Gypsy's Revenge.....429 ft.
Buried Alive .....465 ft.
The Poisoned Bouquet.....476 ft.
The Little Detective.....438 ft.

KALEM CO.

As You Like It.....915 ft.
The Frontiersman's Bride.....800 ft.
Robin Hood.....810 ft.
The Padrone.....845 ft.
The Walls of Sing Sing.....700 ft.
A Gypsy Girl's Love.....770 ft.
The New Hired Girl.....690 ft.

SELIG POLYSCOPE CO.

The Cattle Rustlers.....960 ft.
The Power of Labor.....950 ft.
Romance of the Old Well.....790 ft.
A Pair of Kids.....210 ft.
The Village Gossip.....990 ft.
The Lion's Bride.....810 ft.
The Cowboy's Baby.....990 ft.
The Road to Ruin.....975 ft.
The Tale of Two Cities.....1,000 ft.
Spirit of '76.....750 ft.
Bobby White in Wonderland.....740 ft.
Weary Waggle's Busy Day.....220 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.
The Man and His Bottle.....350 ft.
The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

Breaking Into Society.....
Never Again .....325 ft.
A Wayward Daughter.....650 ft.
Romance of a Taxicab.....700 ft.
Lost and Found.....
The Coward.....300 ft.
Oh! What an Appetite.....
Lost and Found.....700 ft.
The Baseball Fan.....500 ft.
A Disastrous Flirtation.....500 ft.

MÉLIES.

French Policemen Learning English .....463 ft.
Oriental Black Art.....472 ft.
At the Hotel Mix-Up.....500 ft.
The Crazy Bugs.....500 ft.
The Forester's Remedy.....578 ft.
The Mischances of a Photographer .....205 ft.
The Indian Sorcerer.....330 ft.

The cruel spikes looked as if they were actually driven through the hands of the Messiah as he lay stretched prone on the great cross. The audience did not know that these spikes were driven between the fingers of the man who was taking the part, and that this man was supported on the cross not by the spikes but by bands of flesh colored cloth and a concealed footrest, which would not be noticed in the reproduced pictures. The crown of thorns, so lifelike looking, was made of paper skillfully painted, and the same sort of deceptions were employed throughout the piece.

There are several big moving picture concerns in Europe and several in this country, and they each maintain a regular corps of trained actors and other assistants who are engaged constantly in preparing or producing new subjects. Each subject is as carefully planned as a regular play, and the moving picture camera is not used until all the details have been perfected so that everything will run smoothly. Every producer of films has his own methods and his own secrets, and you may be sure they are none of them quick to give their ways and means away to every curious inquirer. Some of their best things are kept mysteries to all but those immediately in charge. But there are certain general principles which are fairly well known, and these enter more or less into nearly all the productions.

For example, you visit a moving picture show and see a gigantic animated football go through the most wonderful antics without anyone apparently being near it. This big ball goes rolling along a sidewalk all by itself, up a pretty steep hill, up the steps of a house, then out of the top of the chimney of the same house, then up the street again, then, with a leap of a dozen feet, up into an open second-story window of another house, and so on. How is all this done? The ball is real, the street and houses are real, and the ball actually rolls along. The simple explanation of all this is that the pictures are shown to you in the reverse order from that in which they were taken; that is, the ball was first pushed out of a window and allowed to roll down a hill. When human hands were necessary to give it a new start, that part of the film which showed the intervention of these hands was cut out and the cut films were spliced together deftly. Then, when the film was sent through the projecting machine backwards, the ball appeared to be acting in just the opposite way from what gravity would naturally lead it to.

This process of reversing the film accounts for a large class of the mysteries of moving pictures, while that of cutting and resplicing the films explains another large class. Almost any wonder can be represented by ingenious cutting and patching of the film. Our large picture gives us a glimpse "behind the scenes," showing how a well-known film representing a miracle in automobile accidents was prepared by one of the large French concerns. Cutting the film had to be frequently resorted to in the making of this sensational masterpiece. A pedestrian is seen going along a road when an auto, coming up at lightning speed, runs over him just as he has fallen to the ground in trying to escape. The auto man jumps out, picks up the severed legs of the unfortunate victim, takes them to him, fixes them back in place—and lo! the man who was run over gets up and walks off as sound and jolly as you please.

In this case the man walking along the road of course has to have legs; there is no fake about that. But at a certain point another man, made up to look exactly like him and actually being a cripple with both legs off, is substituted for him. It is his dummy legs that the auto cuts off, and it is these legs that are brought back and stuck in place. Then the original man with the real legs is substituted in turn for his legless double, and it is he that gets up and walks off so jauntily. The moving picture camera has been operating all the time, but those parts of the film exposed while the substitutions were going on are carefully cut out and do not appear in the finished film. The act as thrown on the screen before the wondering multitudes thus portrays apparently but one man, as shown in a reduced engraving of the actual film as sold and exhibited.

This section of film, consisting of 17 pictures, took only about one second of time in the exposure and it well illustrates the way these successive pictures, each taken about a fifteenth of a second after the last, when projected on a screen at the same rate of speed, are blended so as to produce the impression on the eye of a continuous act. Each picture varies from those on each side of it by only a hair's difference, yet each one is really different, and in the reproduction on the screen each one makes its impression on your vision, though you are not conscious of the separate impressions, for the eye cannot distinguish above about eight distinct impressions a second; anything above that is blended into a sort of composite picture. There is a common instance of this same principle: namely, when a wagon wheel is moving at a slow speed your eye sees each individual spoke, but when the speed is increased it soon becomes impossible for you to see the separate spokes, and all you see is a blur or blend of them all.

This is precisely the way the moving picture works out. The special camera is made with clockwork or other mechanism so that say fifteen separate exposures a second of any scene can be made on a strip of film only about an inch wide. The camera opens the shutter, presses the button, closes the shutter, moves a new section of film into place, and repeats this operation at the rate of nearly a thousand pictures a minute, and all automatically. The films have to be developed like other negatives, and positive reproductions made from them for use in the projecting machine, which is very much like the camera only reversed. In the high-power apparatus a 2,500 candle-power light is used and the film picture may be magnified on the screen as much as 50,000 times, making the objects appear life size or more.

It is easy enough to represent mysterious disappearances and materializations by means of the moving pictures. A huge bottle of wine gradually changes into the face of a sot, and this face gradually changes into a skull—teaching an impressive temperance lesson. This is done by first exposing the bottle to the camera while the diaphragm of the aperture is gradually closed; then the sot's face is next exposed on the same film, but in the reverse way, the diaphragm being gradually opened. When the two sets of exposures are made on the same film in this way the pictures will blend into each other perfectly, the first gradually fading away while the next gradually appears. Amateur photographers know how easy it is to get "spirit" photographs in this way, when they accidentally get two exposures on the same plate. By this means ghosts, devils and all sorts of other interesting characters of the sort can be made to appear and disappear in moving pictures and the effect is startlingly real.

Many of the favorite subjects represent escapes from prison, pursuits of eloping couples by the old folks, etc. In these the principal participants are actors employed for the purpose, but the "natives" are also pressed into service often in large numbers; people everywhere are usually anxious to "get in the picture" and they may be relied on to furnish life and motion to the scene. Sometimes, however, the crowd is so bent on seeing what the matter is that it is necessary to employ two cameras—one being a dummy to attract their attention and the other being the one that actually makes the exposures. Lew Dockstader, the minstrel man, undertook to have a moving picture made representing President Roosevelt shaking hands with Booker Washington in front of the Capitol. He had men made up to look like the two characters in question, and everything was all ready by the Capitol—in fact the film had already been exposed—but such a crowd was drawn by this unusual sight that the attention of the police was called to the matter, with the result that the enterprise was nipped in the bud, in deference to the wishes of the president.

The familiar subject at many film exhibitions showing a man lying on a railroad track and run over by a train is prepared in the same way as the automobile subject, only a dummy victim is substituted for the real one at the right moment, and by cutting out the part where the change is made the trick is not suspected by the audience. Often when some sort of chase is represented the run is really enacted in some small town, with the permission of the authorities secured, and the policemen who run along with their clubs are merely actors. A good part of most of the scenery for moving pictures is nearly always genuine. The moving picture makers are on the watch to secure exposures that are of a sensational nature, as occasion can always be found for working these backgrounds into some future production.

Thus, when a tall factory chimney was to be demolished with dynamite, the moving picture corps was on hand with their cameras and got series of films showing the great stack just as it went down. Later this detail was used in making a grotesque representation of a trip of a man on skis. By double exposure of the same film the man on skis was shown as taking a giant leap skyward, striking the chimney and knocking it down. The audience can see plainly that the chimney is real and that the skis are also real, but there is no longer any mystery when they find out that the pictures were not taken at the same time.

There is another class of subjects which look very wonderful on exhibition but which are simple enough when the trick of preparing them is known. For instance, a "mermaid" is shown as disporting herself in the water, swimming gracefully up and down and making herself entirely at home among the real fish which swim at the same time all about her. In this film one set of exposures showing real and living fish, perhaps in an aquarium, is first made, and the set showing the mermaid is made later on the same film so that they are merged into one picture. In reality the mermaid does not swim up and down in defiance of the laws of gravity; in fact all she does is to lie down on the ground, on a mat painted with seaweed, and wriggle as if swimming about, while the camera takes her picture from directly overhead.

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In "TRICKSY, THE CLEVER PRINCESS," by Pathé Frères, we see the old king in this picture sitting in state, surrounded by his three beautiful daughters. Prince Richard, of another monarchy, comes and demands the hand of one of the young women in marriage, and when he is repulsed by all three he leaves the palace in rage, vowing to cause a war between the two countries. The King is as obdurate in his purpose as the arrogant young Prince, and takes him at his word and immediately prepares to meet the hostile foe on the field. Before going he takes his three daughters to an old witch, who gives each of the girls a glass distaff, and tells them that if they disobey their father's wishes that the staffs will break. Next we see the King locking his daughters up in an old castle to keep them safe while he is away at war. Each girl occupies a separate apartment, and they have their food sent up to them from below by means of a basket hung from the window. The hostile prince, upon hearing of the girl's whereabouts, contrives a scheme whereby he will be able to gain admittance to their apartment and press his suit during his father's absence. He disguises himself and comes under the window, and the girls lower the basket and he gets into it, and they pull him up. When he is in the room and they recognize him, they flee, and he follows them. Finally he wins his way into the apartment of the youngest, and she allows him to make love to her. Immediately the staff breaks. He then goes into the apartment of the other, and she does likewise, with the same results. He gets into Princess Tricksy's room, but she has a way to rid the place of his repulsive presence. There is a secret opening in the floor which she opens and places a mattress over the hole, and when the Prince comes in to make love to her she induces him to lay down, and immediately he touches the spot he is thrown through the opening into the cellar below, and he escapes. In the next picture we see the victorious King when he returns to the palace and summons his daughters. Tricksy being the only obedient one, comes in, bearing the glass staff, but the other two are without theirs, and it so infuriates their father that he sends them from his sight and places Princess Tricksy on the throne. Immediately she is in power she has her enemy, the Prince Richard, captured and sends him to prison to be rid of his entreaties. In the last picture we see the clever Princess being crowned in the presence of a large multitude.

"TWO CLEVER DETECTIVES," described by Pathé. The first picture shows a woman sitting in her home, when a man enters, who has some costly lace for sale. After examining the goods, the lady leaves the room for a moment, and the vendor, seizing the opportunity, opens the safe and steals a large quantity of jewels with which he quickly makes his escape. When the woman returns and finds she has been robbed, she immediately hastens to a detective agency, where she recognizes the lace seller's picture in the rogues' gallery. She then offers a large reward for his capture, and two of the cleverest detectives are put on the case. They first go to a café and spy the culprit sitting at a nearby table, but before they have time to grab him he makes his escape and drives to his home in a cab, where he gets his two trunks and makes for the railroad station. The detectives, in disguise, follow him, but miss the train by a few seconds. Not to be outdone, however, they procure an automobile and follow the train, arriving at the fellow's destination as soon as he does himself. They follow him to the hotel and disguise themselves, one as a porter and the other as a maid. The fellow becomes suspicious of the servants, and decides to keep a watch on them. He peeps through the keyhole; he sees them open his trunks and conceal themselves inside. He sneaks out and locks down the lids, thus making them prisoners and then hurries away. The attendants come to take the trunks to the room, but as soon as they lift them the bottoms fall out, thus liberating the detectives. They start after the crook, and this time he rides away on a bicycle; but they are close on his heels, and follow him as he jumps into a river and swims to the opposite shore. Finally he rushes into a curio store, and while he is talking to the attendant the detectives sneak in and one disguises himself as a mummy, while the other gets into a suit of armor. Just as the burglar is about to leave they pounce upon him, happy at last to have outwitted such a resourceful crook.

"FIGHTING THE FLAMES," with Pathé Frères. Views of fires are always sure to be popular, for it is inspiring as well as exciting to see the fire-fighters dashing down the street, regardless of the risk they are running in their effort to save human lives and property. The method of fighting fires is so vastly different in foreign countries to those used in our own, that it makes this picture extremely interesting. Here we see a building catch fire in a town in England, and soon the department is dashing to the scene of disaster, and it is not long before the laddies are playing the water on the burning building and have the fire under control. The fire engines used in this country seem to us very small in comparison with our own, and we note also the peculiar dress of the fire-fighters, who, however, go about their work in cool, collected way, never thinking of fear. Finally, when the fire is out and the building a wreck, we see them picking up and starting back to their quarters, ready for another call.

"THE CABBY'S WIFE," portrayed by Pathé. A cab driver, who, through his intemperance, causes his wife no end of misery, is seen in his squalid home abusing her, while she stands meekly by, not daring to resent his brutal treatment. As he goes out to his cab the wife starts out to do some marketing, and while she is passing he wharf she is approached by a very gallant old fellow, who makes advances to her. She hurries along, but he follows close to her heels, and when she has finished her marketing and is ready to start he approaches her, and is so persistent that she consents to let him escort her as far as her home. He then takes his leave, but only after she consents to meet him the next day. In the next picture we see the drunken husband showering abuses on his wife, who, unable to put up with him any longer, finally throws him out of the house. She then makes preparations to receive the stranger, longing, as she does, for someone who will speak a kind word to her. The cabby is driving down the street when he is hailed by a passerby and ordered to stop at a florist's. Here his fare purchases a large bouquet, and on entering the cab again tells the driver to go to a certain number, which happens to be the cabman's own address. The latter never dreams, however, that the stranger is going to see his own wife. While the cabby is waiting for his passenger the janitor comes out, and the pair go to a café and have a hilarious time and come back terribly intoxicated. The cabby makes for his apartment, and as he walks in he is dumbfounded to see his wife and the old masher carrying on a pretty love scene. The cabby grabs his rival and is giving him a terrible beating when the wife calls the police. In rush the officers, and all three are taken to the station. When they appear before the judge, and he hears the story of the much-abused wife and sees the inebriated condition of her husband he has the latter locked up and allows the woman to go her way in care of her affinity.

The old saying: "MUSIC HATH ITS CHARMS," illustrated by Pathé Frères. Two street musicians come along and stand in front of a large apartment house and begin to play their sweet melodies, and in the ensuing pictures we see the effect it has on the occupants of the house. In the first we see the postman delivering a letter to the servant and because he is a trifle late she gives him a terrible scolding, and is in the act of mixing matters up when they hear the sweet strains from the street below, and immediately they are calmed and join hands and dance around the room. In another apartment there is a man and woman at dinner, and he, not being very good natured, complains of the cooking, and as a mark of his appreciation he smashes some of the dishes on the floor. They are just in the heat of the argument when, behold! the music is wafted through the window and it has its soothing effect, for he takes his wife in his arms, and leading her over to the window, they enjoy the sweet strains. A slavey and porter meet in the hallway and have an argument, and when they hear the music it has the same soothing effect on them. An aged couple are seated in their apartment, taking tea, and when they hear the beautiful airs the old man goes over and opens the window and comes back, and as they are reminded of their young, happy days we see them in a simple little love scene. The fellows keep up their melodies of love, and it has a wonderful effect on three policemen who are arresting a ruffian. They are handling the fellow rather roughly when they stop to listen to the strains floating on the air, and immediately all hands are calmed, and they let the fellow go his way while they gracefully dance away in the opposite direction. The musicians reap a good harvest in coin from all the people whose hearts were made glad by their sweet music.

"THE MESMERIST," as seen by Pathé. A landowner in the country is seen leaving his home and starting out to collect his rents from the peasants who occupy his estates. He enters one house, where the man, upon paying him, notices the large amount of money that he carries in his bag, and yields to the temptation to rob his landlord. When the latter leaves the place he is followed by the tenant, and when at a remote part of the country road the culprit rushes upon him, and after killing and robbing him he drags the body of his victim some distance and hides it under an old deserted bridge, and makes his escape. When the landowner does not return to his family at the usual time, his wife and mother become alarmed and report his absence to the police. At the station there is a mesmerist, who induces the wife of the victim to submit to being mesmerized, with the hope that through psychic power they will be able to find the victim and apprehend the culprit. When she is under his hypnotic power she leads the searching party to the exact spot where the crime was committed, and we see in a vision the affair repeated before her eyes. Next she leads them to the bridge and points out the spot where, upon investigation, they find the victim. They send the body to the village, and she, still under hypnotic influence, leads the police to the home of the culprit, where they find the empty bag and come upon the murderer, and, after a desperate resistance, he is overpowered and taken prisoner. When the spell is lifted and the woman realizes the stern reality, she is desperate with grief.

In "GROTESQUES," by Pathé Frères, we see some wonderful feats in artistic trick photography. Two men place a screen in the centre of the stage, and the faces of men and women appear on it and change into many characters without the slightest detection on the part of the spectators. Next they take a large sheet of paper, and as the funny characters come out from behind drapes they put the paper over them and each one disappears. They then place a table in the center and roll up the paper and make small balls and place them in a hat, out of which comes a lot of little puppets, dressed in all sorts of grotesque costumes. They perform many funny antics and dance all over the table, and when finished one of the men grabs them and places them back in the hat like so many dolls. Finally they take the hat and all the characters appear in their natural size and join in a general merry-making and dance away.

"BY A WOMAN'S WIT," told by the Vitagraph Company of America. In the home of Count Von Litzer, an Austrian Minister of War, his daughter, Hilda, is sitting at the window gazing out expectantly. Her smile becomes broader as her sweetheart, Franz Lehman, a young lieutenant, enters. The lovers sit down; the young man takes from his pocket a jewel and presents the young lady with a ring, a token of their betrothal. The father enters, admires the gift, retires and after a few minutes the young officer takes his leave. In the Minister's headquarters, Count Von Kline, middle-aged, with a foul, dissipated look, is conversing with his tool, Captain Sternberg. Several other officials are standing about, Von Litzer picks up an official envelope, calls his lieutenant to him, gives him the package to deliver. Von Kline and Sternberg observe this, pass a knowing look, then Sternberg accompanies Franz as he leaves the room. We follow the pair through brilliantly lighted streets of Vienna until they reach the "Royal" Café. Lehman at first objects to entering, but finally yields to the persuasion of his companion and they pass in. The orchestra is discoursing music at the further end, handsomely dressed women and military men are standing about. At one table Von Kline is talking with the Countess Zara, a dashing woman. The officer rises, bows and departs as Sternberg enters, goes over to the lady, and introduces Franz. The latter seems fascinated with the Countess, they drink and, upon her invitation, leave for her apartments. Arriving there, wraps are removed and wine is served. As the Countess is filling the glasses, Lehman's attention is attracted in another direction and the adventuress empties a powder in his glass, a toast is proposed and all drink. A little later, Franz rises, staggers and then sinks on the couch, unconscious. The Countess takes the papers from his pockets, Sternberg reaches out to receive them. The woman intends keeping them, however, locks them in a drawer and bids her companion depart, which he does rather sullenly. A few hours later, the drugged soldier is observed still on the couch. He stirs restlessly, wakes up, feels in his pockets and finds the papers missing. While searching the room, the Countess enters. He demands of her to return the papers, whereupon she becomes very indignant so he changes his tactics, falls to his knees and pleads for their return. Neither plan is successful, so with a gesture of despair he leaves and proceeds to the home of Von Litzer. He enters pale and with clothes disordered. As Hilda rushes to greet him, Lehman falls to his knees and confesses all. He is freely forgiven and his sweetheart, in glancing at the newspaper, observes an advertisement calling for a lady's maid and the address given is the one in which her lover has had the thrilling experience. She determines to apply for the position, dresses accordingly and proceeds to the Countess' apartments. She is engaged and shortly afterward Sternberg enters to bargain for the stolen papers. The Countess takes them from the desk. Sternberg counts out the bank notes and while both are engaged, Hilda steals quietly and quickly to the table, snatches the papers, rushes out, locking the door after her. At Franz's rooms we find him sitting dejectedly in a chair. He gets up suddenly, walks over to the table, takes out a revolver and is about to commit suicide as Hilda rushes into the room triumphantly waving the valuable package.

" A WORKINGMAN'S DREAM," by the Vitagraph Company of America. A workingman, weary and tired, plods along the street, stops at a factory, enters and asks for employment. There is no vacancy and, deeply dejected, he sits on the cellar step and falls asleep. In the dream an angel appears, touches him with her wand, drops a message into his hand, directing him to Professor Wonderful, who will supply him with good clothes and plenty of money. The workman rises and goes to the address given. The professor's workshop is decorated with fantastic and mysterious figures, symbolical of magic. A servant ushers the dreamer in and he delivers the message to the professor. He agrees to comply with the request, places the workman in position before him, makes a few magic passes and he is transformed immediately into a well-dressed man. He thanks his benefactor and as he is about to depart, the professor hands him a card with the instructions: 1. You will break the spell if you raise your hands above your head. 2. If you shake hands with anybody. 3. If you stoop down. The workman proceeds down the street. A highwayman jumps from behind a clump of bushes and demands money. The workingman's hands are held up, the spell is broken and he is transfered back to his workman's clothes. He returns to the professor and tells of his plight. After warning him that he can help him but three times, the professor again works the transformation. The workman leaves the house, when, on the street, he meets a lady inclined to flirtation. She drops her handkerchief, the workman stoops to pick it up and is again changed back to his former attire. He visits the professor again, and is once more transformed and warned. He promises faithfully to follow instructions and effusively grabs his benefactor's hand. This is the third and last break, and he is brought back to his workingman's clothes again. The closing scene shows the sleeper awakening and recalling his dream. An ambulance drives up and a man who has been injured in the factory is taken away. The accident makes a vacancy, which the workman applies for and secures.

"THE WAGES OF SIN," an Italian Tragedy, by the Vitagraph Company of America. Our story opens at Villa Romani, in Naples, showing the betrothal of Fabio and Nina. The couple are to all appearances deeply in love with one another. The marriage ceremony takes place, Nina enters on her father's arm, while Fabio and his friend Guido approach from the opposite direction. Greetings are exchanged and Guido is presented to Nina. Both are visibly affected. It is love at first sight. The ceremony finished, the happy couple receive the benediction of the priest and depart. In his gardens, Fabio and Guido are drinking as Nina enters; she asks her husband to post a letter and as he departs on the errand, the fickle wife throws herself into Guido's arms. The couple stroll about the gardens for awhile, then enter the house. Fabio falls a victim of Cholera, is brought to his home by four men. A priest accompanies them and begs to be admitted with the body which is believed to be dead. The request is refused, the priest and his men driven away. They proceed to the family tomb and deposit the body therein. In a short time, Fabio moves inside the coffin, struggles, finally frees himself and escapes from the vault. He proceeds to his own home, secrets himself behind the trees and from his hiding place watches his false friend and wife. He listens, with expressions of anger, jealousy and revenge on his face. He goes to an old customer's shop, secures an outfit, including a wig and dark glasses and starts out for revenge. At the Villa, Nina is seated on a sofa as Guido enters. She greets him affectionately and shortly after a number of guests arrive, among them Fabio, disguised as Count Olivia, and are presented. The disguised husband bestows his smiles and flattery upon Nina who accepts his attentions in a coquetish manner. The couple go to the Summer garden and are there discovered in loving embrace by Guido. He draws a stiletto and is about to stab Nina when his arm is seized by one of his guests. A duel is arranged and in a clearing in the woods the principals and their seconds proceed. They remove their coats and select their pistols. Count Olivia removes his glasses and as he takes his position is recognized by his adversary. As he sees Fabio before him, Guido is horror-stricken, his hands tremble as he raises his revolver. At the drop of a handkerchief both men fire and Guido falls over, dead. With his rival out of the way, Olivia returns to Nina and we see them going through the marriage ceremony. To fully carry out his revenge, Olivia takes Nina to the tomb which is supposed to contain Fabio's body. She goes in against her will. When inside Olivia locks the door, removes his wig, beard and glasses and stands before her as Fabio. She pleads for forgiveness, but is cast roughly aside. Fabio then goes out and locks the door, leaving his faithless wife to die of starvation.

The latest Méliès' production entitled "FRENCH POLICEMEN LEARNING ENGLISH," is a travesty on the French police who are instructed by their chief to learn the English language. Accordingly, the first scene finds five of them seated in Miss Blackford's school for the English language. In the course of the lesson a dunce develops and he is promptly crowned with the cone-shaped headgear. When the conversation lesson is begun, four dainty girls proceed to quiz the officer students; but so captivating are the teacher and her assistants that in a short while the school forms itself into a spooning squad; the pretty girls raising no objection, the officers find their lesson most pleasing. Suddenly, the chief invades the schoolroom and is filled with consternation. He angrily demands the meaning of it all, and when the teacher explains that it all goes under the head of "conversational practice," the chief also develops an appetite for practice and he is soon lost in his attentions to a pretty damsel who is assigned to quiz him.

"ORIENTAL BLACK ART," a new Méliès' film shows the manipulations of a typical Hindoo fakir. First he makes a tree grow from a common anvil and then does some trick balancing with poles in which the entire weight of his body apparently floats on the air. Another trick of his consists in making a woman appear from a box and placing her in a supine position on the pedestal. After some passes with his hands, two spirits or phantoms issue and then go back into the woman's person. The manipulator finally changes her into the figure of a goddess. In his last trick he makes an air bubble of himself, frightening the natives who view it and run away. When they are gone, however, he resumes his natural form.

Another Méliès' film is called "AT THE HOTEL 'MIX-UP.'" A number of guests arrive at a hostelry, and preparatory to rest themselves after their long journey, they put their clothes out in the hall for the valet to press trousers and polish boots. The valet gathers up the heap and takes it into another room. He works long and hard and finally each piece looks like new; he deposits the outfit at each door of the rooms occupied by the guests and departs. In a short while the guests want to dress and each takes in the bundle at his door; but soon they discover that the valet mixed their belongings and each angrily examines the misfit and goes for the servant, who flees. A chase from room to room in the hotel takes place and finally the valet gets back to the room where the clothes are piled up. A bright thought strikes him—he sets fire to the heap and it burns merrily. The firemen arrive and add to the discomfiture of the guests by turning the hose on them.

In "TWO TALENTED VAGABONDS," by Méliès, two hoboes apply to the constable for permission to give a free show on the street. One is an acrobat and he gathers quite a crowd, from which his mate picks a volunteer to be hypnotized. The man seats himself in a chair and

is soon under the spell of the hypnotist, who incidentally relieves him of his time-piece. The subject awakens and discovers his loss. In a moment the two performers are the quarry for a yelling mob and it does not take long to capture and drag them back to the spot from which they started. Here the constable advises that the pair be doused in the well and the mob loses no time in complying.

Kalem's special this week is the filmization of Shakespeare's "AS YOU LIKE IT." In the palace garden of the reigning Duke, two brothers, Oliver and Orlando, are engaged in a bitter conversation, in which the latter's demands for his rights are unheeded and he turns away disappointed. Celia and her cousin Rosalind, whose father is the banished duke, are next seen promenading the garden and Rosalind feeling disheartened is cheered up by Touchstone, the clown, who follows them about. Le Beau arrives with the news that a wrestling match is scheduled and soon to take place on the very spot, and before he is finished talking the court and Orlando enter, and it is here where he and Rosalind fall in love at first sight. Charles, the mighty wrestler issues his challenge and is withal taken up by Orlando, despite Rosalind's pleadings to the contrary. Charles looks at first a very likely winner in the struggle but is finally subdued by Orlando in a strangle hold and lies in a helpless and prostrate position. The court congratulates the victor, and Rosalind gives him an encouraging word and a chain from her neck in token of her affection, and all exit. When left alone, Oliver, his cruel brother, enters and orders him off the premises. He is not left long to fate when Adams, the old faithful servant appears with savings in hand to help him, and together they go to the Forest of Arden. The scene is now shifted to the palace of the Duke, whence Rosalind is banished but is joined by her cousin Celia and the clown and they make off for the forest of Arden in search of her banished father. In the course of their weary journey they are befriended by the love-sick shepherds, Silvius and Coran, who lead them into a house for recreation. Orlando and his faithful old servant Adam also soon stop at that inn but come too late to find the interesting wanderers. In the scene of the Forest Court of the Banished Duke, the melancholy Jaques feels cheerful this time as he relates of a fool run amuck in the forest whom he has seen but does not know that it is the clown Touchstone. In the midst of their repast, however, a desperate man with sword upraised appears and demands food. He is Orlando, hungry and starving; but considering their courtesy he becomes calm and goes forth to bring his faithful old servant to the board of plenty. Longing for his sweetheart, he is seen going on inscribing in tress odes of love, and when Rosalind and Celia read these they realize that it must be Orlando's work, and in following it up they come upon him. Rosalind, disguised in male attire, converses with him on the subject of his love. The next scene is one of many love affairs in which shepherds and sheep maids and the clown figure, after which Oliver appears with his brother Orlando, whose pardon and reconciliation he seeks. In the meanwhile, Rosalind and Celia have taken off their disguises and allow themselves to be recognized, whereupon all hands rejoice and love runs freely. Added to this jubilee, comes a messenger from the Duke's court and apprises them of the fact that they are all pardoned and welcomed home.

"BREAKING INTO SOCIETY" is the newest Essanay comic. The plot runs as follows: Pat O'Brien, a hod carrier (while at his work) receives a letter from a firm of lawyers, stating that his uncle, Mike Casey, has died and left him a fortune of two million dollars. Pat immediately throws down his hod, and when the foreman remonstrates with him, a battle ensues; Pat informing the foreman that he is no longer a hod carrier, but from now on his place is in high society. O'Brien rushes home and tells Bridget of their good fortune. Bridget demolishes all the furniture, and both go to the lawyer's office to collect some of their cash. We now find Pat and Bridget living in a beautiful mansion. On the outside a sign reads, "O'Breean Mansion," for Pat has changed his name from O'Brien to O'Breean. Next Pat and Bridget go horseback riding, and also play tennis. Mr. and Mrs. O'Brien receive an invitation to a ball given in honor of the Vanderpools' daughter. You can imagine the humor when Pat starts to put on tight shoes, full dress and a high collar. This scene is followed by Pat entering the house of the Vanderpools; the dining scene; the ball-room scene, and the smoking-room scene. Finally when Pat is merging deeper and deeper into the swell set, he receeives a letter from the lawyers informing him that it was all a mistake; the money was intended for his uncle by the same name, and not for him. Oh! what woe. Pat goes back to the old shanty, and we find his wife drinking a bucket of beer, while Pat does the washing.

Essanay's show this week, "A WAYWARD DAUGHTER." A young man just released from prison joins the Salvation Army workers, in order to regain a foothold in life. One day, while at work in the industrial home, a message is brought to the superintendent in charge, requesting that he find a suitable young man to fill a position as coachman in a wealthy family. The superintendent asks the recently released criminal if he will accept the position. An evil thought enters the young man's mind, and he gives an affirmative answer. In the family there is a young and beautiful daughter who soon becomes enamored with the young man. He makes ardent love to her until the father one day finds his daughter in the embrace of the coachman, and he is immediately ordered from the premises. The fellow, however, is not to be so easily kept from accomplishing his end, and he plans an elopement, to which the girl readily consents. No sooner has she become his wife than we find him again on the downward path. After squandering her money, he pawns her jewels, which she permits him to take; and finally he sells the sewing machine with which she has for some time been earning a living for herself and child. Things go from bad to worse, until finally the man is arrested for stealing a pocketbook, for which act he is again sentenced to prison. The poor wife is forced to become a washwoman, in order to support herself and child. One day while delivering some washing, the child which she has left on the front steps ventures into the street, and is knocked down by a carriage. The neighbors and the occupants of the carriage carry the little one to its home, and when the mother rushes in, she comes face to face with the lady who had been an occupant of the carriage. Recognition follows, and the mother and daughter embrace each other. The wayward daughter's troubles are at an end, and she returns with her child and parents to the old home.

The principal character in Essanay's new film "NEVER AGAIN" after tolerating the excessive heat all day, thinks he sees an avenue of escape when he reads a circular announcing that you should "Keep cool by going to Coney Isle." He makes up his mind to go, little imagining he would have been much better off had he stayed at home. He hires an auto to take him to the boat landing, but it breaks down and he has to help in an endeavor to pull it out of a hole. He does not succeed in doing this, and in order to catch the boat he has to run, managing to get the boat as it is leaving the pier. The boat is crowded and he is squeezed to a pulp by two very fat women. Finally he arrives at the island, after that has all kinds of trouble, which continues until he makes up his mind that he has had quite enough of "Cool Coney Isle." He starts home, and then finds all boats and cars have gone and he has to hoof it. When he arrives in the city he spies a saudwich man advertising the cool breezes of "Coney Isle," and what he does to that sign is a caution.

Lubin's latest is entitled "THE PAWNBROKER." "Mr. Nathans" keeps a pawn shop—incidentally he keeps a son—whose idea of daily toil does not coincide with the father's thrifty notions. "Nathans" is an exception to the accepted idea of a pawnbroker. He is shrewd, blunt and sparing of words, but seldom has the poor outcast and unfortunate left his place without some little encouraging lift. The son "Abe" after several days' absence from home finally puts in an appearance and proceeds to touch his father for some money. His mother and sister add their entreaties but to no purpose. The old game is played out with "papa." "Abe" then swaggers off conveying the impression that he will get it just the same. He has formed an attachment for an attractive young shop lifter. Aided by her pal the son forms a compact to rob his father. The scheme is carried out. "Mr. Nathans" is knocked senseless with a blackjack in the hands of his son, the till is robbed and the thieves depart. A quarrel occurs among the thieves. "Abe" is severely battered. At the same time the police break in, led by the father who accuses his son. Five years later a poor broken figure of a man enters the shop. With tear dimmed eyes he implores his father's forgiveness. "Nathans" takes the prodigal to his heart and he is once more admitted to the family circle.

"THE HEBREW FUGITIVE" is a tragic subject from the Lubin studios. In darkest Russia a poor struggling Hebrew family and the aged father tottering under his heavy burden of goods to be sewed into garments for a mere pittance. A policeman coming along playfully gives the old man a shove, at the same time stealing some coins from his pocket. People pass in droves, all too beaten and bully ragged to see anything extraordinary in the action. The home is a sight to American eyes—men, women and little children sewing—some sit on the floor, others try to snatch a few moments to munch a crust. The tyrannical landlord comes in, demands his rent, due the same day. They ask for a little time. No delays, in come the constables, and their effects are put on the sidewalk and they sit there helpless, stunned until the ever ready cossacks drive them away. The daughter is captured by cossacks and brought before a drunken officer who offers her indignities. She cunningly gets his revolver, shoots him and escapes. In an old ruin a vision of "Columbia" beckons them to a fairer land. They sail away, finally landing under "the Stars and Stripes."

"THE WASHERWOMEN'S REVENGE" is a short Lubin comic. Bridget and the cook are busy with their Monday's washing. They will not stand any fooling from the ice man and surely not from an outsider. Whoever tries to intrude into the domains of Bridget and the cook get a good drenching. The ice man may have his fun with Bridget. Bridget has her revenge.

From Selig we have "THE CATTLE RUSTLERS." The story is woven about an old cattle raiser, John Ralston, whose annoyance at the depredations on his stock by a band of rustlers leads him to offer a reward for their capture. The opening scene of the picture occurs in front of a "thirst parlor" in a small western town, where Ralston is distributing handbills to a crowd of cowpunchers and loungers, offering the reward above mentioned. Cherokee, a half-breed and leader of the very band of rustlers wanted, happens to be present, and after reading one of the bills he mounts his thoroughbred and rides rapidly away. We are then taken to the camp of his followers, where to the great amusement of the daredevil band he reads the offer of reward made by Ralston. So reckless are these men, that instead of paying heed to the warning they determine to make another raid the next morning. Cherokee leaves his companions, instructing them to procure as much rest as possible for the lively work cut for them, and is next seen riding up to a little log cabin, the home of his Indian sweetheart, Wahnita. It is here he keeps his branding irons with which he changes the brands on the cattle he steals. Telling Wahnita that he has work to do and cannot tarry long, he bids her an affectionate adieu and rides away to join his men. In the meantime Ralston's offer of reward has aroused the cattlemen and cowboys of the entire valley, and preparations are at once begun to hunt down the much-hated cattle rustlers. Cherokee, rousing his followers the next morning, starts out on his nefarious undertaking. They soon come upon a herd of fine cattle browsing near the edge of the pines, and surrounding them they soon have them rounded up in an old abandoned corral in a secluded spot in the forest. There, confident of their safety from discovery, they begin to brand the calves found in the herd. While they are busily engaged in this work, a lone ranch woman on her way through the forest to the nearest settlement rides up to the rear of the old corral, unseen by the rustlers, and taking in at a glance the unlawful work going on she gallops rapidly away to spread the alarm. At the first habitation she comes to she sends the girl who responds to her call to arouse the cowboys of the Ralston ranch. Like a winged messenger the girl springs lightly to the back of her bronco and is off like the wind. Dashing into the cowboys' camp she spreads the news, and with a yell of exultation fifty whirlwind riders spring to their horses, and following the girl are soon lost to view on the crest of a distant rise. Again we see the rustlers, who are still at their branding, when they are suddenly arrested in their work by the distant pounding of a hundred pairs of hoofs. Knowing full well the meaning of that sound, without further delay they mount their saddled horses and plunge at once into the forest, in the hope of eluding their relentless pursuers. But they are too late—the leader of the cowboys sees their retreating forms, and with fierce energy the chase begins. Now follows a thrilling ride for life. Feeling that their only hope is to abandon their jaded horses and take to the depths of the forest on foot, the wily Cherokee orders his men to dismount and try to demoralize their pursuers by firing a volley into their midst as they come around a bend in the road. The plan is carried out, but the cowboys are determined, and dismounting, take up the chase on foot, which, after a short fight, ends in the capture of all the rustlers but Cherokee, who, by strategy, escapes. The victorious cowboys then ride to the former camp of the rustlers and there capture the Mexican cook, who is frightened into revealing the possible hiding place of his leader. The hunt is then resumed and ends at the home of Wahnita, where Cherokee has taken shelter. Here he is finally captured, but not without a desperate fight, in which he is badly wounded. The prisoners are all taken to the Ralston ranch and an impromptu court formed, by which all the rustlers are sentenced to pay the penalty usually meted out to cattle thieves. But through the pleadings of Wahnita, and because of his wounds Cherokee is given a day's respite and is locked up in a log house on the ranch under guard, with the Mexican cook as his only companion. During the night his wounds, which are many, prove fatal, and he dies in the arms of his comrade. When the cowboys come next morning to get him they find that a merciful Providence has intervened, and the leader of the rustlers has already paid the penalty. Left alone with the body of her outlaw lover, poor Wahnita, the faithful Indian sweetheart, bewails her loss.

When writing advertisers, kindly mention Views and Films Index.

"PATRICK FERNS."

A funny incident which recently occurred at the office of a large New York renter reminds us of the curiosity aroused by the name "Pathé Frères" on films. The great number of people who do not know its meaning are mystified, and seem to be under the impression that it is some trade secret or perhaps a mysterious signal to the operator. It is pronounced in ways numerous and funny enough to furnish an entertainment for a real Frenchman. For instance, "Pattee Frees," "Pathy Fairs," and very often "Pathe Ferries," or "Frerries." But the best that can be told in this connection occurred only a few days ago in the rental department of the Vitagraph Co. A stranger of Irish blood engaged George Hedden in a talk, asking for some information on the business, as do many people, daily. After asking a number of foolish but pardonable questions, he inquired as to what make of film the concern rents out. Hedden called off the list, and at the end the stranger asked:

"Don't you handle those made by Patrick Ferns?"

"No," said Hedden, mystified.

"Don't you know," went on the stranger, "I mean the ones with the roosters on!"

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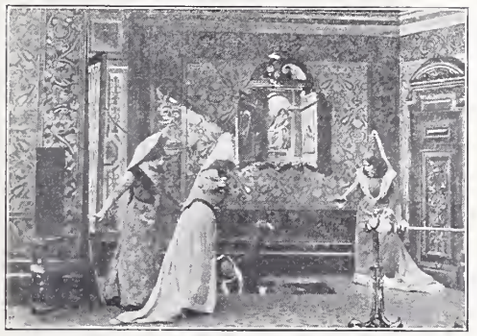

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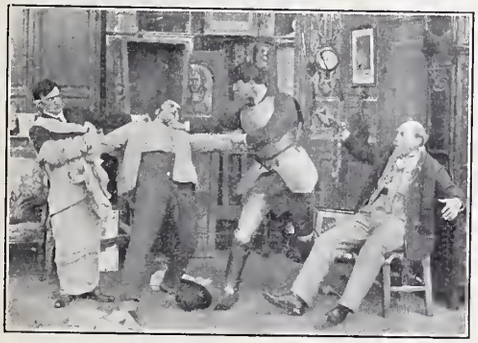

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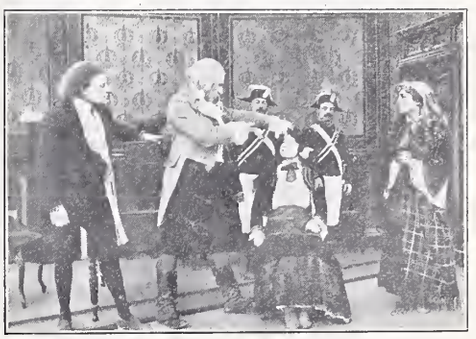

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KARL AND THE DEVIL.—Devil praises Olga—Urges, hints, promises—Forces invitation to ball from Olga—Karl and Olga about to kiss when husband arrives—Embarrassment—Devil satisfactorily explains.

MIMI AND OLGA MEET.—Mimi calls—Devil hides her—Makes Olga jealous—Reveals Mimi—Karl tries to explain—Olga leaves—Karl goes to Mimi's house.

THE "LOST SOVEREIGN."—Karl tries to resist temptation—Devil tells story—Shows how he may lose Olga—Maddens Karl—Threatens to shoot—sneer calms.

AT THE BALL.—In honor of Elsa—Olga match maker—Devil creates co motion—Powerless against Elsa—Controls Karl and Olga.

A DEVIL'S TRAP.—Commands Olga to cloak—Karl fears an elopement Husband removes cloak—Karl confused—Devil gloats.

THE DEVIL'S LETTER.—Olga decides to write Karl—"Never to see h again"—Devil dictates—"I love you; I am yours; take me"—Olga tries to recov letter—She faints.

TEMPTER TRIUMPHS.—Olga visits studio—Devil gives a letter to Ka —He burns it—Goes to his room—Olga chagrined—Turns to depart—Devil inte cepts—Gives her real letter—She rushes to Karl's room—Devil watches—His wo accomplished.

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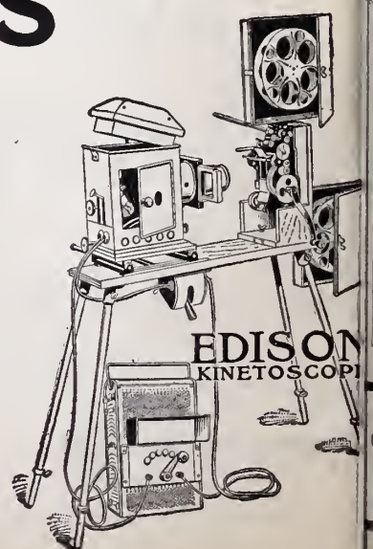

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LENGTH, 564 FEET

A WORKINGMAN'S DREAM

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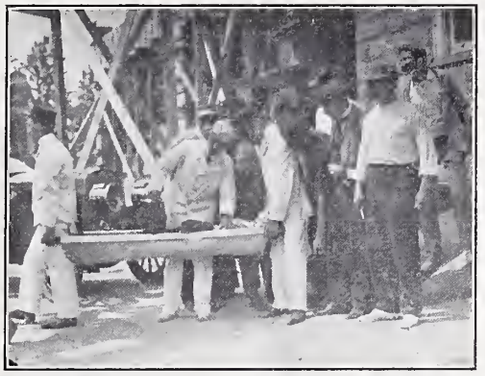
A workman seeks employment at a factory. Is unsuccessful and falls asleep on the cellar door. In his dreams he experiences some wonderful transformations. Finally awakes and is given work at the factory. LENGTH, 387 FEET.



SATURDAY, SEPTEMBER 12th

THE WAGES OF SIN (An Italian Tragedy)

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A young Roman nobleman falls ill with cholera. His wife already in love with another refuses to receive the body of her supposedly dead husband at her home and the corpse is placed in the family tomb. The victim escapes from his tomb, in disguise visits his wife's home, kills her and her lover.

LENGTH, 980 FEET

SPECIAL

Splendid views of the parade, Saturday, Aug. 29th, in honor of the American athletes, victors in the recent Olympian contests held in England.

LENGTH, 346 FEET

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The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed by Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec and other dignitaries.

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The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bry

receiving congratulations after his nomination. . .

LENGTH, 160 FEET

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The Wonder of the Age. A Success Everywhere.

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LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL

Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fireproof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying Case for mechanism together with Adjustable Bicycle-Steel Legs, to extend over five feet high. **$145**

Exposition Model $85
Cineograph with Stereopticon combined, complete - - -

RELEASED: SEPT. 13th

A Southern Romance of Slavery Days

A highly dramatic subject depicting romance of the slavery days of the sunny South. Costumes and characters are in harmony with the period. One of the best subjects we put on the market.

Length, 940 Feet

RELEASED: SEPT. 17th

HUBBY'S VACATION

Hubby takes a vacation and he certainly has the time of his life fooling his poor wife. Everything goes well until the darling wants to join her lonely spouse. Now the vacation days are over.

Length, 660 Feet

The Ticklish Man

Another subject of great laughter provoking quality. It is just what its title designates.

Length, 290 Feet

S. LUBIN

Largest Manufacturer of
Life Motion Picture Machines,
Films, Slides and Stereopticons

LUBIN BUILDING
926-928 Market St.
Philadelphia, Pa.

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Success assured. Last week we contracted with fifty (50) Moving Picture Theater Managers to supply them with our

TALKING MOVING PICTURES

for six months, that shows what confidence the managers have placed in us.

MR. MANAGER: Don't be alarmed by the Advertisements you read of Fake Shows and Cheap Actors, there is nothing in it.

Do you think for one moment that Mr. Crawford would jeopardise his own theatres, which are the ten largest Moving Picture Theaters in the world with Fake Shows and Cheap Actors?

NO! A THOUSAND TIMES "NO"!

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NEW YORK

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The cry is SELIG'S FILMS and the public demand them.

Watch for our next film

The Cattle Rustlers

LENGTH, 960 FEET

One of Selig's Western pictures, a picture that will certainly pack the houses.

Released September 10th, 1908

WATCH US GROW
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Did you get our last

The Power of Labor

Selig Polyscope Co., Inc.

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SEPTEMBER 19, 1908
WHOLE NUMBER 126.

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759
756

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ISSUED WEEKLY

VIEWS AND FILMS INDEX

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No. 104.—One Stereopticon complete for electricity, costs new $60. Our price, only **$24.50**

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DEPT. V.

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(Members of the Film Service Association)

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SWAAB

never endorses anything unless it has merit, witness: Power's Cameragraph and the Motiograph for which he is sole agent here. There have been many Choke Coils offered as Electric Savers recently but you can build that yourself for a few dollars. If you want a REAL Current Saver, buy the LOWEN. Price to anybody $70.00 each for 110 or 220 volts. Have you tried the SWAAB Film Service? It's the only IT.

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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 36. SEPTEMBER 19, 1908. WHOLE No. 126

Published by

FILMS PUBLISHING CO

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
Foreign: Four Dollars per Year in advance, postpaid.

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Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
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THE PATHÉ ANNOUNCEMENT.

In another column of this issue we publish an authorized statement explanatory of the withdrawal of the Pathé interests from the film rental field. We think it is in order to congratulate both the Pathé company and the Film Service Association on the outcome of what, for the past two weeks, has been a subject of most serious discussion and thought. It will be noticed that in suggesting congratulations we made no mention of the Independents. Their official organ will no doubt provide for the oversight. But as a passing thought we might say that the Pathé withdrawal is a more gratifying piece of news to the Independents than it is to the Association members. Had the original plan been carried out, as we understand it, the Pathé plan would have put so many holes into the Independent system that in six weeks all the brains and capital behind the Independents would not have been able to allay the pain.

In launching their scheme there is no doubt the Pathé interests proposed and were determined to do everything their resources warranted to cripple the Independents. We base this statement upon the rates offered. No Independent exchange could successfully meet them. This, coupled with the popularity of the subjects offered, made an excellent weapon against the Independents, and they saw the handwriting on the wall. As a combative element in this direction the scheme was a prime one, but all the interests of the Film Service Association members had not been foreseen. To the credit of the Pathé interests, it must be stated that as soon as the situation in its entirety was understood the scheme was withdrawn.

It is a good, and in many instances a brave, man who will acknowledge a fault. The Pathé people spent no small amount of money in arranging the details for their rental system, not counting the time consumed. According to the public statement, honest motives formed the basis of all the preliminaries. The project was put on foot in all good faith and with all determination, but just as soon as the faults were pointed out the project was abandoned, regardless of expenses incurred. Efforts were made to show the Pathé people that if they were honest in their purpose the interests of the Film Service Association could be better served by the withdrawal of the rental scheme than by its maintenance. When this argument was sustained the honesty of purpose was shown by the withdrawal.

Loyalty is a gem in human character. For this reason, if for no other, the Pathé interests are deserving of some complimentary notice. But there are some other features in the matter that deserve more than passing notice. For three weeks or more underground rumors have been current to the effect that if the New York local of the Film Service Association lived more than a week or ten days after September 1st it would be a surprise. These rumors were traced direct to the Independent interests, but the basis for them could not be ascertained until almost the eleventh hour. When it finally became known that the Pathé Frères were to become a factor in the rental field and the fall of the New York local was repudiated people quite closely identified with the Independent interests became more bold and asked: "How long will the Association exchanges last when Pathé begins to unload his goods among their customers?" At the time, the Independents looked upon the proposed rental invasion as the best assistance they had received since their fight on the Association started. None of the Independent trade papers gave even an intimation of the Pathé project, although there can be no doubt that they were fully cognizant of it. The inference is plain. Silence gave consent. They saw a solar plexus blow coming for their arch enemy and kept a silent tongue on the facts, wagging it only to predict an early fall of the Association. They also cherished the thought that the launching of the Pathé rental project would lead to bitter feeling on the part of the Association and eventually cause a complication between the Pathé people and the Edison licensed manufacturers that would undoubtedly bring on a serious trade war. To be plain about the matter, the Independents were predicting, "Pathé will soon be one of us." The facts show that the Independents were radical in their views of the situation. They, too, failed to grasp all the points. It is true that they regret the change of policy by the Pathé people, but they are at the same time tickled over the withdrawal on account of the unexpected competition in prices they would have been obliged to face had the Pathé project been passed.

Comment on the matter will not alter the facts as they have existed, and as they exist to-day. The authorized statement regarding the withdrawal of the Pathé project speaks for itself, but no time is more opportune than the present to recall to mind the declarations that have been so often made in these columns against the agitation fostered by false prophets. The stir caused by the Pathé people's proposed rental scheme should be taken as a lesson, especially by those listening to some agitators who have advocated that the exhibitors organize and go direct to the manufacturers for their film supply.

GOOD SLIDE FIELD.

People engaged in the manufacture of stereopticon slides should give attention to the advanced step made by the Novelty Slide Company, of New York, which has pointed out an avenue for a promising revival in that line of business. This company has produced slides of a most interesting character, depicting important parts of the recent Olympian tournament in London, England. They not only cover events in the stadium, but follow the athletes in the New York reception and the reception given by President Roosevelt at Sagamore, L. I. Since the advent of the moving pictures the stereopticon slides have suffered a serious decline outside of the song slide department. While the stereopticon must always remain secondary to the animated picture, the Novelty people have shown conclusively that the former has a good field in dealing with topical subjects.

BUSINESS IMPROVING.

Inquiry in the film exchange circles during the past week show a decided improvement in business. A more hopeful and contented feeling prevails and, considering the brief space of time that has elapsed since the fall season opened, the situation is better than it has been at any time during the past three months. In comparison with the same period last year, taking into consideration the fact that there was no competition between Association and Independent exchanges at that time, the condition at the present time is better than it was during the first half of September, 1907. The season of 1908-1909 promises to be a most gratifying one for all branches of the film business. Naturally there are some people who claim they cannot see things in that light, but those who do are largely in the majority.

Do you know what is going on in the moving picture business all over the world? The only way: Get the VIEWS AND FILMS INDEX—Two Dollars per year.

PATHÉ FRÈRES NOT TO RENT.

Official Announcement Made.

The rental trade all over the country, and particularly the members of the Film Service Association, were thrown into a state of excitement during the past week by the report that Pathé Frères, the great French film manufacturing concern, was to embark in the rental field. While not until this writing has there been any official announcement regarding the matter, this report was not quite without foundation. But J. A. Berst officially announces to-day that Pathé Frères will not go into the rental field. This statement is absolutely authentic and may be considered final.

The plan of Pathé Frères was to dispose of the tremendous stock of unsold prints accumulated in the past. No print was to be rented out which was not at least sixty days old; it was planned to take on the Independents only for a service of old subjects in good condition, which Pathé Frères could rent at a reasonable figure.

Mr. Berst, in an exclusive interview to the VIEWS AND FILMS INDEX, explains the intentions of the concern in this connection: "I was quite surprised by the excitement caused by Pathé Frères embarking in the rental business. I felt that another manufacturer entering the rental field would not create any disturbance, as there are already several licensed manufacturers engaged in that line; in my mind we thought we had the same right, and there was no other way to dispose of our stock, which represents a large amount of capital. But a representation of the renters of this country insisted that the name of Pathé Frères being used in a renting connection would create an upheaval in the trade and this would mean the ruin of their concerns. Therefore, as it is far from my idea to jeopardize the interests of the people who have so highly praised our goods and placed our trade mark far above that of any other maker, I have decided that Pathé Frères shall withdraw immediately. At the same time I wish to express my thanks to the renters for the help they have given in offering to buy a large portion of the stock we now have on hand.

"In a way the excitement occasioned by the intentions of Pathé Frères is gratifying; the fear of competition by this concern shows that this firm is as gigantic a factor in the industry as ever."

F. S. A. BRANCH OFFICES.

It is officially announced that the following applications for branch offices have been authorized by a vote of Association members, and will open by October first:

Western Film Exchange, in Joplin, Mo.

Edison Display Co., in Portland, Ore.

FOREIGN MARKETS.

ITALY.

The following information concerning Italy as a field for the sale of American motion pictures is furnished by Consul Albert H. Michelson, of Turin:

There would seem to be a very good field for American-made motion pictures in Italy. The number of exhibitors of such pictures is very large, and is constantly growing, and as novelty plays a highly important part in the selection of films for exhibition, there is a pronounced demand for foreign films of all sorts. This demand is only beginning to be met and is likely to increase for some time to come.

Foreign films are bought by Italian exhibitors in one of two ways, either through agents having their offices in Italy or in another european country, or from Italian manufacturers. The reason that foreign films are to be bought in large numbers from Italian manufacturers is that these manufacturers have a system of exchange with manufacturers of foreign countries. Every important Italian manufacturer exchanges the motion pictures that he produces for the motion pictures produced by a number of foreign manufacturers—generally one foreign maker per country. At the present time only one Italian maker is known to have such an understanding with an American house. It would seem important that American makers of motion pictures who are not already represented in Europe, and even that those who are so represented, should give this system of international exchange careful attention.

It is believed that an American house would find it to its advantage to sell pictures direct to an Italian agent, rather than intrust the sale of its pictures upon such a large market to an agent residing outside of Italy.

The close ties between the United States and Italy through emigration should not be overlooked when considering the possible popularity of American scenes displayed in motion pictures. (The names and addresses of the leading manufacturers of motion pictures in Italy, transmitted by Consul Michelson, are on file in the Bureau of Manufactures.)

SWITZERLAND.

Vice-Consul Leo J. Frankenthal, of Berne, furnishes the following information concerning motion pictures in Switzerland:

There are no motion picture manufacturers in Switzerland. A few pictures are taken of festivals, etc., for local use by traveling shows, but films in general are imported mainly from Paris, where the agents of American and English firms, as well as the main offices of the French firms, are located. The French companies have an agent in Berne. The price of their films is about 25 cents per meter (39.37 inches). The system most in vogue is that of renting a series of pictures for a week, consisting of somewhat over 3,000 feet of pictures, for $30. The firms in Switzerland, when they purchase pictures, run them in traveling shows for some time, and then rent them to the small theatres.

The Swiss agent for Paris firms says: "There is no prejudice against American pictures; on the contrary, many are sought, and interesting educational views always find a market, such as Niagara Falls, farming in the West, life in the large cities, etc."

(The addresses of firms interested in traveling shows, fairs, etc., in Switzerland are on file in the Bureau of Manufactures.)

PRACTICAL RABBI.

When Rabbi Elias Newman, head of the Harlem Bible School, New York, heard of the exhibitions of Pathé's "Samson and Delilah," he hit upon an idea. He gathered his school about him, and one hundred and twenty-four strong, marched them down to the neighboring moving picture theatre, and there the scholars witnessed the portrayal of the grand story of Samson. When interviewed by an INDEX reporter, the reverend gentleman said:

"These moving pictures are the greatest aid to educators I can possibly conceive. When these boys see before them a real Samson, so to speak, and a real Delilah, it leaves an impression that cannot be paralleled by hours of instruction by books. We may forget the story read in a book in our childhood days, but a play at the theatre remains in our memories.

"To my mind moving pictures have a wonderful field and future before them. If even only for their educational features, they are of surpassing value to the generations. It is wise to exhibit these comical pictures, for they tend to lend variety; but I have noticed that the interest in these educational pictures is just as intense and sincere as the enjoyment and laughter which greets the humorous ones.

"I assure you," he remarked, as his pupils began to emerge from the theatre, "that every one of these boys can now tell you accurately the story of Samson and Delilah."

JUST REMARKS.

Heretofore we have had "Star" films made under the fleur-de-lis. Now they are going to be real star films, made under the stars—and stripes.

THE FANATIC, AGAIN.

It may be all right for Alfred (who owes his notoriety to "Moving Picture Snooze") to fill up a page of his crazy sheet with a picture and description of himself, but he must not think that others crave these honors. If he does not behave himself and be good (for the dear old lady has become cantankerous again) he will find himself ringing us up on the 'phone and begging for mercy, as he did after he read "Baby's Fretting Again." Also, it might occur to somebody to write a dramatic story entitled "Why Alfred Left H'England.' Then, what?

Business begins—get busy. Competitors don't care about waiting until you put your hands up; they'll strike while you sleep.

No, Pathé is not going to rent films at all! There are quite a few bets lost in film circles on this question.

(Fred Beck, please notice.)

Talking about slides. Looks like a baseball pennant for the Giants. Their pictures ought to go well on the sheets of the vaudeville houses. "A word to the wise," etc.

See them crowding to see the Olympic film. Good argument for topical stuff.

AWFUL SECRET.

Mr. Harold Moran, manager of the Lafayette Theatre, Detroit, Michigan, was handling the enormous evening crowd in the lobby when a bright young man who stated in a burst of confidence that he hailed from Ypsilanti, began to question him as to the nature of the show on the inside. As usual, Mr. Moran kindly gave the information, debating upon the Actophogue or Talking Picture feature. When he had finished the man from Ypsilanti looked cautiously around, drew Mr. Moran just out of earshot of the people in the lobby and said, "Say, they's a lot o' us getting wise about that talking picture stunt." Mr. Moran, anxious to know from what source they gathered their knowledge and what it related to, said coldly, "Is that so? How's that?" "Them pictures don't talk. You got people behind them doin' it." Mr. Moran grabbed his wrist dramatically to prevent his escape and gave vent to a quick "Sh," then he gave the man from Ypsilanti a pass to the lower left hand box by way of bribery, after first forcing from him a solemn oath that he would never reveal the terrible truth to any one.

Verily, wisdom crieth perforce even from the depths of the waste place.

CURRENT DIFFICULTIES.

In the earlier days of the adaptation of the focusing arc light throwing a ray of light through a moving film, objections came from the users of alternating-current arcs, which caused the engineering department of the United Electric Light and Power Company, supplying alternating current throughout New York city, some concern. This subject is interestingly discussed by T. I. Jones in the current Bulletin published by the National Electric Light Association. These earlier objections included hissing at the arc, flickering and occasional black spots in the picture.

The study of this trouble showed that the black spots were most noticeable when the films had reached a given speed. This speed was found when the number of single pictures passing in front of the arc equaled the alterations per second of the current supplied. In other words, at certain times the arc was absolutely out when the pictures passed in front of it; or if the arc was not actually out the difference in illumination due to the red carbon when current was absent and the incandescent carbon when current was present was sufficient to cause the black spots complained of on the screen. These black spots, therefore, had a direct bearing on the frequency of the current, as it followed that where the frequency was higher the number of spots was less and with lower frequency the spots increased.

Combinations of two or more arcs were suggested, also changes of frequency of the current supplied. These suggestions, however, simply bettered without removing the condition. Accordingly, the matter of mercury rectifiers was taken up with the engineers of the United company, and in conjunction with both the Westinghouse and General Electric companies a rectifier was designed adaptable to moving picture machines.

One of the important features in the design of the rectifier was the starting apparatus, by means of which the act of closing one switch, placed at any location, and closing the carbon switch, started the entire outfit. The direct current obtained from the rectifier removed the frequency trouble of black spots, and the use of the transformer of the rectifier outfit has a material advantage over the direct-current 110-volt street supply in that it is not necessary to use a the voltage from 110 down to rheostat in series with the arc to cut the voltage of the arc—about fifty-five. These rectifiers are now used in a number of moving picture places in New York city.

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company. 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Empire Slide Co., 131 W. 24th St., New York City.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDE AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St. N. Y.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
New England Film Exchange, 611 Washington St., Boston, Mass.
Montana Film Exchange, 41 N. Main St., Butte, Montana.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Renting Co., 62 N. Clark St., Chicago, Ill.
American Film Service, 125 Munroe St., Chicago, Ill.
Wm. H. Swanson, 160 Lake St., Chicago, Ill.
Standard Film Exchange, 79 Dearborn St., Chicago, Ill.
Theatre Film Service Co., 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply Co., 717 Superior Ave., N. E. Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Exchange Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., 13B West 11th St., Fort Worth, Texas.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Mo.
Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.
Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.
Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Service, 158 N. Main St., Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
American Vitagraph Co., 116 Nassau St., New York City, N. Y.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Geo. Brock, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Service, Solar Bldg., Watertown, N. Y.

THE RENTAL BUSINESS.

Facts, Figures and Observations by the Comptroller of the Laemmle Film Service.

(By August Froebel in the "Billboard.")

The rapid and tremendous growth of the film renting business in this country in the past few years, has created large institutions with many branches and distributing depots who reach out over the entire United States and Canada for business.

When one considers that there are between 8,000 and 10,000 exhibitors in the United States, figuring from the minimum average rental of $20.00 each per week, we have the enormous sum in excess of $10,000,000 in rental alone annually paid out by exhibitors to the rental agencies.

With this tremendous volume of business, controlled in comparison by the same number of renters with jobbers in other lines of business where the same volume of business or less is transacted, the profits as a whole are very small as compared to other lines.

I have been a casual observer of this business for more than a year past, but less than three months have been actively engaged in it. How on earth such a chaotic condition in any line of business could develop in this country is certainly beyond my comprehension. What would conditions of other lines of business be like if the jobbers of staples were to engage in such tactics of doing business as has been existent in the film-renting business since its inception? There has never been a well-defined business policy carried out for the mutual protection of those engaged in it.

What is the result? The renters are gradually commiting commercial suicide and clearing the way for the manufacturers to step in and rent their own films. Unfair and underhand methods in competition for business have cut all of the profit out of it for the renter.

Are the large renters or in fact any renters, piling up a big surplus in cash in their coffers; not on your life; they are piling up films which they think is an asset, but as it is subject to such a tremendous depreciation, it is not worth five per cent. as an asset, and should be treated as an expense, the same as wages or office rent. The purchase of films is a dead expense, and under present conditions being leased, cannot be carried on your books as an asset, and great care should be exercised in the payment of dividends (if there are any just now being paid) so as not to impair capital in the payment of unearned dividends by treating this item as capital.

Competition has spoiled the exhibitor, and he is a hard customer to handle; he is as well posted as the renter on all the issues of films manufactured. He demands the privilege of making up his programs well in advance, and exacts almost impossible things, but he only wants to pay the minimum. When an exhibitor contracts for first, second or third run stuff, and pays for this class of service, he is entitled to these requisites, but the average exhibitor does not require this class of service. However, the renter has only himself to blame for the condition of affairs as they exist. In their efforts to secure business they have put the exhibitor in an independent and exacting position. If you do not cater to his whims your competitor will, and the result, he is constantly shifting.

I can't see wherein the profit lies to kill off an exhibitor in a town because he does not rent your film. In my opinion you destroy a possible customer. Will your customer whom you favor in a town to-day appreciate your efforts in his behalf to-morrow in destroying his competitor, or drawing him into your camp? I say no, on the slightest pretext he will throw you down. The more exhibitors the more renters. He may be your customer to-day and mine to-morrow; destroy him and we both lose. You have spoiled your man by giving him first or second run stuff to wipe out his competition. You have killed his competitor, and cease to send him the new stuff from the can; result, he gets dissatisfied, grumbles a while, and you lose him to some other renter who will not supply him as well as you did before the fight, but he changes because you spoiled him, and in order to get him back you cut your former price. Who gains—the exhibitor or renter?

Your film has got to work, and under present conditions your maximum is worked out of it in two weeks' time. Circuits are a great feature killer. If a circuit requires late stuff under three weeks, it necessitates, in order to give good service to your immediate local clientele, the purchase of additional prints in order to protect them. It is much more profitable to make shipments direct to each customer and get a quick return of your feature stuff. Send a feature on a four or five house circuit 300 miles from home, and it comes back old stuff and will not satisfy your immediate customers' wants, as local competition has practically destroyed its value in the home territory.

The gruelling competition that exists in the business to-day can only result in the "survival of the fittest." The manipulation of film is a science and requires careful study. Scientific accounting in the construction of proper records, providing a careful check and quick reference, will do much to increase your film stock earning, and reduce your purchase account. Cooperation on the part of the exhibitor is absolutely essential to facilitate quick handling to increase your earnings on film. If your customer is impressed with the fact that he will be charged additional rental for excess of time over date for return of film, and the charge enforced by all renters in the business, one great leakage in earnings would be plugged and subrenting climinated. The cooperation of all common carriers should also be enlisted, and would be given if proper pressure would be brought to bear on them. Renters and exhibitors pay these companies enormous sums annually and are entitled to consideration.

It was not my intention in this contribution to cover the abuses and general conditions of the renting business, but to cover, in a brief outline, by views on film accounting and the requirement of perfect checks on the many existing leaks. The firms who will conduct their business along a well-defined policy and who are equipped with an up-to-date system, will be able to conduct their business more economically, and in consequence suffer less.

There is more detail in the handling of a reel or film than is ordinarily supposed by the average layman. After it is received by the manufacturer it is entered in your genera film stock record—a record showing make, length, date purchased, etc Your subjects or prints are the turned over to the inspection de partment for measurement and in spection. Any defect or discrepanc in length is tabulated and charge against the manufacturer. It is the made into a reel and given a numbe

An individual subject record is kep of each subject or title of the issue of all manufacturers, showing re number on which subject is working name, make, length, etc. This recor is a large, loose-leaf book, alphabetic ally indexed, of large capacity, i three parts to permit of ready refe ence.

Much greater earnings can be de rived from your film stock by usin a split reel system; many reels ar made up of two or more subjects, on of which has been used by a custome in consequence, under the numbere reel check system this reel is kille or put out of commission entirely fo that particular customer. If split ur der this system until such portion nc used by a customer is returned, i each case putting out of use, tempo rarily, two or more reels. Under th single subject system this is obv ated and the subjects available at a times, and the change is very easil made without fear of complicating c destroying former records, and re peating is impossible if records ar competently kept.

To fully explain the entire work ings and show the details of the singl subject system of check would re quire much more space and a gre deal of explanation of printed form etc., required. However, suffice it t say under this system: Programme

HOLD UP

Length, 890 Feet Ready September 18

Positively the One Big Sensation of the Seaso

K LEM COMPANY, Inc.

131 West 24th Street New York Ci

e more easily made up. It is simple take an inventory of all reels in or ıt, as when a programme is made) for a customer, and your shipment ade. Your subject record sheets aking up a reel are shifted from ›ur "in stock file" to your "out stock e," giving a shipping number and ed under date on which it is to be turned. After duly reported in by ceiving clerk and properly inspected, ıtries to this effect are made on cus-mer's shipping record sheets. Your el is then split and put in service ain. Sheets in your out file are then ifted back to your in file again, and ›ur stock record is kept intact at all nes. It would require some ex-nse and a little hard work to make e change from the single reel sys-m to the split reel, but the labor d expense will be worth it many nes over to the renter, as it makes possible to use reels now dead in ur vaults, and gives you a greater riety of subjects to handle your ıde. There are many concerns using is system with success, and I be-ve it the only successful way to alize the maximum earning out of ur film.

When packages are returned by stomers they are opened and ex-ined by the receiving clerk, who tes on his return shipment or re-rn merchandise blank contents—owing reel number, or shipping mber (when package went out), m whom received, what express, c. He also keeps a "daily receipt" cord, which should show receipts of reels and merchandise returned by stomers. This is a record separate d distinct from regular merchandise ceiving book, wherein are entered supplies purchased that are re-ived through the day before record-in regular stock books. In con-ction with these are special stock oks for machines, lenses, etc., to ow serial number, etc., from which sposition of all machines and lenses, c., can be easily traced, and a close eck kept on them.

After proper entry, showing return films, they are turned over to girls ıo inspect and repair any damaged rts. These girls record every reel examined by them daily, and turn in a report of their work for the day. If there is any complaint from a customer about condition of a reel, it can be easily traced to the inspector at fault. After being inspected and repaired, reel is again put in commission.

The unit system of reporting daily, weekly and monthly, amount of business transacted. This gives the home office an absolute check on the amount of business done by each branch. All goods ordered from the home office issued on requisition only. A pro rata of the general expenses is chargeable to each branch office. Home office is in touch with all accounts of branches. All disbursements made on voucher only. With a weekly audit by mail of all vouchers by comptroller, amounts expended, reimbursed to branches to keep up their stipulated impress sum available for expenses only. The general funds, manager has no control of, but are checked out by home office. The monthly profits are figured on each branch, ratio of expense to revenue also figured monthly from reports, details available at all times from home office files.

Loose leaf record to show number of subject and song slides sent, with a double check of an alphabetical record of all subjects, either shown by competition or shipped to customer. This record also checks against your subject record, whereon customer's number is entered, thereby affording a triple check to prevent the possibility of repeating. This particular record should be kept accurately and should be in the hands of a competent clerk to reduce complaints of errors in shipment. The triple check reduces chances of error to a minimum.

A binder made to hold loose leaves showing title of film, customer's name registered in order of call or request and class of service contracted for and such other data to show when wanted, when supplied, etc., proves an excellent record for booking purposes; consulted daily in making up programs.

To show customer's shipping days, class of goods and all other necessary data of the customer's requirements as per contract, used as a permanent record for ready reference in connection with a daily shipping card check system.

Latest Productions of All Film Makers.

PATHÉ.

Paris Fire Brigade at Drill....688 ft.
Beginning of the Game of Diabolo .....328 ft.
The Shepherdess .....754 ft.
Unusual Cooking .....196 ft.
Policeman's Vision .....623 ft.
How Glue Is Made.....393 ft.
Custom Officer's Revenge.....820 ft.
Tricksy, the Clever Princess..885 ft.
Two Clever Detectives.....672 ft.
Fighting the Flames.....262 ft.
The Cabby's Wife.....557 ft.
Music Hath Its Charms.....328 ft.
The Mesmerist .....606 ft.
Grotesques .....328 ft.
Samson and Delilah.....1,082 ft.
The Gambler's Fate.....951 ft.
Olympic Games .....852 ft.
The Marathon Race.....524 ft.
A Dozen of Fresh Eggs.....492 ft.
Mr. Fuzz.....951 ft.
Head-Dresses Worn in Brittany..377 ft.
The Hapless Hubby.....541 ft.
A Daughter's Honesty.....492 ft.
A Good Dinner Badly Digested...410 ft.
Mrs. Toney's Suitors.....410 ft.
The Two Models.....524 ft.
A Country Lad.....606 ft.
Troublesome Carbuncle.....311 ft.
The Blue Bird.....984 ft.
Manual of a Perfect Gentleman..360 ft.
A Kindness Never Goes Unrewarded .....475 ft.
The Miller, His Son and the Ass.426 ft.
Jim Is Fond of Garlic.....426 ft.
Brothers in Arms.....770 ft.
A Trip Through Russia.....262 ft.
Freedom For All.....393 ft.
A Woman's Jealousy.....475 ft.
Dieppe Circuit, 1908.....918 ft.
Views of New York.....738 ft.
The Sailor's Dog.....246 ft.
Prospective Heirs .....541 ft.
The Powerful Tenor.....360 ft.
Lady-Killer Foiled .....639 ft.
Army Dogs .....246 ft.

EDISON.

Wifey's Strategy .....780 ft.
Ingomar .....1,000 ft.
The Devil .....1,000 ft.
Heard Over the 'Phone.....575 ft.
A Comedy in Black and White, 225 ft.
Romance of a War Nurse.....1,000 ft.
When Ruben Comes to Town....800 ft.
Life's a Game of Cards.....960 ft.
Tale the Searchlight Told.....995 ft.
A Dumb Hero.....900 ft.
The Face on the Barroom Floor..550 ft.
Fly Paper .....400 ft.

LUBIN.

Two Little Breadwinners.....530 ft.
How Rastus Got His Pork Chops .....410 ft.
The Suicidal Poet.....580 ft.
In the Nick of Time.....340 ft.
The Pawnbroker .....835 ft.
The Hebrew Fugitive.....735 ft.
The Washerwomen's Revenge..225 ft.
Fascinating Fluffy Dimples....800 ft.
Rivals for a Week.....745 ft.
The Wrong Valise.....320 ft.
The Midnight Express.....1,040 ft.
The King's Diamond.....1,085 ft.

VITAGRAPH

The Stolen Plans.....532 ft.
Willie's Fall From Grace.....360 ft.
A Tale of a Harem.....456 ft.
Bathing .....456 ft.
By a Woman's Wit.....564 ft.
A Workingman's Dream.....387 ft.
The Wages of Sin.....980 ft.
Western Courtship .....563 ft.
The Clown's Christmas Eve...388 ft.
The Dumb Witness.....550 ft.
In the Days of the Pilgrims....363 ft.
The Discoverers.....960 ft.
The Lonely Gentleman.....502 ft.
How Simpkins Discovered the North Pole.....437 ft.
Just Plain Folks.....575 ft.
The Merry Widower.....352 ft.
Salome .....710 ft.
Biscuits Like Mother Used to Make .....275 ft.
A Kindhearted Bootblack.....400 ft.

KALEM CO.

The Great Yellowstone Park Hold-Up .....890 ft.
As You Like It.....915 ft.
The Frontiersman's Bride.....800 ft.
Robin Hood.....810 ft.
The Padrone.....845 ft.
The Walls of Sing Sing.....700 ft.

SELIG POLYSCOPE CO.

Crazed by Jealousy.....990 ft.
The Cattle Rustlers.....960 ft.
The Power of Labor.....950 ft.
Romance of the Old Well.....790 ft.
A Pair of Kids.....210 ft.
The Village Gossip.....990 ft.
The Lion's Bride.....810 ft.
The Cowboy's Baby.....990 ft.
The Road to Ruin.....975 ft.
The Tale of Two Cities.....1,000 ft.
Spirit of '76.....750 ft.
Bobby White in Wonderland.....740 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend.....525 ft.
The Man and His Bottle.....350 ft.
The Boarder Got the Haddock.310 ft.
Tricky Twins.....265 ft.
Painless Extraction.....225 ft.

ESSANAY CO.

Hired, Tired, Fired.....500 ft.
Breaking Into Society.....
Never Again .....325 ft.
A Wayward Daughter.....650 ft.
Romance of a Taxicab.....700 ft.
Lost and Found.....
The Coward.....300 ft.
Oh! What an Appetite.....
Lost and Found.....700 ft.
The Baseball Fan.....500 ft.

MÉLIES.

A Tricky Painter's Fate.....237 ft.
French Policemen Learning English .....463 ft.
Oriental Black Art.....472 ft.
At the Hotel Mix-Up.....500 ft.
The Crazy Bugs.....500 ft.
The Forester's Remedy.....578 ft.
The Mischances of a Photographer .....205 ft.

A recapitulation of all cash received, the daily total of receipts from all sources is deposited in bank intact. This is distributed over the various accounts. Weekly totals from cash book posted to the controlling general ledger accounts. A cash working fund is kept at hand for sundry, petty payments and no disbursement is made except on voucher only. This impress sum is kept intact at all times, same as handling branch office expense accounts. Small, petty cash book is kept of these disbursements in cash and charged through accounts payable record daily.

A recapitulation of all purchases and expenses distributed to the various capital or expense accounts to be charged. Merchandise is classified to show all the details of purchase of the different kinds handled. From this record, monthly totals of all purchases and expenses are posted to the controlling general ledger accounts.

A recapitulation of all transactions distributed over the various revenue accounts, receiving credit. A complete classification of accounts to show details of revenue. Entries made in this record from original order blank, registered in numerical order. Invoice rendered customer bearing order number, order bearing invoice number for ready reference. Customer's account in customer ledger, showing both order and invoice number.

Your general ledger is subdivided into classification of general, capital, branch office, stock, rental, accounts, etc. In fact it is so arranged to permit of ready reference to any controlling account. Details of all purchases are grouped under your stock accounts, and details of all other classifications are shown under their proper head, a clear an intelligent business statement, showing the earnings of each branch or department of the business can be readily drawn off and the details clearly shown for comparative statements. There are many other subsidiary record checks and forms worthy of thorough explanation but lack of space makes it impossible for me to give a lenghty and detailed explanation.

Wherever you see moving pictures you see the VIEWS AND FILMS INDEX. Two Dollars per year, issued weekly.

AN URBAN LETTER.

London, W., Aug. 28, 1908.

Dear Sir—In your issue of August 15th appears "Our English Letter," under date July 25th, in which the writer animadverts upon a purely imaginary "battle of giants" who vie with each other in "record making as touching an unbroken run of consecutive performances."

I should be obliged if you would give similar publicity to this, another "English Letter." There can be no possible comparison between the record of the Chronophone at the London Hippodrome and that of Urbanora at the Alhambra Theatre, except one that would deal with the whole idea as supremely ridiculous. The one "venerable fighter for fame" has a "record"—and not an unbroken one at that—of a run of twelve months or so at the Hippodrome, from which theatre it was transferred to the Coliseum. If your correspondent's opinion of the value of the Chronophone is shared by the Hippodrome management, the reason of the transfer after a more or less fitful engagement during a comparatively limited period, has yet to be propounded.

In the matter of the eight years' unbroken record of Urbanora at the Alhambra, withdrawn by the Charles Urban Trading Company on the termination of their agreement, the accompanying particulars, which are now made public for the first time, will speak for themselves, and they are forwarded in the hope that equal prominence will be given in VIEWS & FILMS INDEX both to this letter and to the statement of fact.

Yours faithfully,

THOMAS CLEGG,
Publicity Manager.

THE RECENT WITHDRAWAL OF URBANORA FROM THE ALHAMBRA THEATRE.

Notwithstanding the prominence given by the general trade and professional press to the fact that Urbanora was withdrawn from the Alhambra Theatre by the Charles Urban Trading Company, Ltd., after a record run of 420 weeks, the impression seems to prevail in the trade generally, both at home and abroad, that the renewal of contract was declined by the Alhambra management.

As *this false impression* is calculated and intended to injure the reputation and business of the Charles Urban Trading Co., Ltd., the fact that the *initiative was taken by this company* cannot be too strongly put forward.

Shortly before the expiration of contract a letter was sent to the Alhambra management, stating that *under no circumstances whatever would this company renew the agreement for a further period.*

The Alhambra management, in giving publicity to the change of arrangement for filling the gap, made the statement that an open market of the world's animated picture productions is preferred by them to the monopoly they have enjoyed during the term of the Urbanora agreement. In other words, in a somewhat belated announcement which seems rather to favor a sour grapes theory, they adopt a method which has been discarded as unsatisfactory by the Palace Theatre management after a trial of five years.

Urbanora for eight years held its own as one of the chief drawing powers of Alhambra audiences, and on its withdrawal the unsatisfactory (?) nature of the monopoly policy is exploited in a series of assertions which furnish a distinct contradiction to the general methods pursued by the management in procuring "turns" for filling the rest of the programme.

Competition for attractive general items of variety entertainment is just as keen as is that for the provision of motion pictures of a sufficiently drawing nature; yet the Alhambra management has for years given a practical monopoly of supply to one firm of agents! Therefore, in their anxiety to make a good case, they appear to preach a doctrine which they do not practice.

Even were the case otherwise, success in the motion picture exhibit depends entirely upon the nature of the display. Urbanora has from first to last provided subjects which, on the unanimous vote of press and public, have furnished the most attractive half-hour of the whole performance, not only drawing the audience, but keeping the seats well filled until the last picture left the screen. Greater press publicity has also been accorded to the Alhambra by the very fact that the constant change of topical and other pictures secured constant journalistic notice of the theatre at which they were first and exclusively produced.

The Palace management, realizing that better returns are possible by the inclusion of Urbanora in its bill than by any other known motion picture method, have, as aforesaid, departed from the practice with which that of the Alhambra *have, perforce,* to be satisfied.

We are reluctantly compelled to make the above facts known, inasmuch as our trade competitors are endeavoring to make capital of the withdrawal by insinuating that we had no option in the matter—which is quite the reverse of the truth.

(Signed) C. URBAN.

MONEY-MAKING SLIDES.

A quick and wise move in the slide business was that of the Novelty Slide Company, of New York. This concern conceived the possibilities of a slide set of the Olympic games, and accordingly got out a series showing the winning of the most important events, including Hayes' victory in the great Marathon. There are added to these views of the welcoming parade held in New York, with its attendant events, and the most recent shows President Roosevelt greeting the athletes at Sagamore.

HOLD UP

Length, 890 Feet Ready September 18th

Positively the One Big Sensation of the Season.

KALEM COMPANY, Inc.

131 West 24th Street New York City

SONG SLIDES

BOSWELL MFG. CO.

I Once Had A Sweetheart That Looked Just Like You.
Just One Word of Consolation.
No One to Love Me.
Can You Keep a Secret?
I'll Love You Just the Same.

CALEHUFF.

Just You and I.
Yours Is Not the Only Aching Heart.
On the Bench 'Neath the Old Willow Tree.
Golden Grain Is Waving, Mary Dear.

ELITE LANTERN SLIDE CO.

Don't Worry.
Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie.
Mandy Lane.

HARSTN & CO.

Blue Jeane.
Roses.
You'll have to stay after school.
For the one she loved so true.
You'll do the same thing over for the Old, Red White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save A Little Money For A Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy.
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You.
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well My Old Kentucky.

ELECTRICIANS DISCUSS.

The thirteenth annual convention of the International Association of Municipal Electricians was opened at the Hotel Pontchartrain, Detroit, Mich., by President R. A. Smith at noon on Wednesday, August 19. An address of welcome was delivered by Mayor William B. Thompson and was responded to on behalf of the association by J. B. Yeakle, of Baltimore, Maryland.

An address by Past-President Hatch closed the morning session.

The afternoon session was opened at 1.30 and the president, R. A. Smith, then delivered the presidential address and also read a paper on "The Moving Picture Hazard."

There is nothing of late years that has given the insurance companies more concern than the moving picture business. The rural districts and small towns of many States are overrun with these shows, many of which are a menace to the community owing to lack of observance of the rules of the National Code. Many of these shows use machines without magazine, booth or other approved mechanisms. In the light of what has happened, it seems criminal for those in authority to ignore these conditions. The National Code contains a rule, 65a, which, if followed to the letter, will eliminate the greatest danger, but there are many other precautions necessary, such as licensing the operatives of the machines, proper wiring, ample exits and red lights. Various interpretations have been put upon Rule 65a as regards the proper material for the fireproof booth. The rule plainly reads "fireproof material" and means "fireproof material" such as will not warp when heated and will stand the wear and tear that booths are subjected to. Mr. Smith called attention to the rules and precautions taken by his city of Norfolk, Va. They are as follows:

"Whenever moving picture machines are operated in any building or tent within the city limits, they shall be so located as not to obstruct the exits, aisles or passages thereto, and shall be placed in a metal chamber of galvanized iron not less than No. 24 gauge, said chamber not to be smaller than six feet square by five and one-half feet high, inside measurement. There shall be an inner and outer wall with a two-inch air space between, for sides and top, all to be riveted to a substantial iron framework. There must be a vent pipe not less than twelve inches in diameter run from metal chamber to a point outside building. Main door must be hung by stout coiled spring hinges and swing outward; openings for lens and operator must not exceed ten inches by eight inches each, and have metal drop shutters running in metal grooves, shutters to be held open by light cotton strings passing across inner ceiling of booth, through side of booth to outside. All wiring in booth to be in conduits; wiring for picture machine to be separate from lighting system; all exits to have large signs and red lanterns, burning sperm oil; not less than two five-gallon chemical extinguishers to be located near booth. All machines to be in charge of competent men who shall receive a certificate from the Board of Control, said certificate to be good for only one year and revocable for cause."

WILL MAKE "STAR" FILMS HERE.

House of Méliès Incorporates.

Méliès "Star" films, which under an Edison license are made in Paris and printed and marketed here by Gaston Méliès, will soon be manufactured in Chicago. Gaston Méliès is the president of a $75,000 corporation chartered in Illinois, with Lincoln J. Carter secretary and treasurer, J. J. Lodge vice-president. George Méliès and John B. Hogan are directors. Messrs. Gaston and Paul Méliès will see to the mechanical end of the business, while the staging of the films, the first of which is scheduled to appear about December first, will be in the able hands of Lincoln J. Carter, of "Bedford's Hope" fame, a playwright-manager who is widely known for the novel ideas which he has staged. The concern will operate at the Criterion Theatre in Chicago, where a most excellent array of stage paraphernalia will be at their disposal.

HOLD UP

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When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading the VIEWS AND FILMS INDEX every week—Two Dollars per year, and it comes to your door.

When writing advertisers, kindly mention Views and Films Index.

Latest Films of All Makers

"PARIS FIRE BRIGADE AT DRILL," shown by Pathé Frères. Fire fighting, like a great many other things, is liable to strike us as a mere everyday event, and that there is no science connected with the wonderful task of saving human life and property. In this interesting picture we are brought to the understanding that the Paris fire department is made up of wonderful athletes and the discipline is as strict and the training as rigorous as in the army. Everything seems to work like machinery in the drilling of the men to make them equal to all occasions where heroic deeds must count. The first picture shows the men in a wonderful feat of climbing hand over hand up ropes to the top of a high tower, and descending in various ways. We next see them at practice on the rings, bar-leaping, jumping over a rope placed at different heights. Their horizontal bar work is extremely clever, also their many difficult feats performed on the parallels. Then we see them doing the extremely difficult act of climbing up the side of a high wall, using only their hands in ascending and descending by getting a grip in the crevices. Then climbing up ropes to a high platform and sliding down ladders. Finally we see the men at mass drill, and it is a wonderful thing to see several hundred men going through the gymnastics with the precision and rhythm as the movement of one man. Their work is artistic in the extreme and shows the men to be all wonderful examples of human strength and endurance as all fire departments should be.

"BEGINNING OF THE GAME OF DIABOLO," pictured by Pathé. This game seems to have taken the country by storm, and every child is more or less of a diabolo expert, and for that reason this film should prove very popular with the rising generation. In the first picture we see the devils originating the game and forging and making the spool in the infernal regions. There is a transformation scene and we see a number of skeletons dancing around and all playing the game skillfully. They disappear and we behold numerous beautiful girls appearing and disappearing and all are dancing and spinning the spool in clever fashion. Next we are introduced to the royal family of hades and the King and Queen seated on their throne are being amused by all their courtiers playing the game. Finally, the old King becomes so interested that he and the Queen join in the revelry and soon the whole throng are whirling around in the flames and all busy playing. The last scene shows the heavens and a figure representing the sun playing and he passes it on to the moon who in turn passes it to the earth who takes it up with a will and is busy tossing the spool while the rest of the planets look on amused.

In "THE SHEPHERDESS," by Pathé, we see a beautiful country girl tending a large flock of sheep. A young man appears on the scene, and is soon making love to her, and she in her innocent manner accepts his attentions, and promises to see him the following day at the same place. That night when she drives her sheep home she confides her secret to her mother, who advises her to use discretion. The next morning she is seen at the appointed place tending her sheep, when the young man comes along, and, after some persuasion, induces her to elope with him. She bids her flock a tearful adieu and we see the two lovers as they hastily depart in a handsome automobile. The young man who is very rich, but in poor health, takes the girl to his home and presents her to his mother, who refuses to accept her as her daughter-in-law. Finally, after much persuasion, she gives her consent, and the couple are married. That night the parents of the runaway shepherdess wait in vain for their daughter's return, and finally go to the pasture themselves and drive the sheep home. They suspect that the girl has gone off with her wealthy admirer, but decide to make the best of the situation. The next picture shows the young couple some years later as they are taking a stroll together and we are struck with the change in the girl, who has now the appearance of a richly gowned society woman. The young man's health, however, has grown steadily worse, and she is compelled to hasten him back to their home, where he is put to bed, and after a lingering illness we see the poor fellow pass away. Immediately his mother turns on the young widow, and orders her out of the house, and we see the girl in her rich attire making her way back to her flock. She meets her parents on the road as they are driving the sheep home, and, after telling her story to the old folks, who are grieved at the turn of affairs, she takes charge of the herd, glad to be back to her simple country life after her terrible grief and disappointment.

"UNUSUAL COOKING," by Pathé Frères. This beautiful colored picture shows some remarkable ingenuity in the line of trick photography. In the first picture we see a chef come into the kitchen and throw a lot of rags on the floor, he then casts a spell over them, and immediately they take the form of human beings, and dance a wild sarahand around the place. After performing many unique tricks they disappear into space, and are replaced by a group of knives and forks, pans kettles and spoons. These are all supplied with arms and legs, and dance around the chef as he lies on the floor. Soon one of the knives and forks drawing near to his prostrate body proceed to cut him into many small pieces which are then placed in a pan to be made into a delicious stew. Finally we see a lot of cooks come in, each bearing a different kitchen utensil. After executing some wonderful dances they pose in a pretty tableau.

"POLICEMAN'S VISION," shown by Pathé. Two policemen fall asleep in the station house and one has a wonderful dream of how the pair meet with all sorts of adventures while trying to run down a clever burglar. In the first picture we see a woman enter a jewelry store, where she purchases some valuable jewels. When she leaves the clerk puts the money in a drawer and steps out for a moment. Just then a fellow enters and after helping himself to the diamonds, we see him taking the money out of the till without opening it. When the clerk returns and discovers her loss she calls the police, who start in pursuit of the burglar. The latter rushes into a bank where he gains admittance by turning into a flat piece of paper and sliding under the door. Once in he assumes his natural form and causes the silver to come through the door of the safe. When the watchman comes in the thief is transformed into a bundle of paper which the old fellow throws out of the window. When it lands on the sidewalk Mr. Burglar comes to life and is hotly pursued by the police. He leads them a great chase as he disappears through stone walls and reappears much to their dismay. Next he enters a lady's apartment and while she is in the act of putting on her jewels they disappear, and we next see them in the second story man's hands as he escapes without being seen. On he goes and soon visits another house, closely followed by the officers—this time he turns into a roll of paper and enters one of the rooms. When the police come after him he disappears through the draperies leaving only a trail of smoke behind. The house now catches fire and when the policemen reach the hallway in search of the culprit, he reappears in a cloud of smoke. They try to catch him but he seems only a vision, and evades them at every turn. Finally in the heat of the affray they wake up and we see the two officers as they beat one another over the head with their clubs, deeply disappointed to find that it is all a dream.

"HOW GLUE IS MADE," told by Pathé. A picture of this sort is sure to meet with success for it is interesting as well as educational, in as much as it shows us how the bones of all sorts of animals are utilized in the manufacture of glue. We first see the raw material as it is dumped in heaps and sorted and prepared for the kiln. Then the bones are removed from the oven and taken to be ground after which it is put in large vats and boiled and refined. Next we see the wet glue being taken to the drying room where it is put in pans and left to harden, after which it is cut into neat layers and blocks and prepared for shipping.

"CUSTOM OFFICER'S REVENGE," by Pathé. A band of smugglers are seen getting ready to cross the boarder with their goods. They steal along the highway undetected and are soon at the water front where they secure a boat and cross the channel, landing safely on the opposite shore. They go very cautiously up through the mountain pass, and keep a close watch for the custom officers who are constantly on the lookout for smugglers. They soon come upon one of these officers who is asleep, and in order to get by him they bind him hand and foot, and leave him to his fate, they then hurry away and soon arrive safely at their destination. Other officers who are patrolling in the section, come upon their comrade, as he lies helpless on the ground. When the latter relates his adventure to his superior officer he is suspended for a week as a penalty for neglect of duty. Enraged at the injustice done him, he vows vengeance on the smugglers, and starts out unofficially to trap them. On his way he meets a little girl whom he recognizes as one of the band, and follows her to the hiding place of the outlaws. He then hastens home and with the aid of his wife disguises himself, and returns to the smugglers' den. After gaining admittance, represents himself as one of their kind. He wins their confidence, and incidentally throws a note over the wall to his wife who is waiting on the other side, ready to carry the missile to the chief of police. He lures the unsuspecting smugglers to an old deserted tower on the pretense that he has a lot of smuggled goods hidden there, and when they are in the trap, they are set upon by the officers, who, after a desperate struggle, conquer the band and take them prisoners. The officer, satisfied with his revenge, is exonerated and allowed to don his uniform and assume his duties.

"THE STOLEN PLANS; or, THE BOY DETECTIVE," told by the Vitagraph Company of America. Our picture opens in the workroom of an inventor. On the walls are prints of airships, electric engines, locomotives, battleships, etc.; while around the room are models of the same. A young lad, the inventor's son, is sprawled out on two chairs in a most uncomfortable position, reading a dime novel. He is totally absorbed in the story as his mother enters and angrily snatches the book from his hands and throws it in the stove. Father enters, attempts to pacify his wife and gives the boy a coin. He then goes to his workroom where he is visited by a villain and his confederate. The inventor takes a blue print from the safe, which the callers examine. They discuss the plans and offer the inventor a large sum of money for the same. Upon the advice of his wife the inventor refuses the offer. The amount is doubled, again refused and the papers are put back into the safe. During the call, tea has been served and while the inventor's back is turned, knockout drops are put into his cup. The villains then depart. In a short time the inventor is seized with convulsions and falls to the floor. The villains return, steal the plans, replace them with bogus ones and make good their escape. The wife comes into the room, finds her husband in distress and assists him to his bedroom. The son is called and sent for the plans. When the theft is discovered, the household is in an uproar. The boy goes to his father's bedside and in a very dramatic manner, such as he has read in his dime novels, registers a solemn vow to recover the "stolen plans." Assuming a female disguise, the boy detective proceeds to a country roadhouse, is busily engaged cleaning the tables as the villains come up the street, dismount from their bicycles, sit on the porch and call for drinks. The disguised boy waits on them and while the men are talking about their recent theft, he grabs the valuable papers, mounts one of their bicycles and gets away. He rides furiously along until he reaches the river, jumps off, gets in a row-boat and is well out into the stream as the villains come chasing up in an automobile. They spy a steam launch, bargain with its owner and start after the boy. They quickly overtake him, haul him into their craft, take him to their den where he is locked in a room. The boy looks about, opens a window, sees a telegraph pole

convenient, gets on the window sill, jumps to the pole and slides down. His novel reading comes in in good stead now and a plan which will become apparent later, is concocted. The boy disguised as an Italian organ grinder, approaches the house from which he has just escaped; it is a resort of thieves. Our little detective bravely enters, pays for a bunk, puts down his organ and retires. Outside the building a truck loaded with large packing cases, drives up. The villain and his confederate order the cases brought inside. When this is done, the boy gets down from his hunk, sneaks up to a table on which his father's papers are lying and grabs them. The villain starts after him, the boy shoots a revolver and immediately the tops of the cases fly off and from each box a policeman pops out. They quickly arrest the villains and march them to prison while the boy removes his disguise, returns home and restores the plans to his father.

"WILLIE'S FALL FROM GRACE," described by the Vitagraph Company of America. It is the Sabbath day and children are seen entering the church for Sunday school. Willie, a pious looking lad with curls and glasses, is having the finishing touches to his Sunday toilet put on by Mama. She gives him a coin and his book. He puts on his Sunday face and starts for Sunday school. On the way, he comes upon a crowd of boys playing marbles. He pauses a moment, looks on solemnly and when they ask him to join in the game, he raises his hands piously and moves on. Further along, he meets another party of boys with bats and ball. They want him to join in the game. Again he raises his hands in horror and proceeds on his way. Still further on, Willie comes upon two of his playmates, fishing. They call to him, but he refuses them also. Just at this moment, one of the boys hooks a huge fish which he cannot land. Willie cannot resist this temptation and rushes to assist them. The fish finally escapes and Willie wants to borrow a pole and line. He is refused, thinks a while, then produces the coin from his pocket, gives it to the boy, gets the line and starts to fish. Luck is against him and before long he falls asleep on the bank and dreams. The church bells line up and pursue him. He eludes them for a while, then they close about him. He makes a move and falls headlong into the water and the dream is over. Willie scrambles out of the water, looks himself over and with a gesture of despair starts for home. Meanwhile, we observe mama sitting in her easy chair, reading. She acts nervous, gets up, looks out of the window, glances at the clock, shakes her head and sits down again. The door slowly opens and Willie, looking like a drowned rat, enters. Mother is dumbfounded at the sight. Willie tries to explain but it won't go and mother shows her knowledge of fishing by temporarily becoming a "Whaler."

"A TALE OF A HAREM," a "winner," by the Vitagraph Company of America. *The Caliph and the Pirate.*—Osman, a Turkish Caliph is observed in one of the rooms of his magnificently furnished palace. A slave enters, prostrates himself before his master and points to the arch in the rear. The Caliph waves his hand, the servant departs and returns shortly ushering the Pirate Selim, a ferocious looking individual. The slave being dismissed, Selim takes from his breast a locket, inside which is a picture of a beautiful girl, a Grecian. Osman is greatly pleased, questions his visitor, presents him with a valuable chain, then bids him bring the girl to the place. *The Grecian Lovers.*—A beach on the seashore of Greece, a Turkish boat containing Selim and his followers, draws up. The Pirate and several men disembark and creep cautiously toward an old garden wall. Inside Ione, a Grecian beauty and the original of the photo in the locket, previously alluded to, is seen seated on a bench reading. Her lover Leonidas, approaches, the two lovers embrace, and engage in conversation. In a short time, the lover raises, bids his sweetheart an affectionate farewell and departs. From behind a clump of bushes a vile face is seen peering out. Ione resumes her seat, giving way to thoughts of her lover, and Selim and several of his men rush up, seize and carry her off. In the struggle the young girl drops a bracelet which is found by Leonidas when he returns. *In the Power of the Caliph.*—Back to the palace, Osman is watching anxiously. A servant enters with a casket of jewels which he places on the table. In a few moments Selim enters with his men, leading or dragging the beautiful Ione. The Caliph gazes admiringly upon her and attempts to caress her. He is repulsed. He then offers the jewels to his captive. She seizes the casket and dashes it to the ground. Osman is furious, summons his servants who lead the girl away. *The rescue.*—In a small chamber, half prison, in the harem, Ione lies on a couch, sick, an old servant her only companion. The Caliph enters, inquires about his captive and when the servant expresses fear, a young slave is despatched for a physician. He returns shortly, bringing the doctor, an apparently old man with long beard. He looks at the patient, then dismisses all from the room and when satisfied that he is alone, the old man approaches Ione, removes the beard and robe and stands before her as Leonidas. At that moment the curtains in the rear are parted and the Caliph enters. He tries to call for help, but the Greek springs upon him and stabs him to death, then picks up his sweetheart and rushes out of the room. They pursue their way through the streets to the seashore where a boat is moored to a rock. Leonidas puts the girl in the boat, cuts it loose and rows out to sea just as a band of Turks rush down the rocky path.

"BATHING; or, CHARLIE AND MARY IN THE COUNTRY," a new comic by the Vitagraph Company of America. Charlie, a clerk looks up from his desk fatigued and complains of a headache. The proprietor notices the condition, generously grants his clerk a vacation and gives him $50.00. The young man expresses gratitude, starts on a run for the telegraph office and sends a message to his sweetheart, Mary, telling her that he will be with her the following day. He goes to his room, packs his valise, dons his best suit and starts for the country. He is met at the depot by Mary who greets him cordially, and the pair walk off lovingly. They reach the farmhouse; Charlie is welcomed by his parents-in-law. The young man is evidently very much in love with the daughter for he embraces her at every opportunity. He thinks he would like to take a swim, so after getting towels, he starts for the river. Two men observe Charlie's departure and follow him. Mary has observed this, looks after the two, is worried and determines to watch. She tells her father of her fears, but he laughs it off. The girl, however, takes a shot-gun, and starts for the river. Meanwhile, Charlie unconscious of the impending danger, reaches the river, goes behind a couple of bushes, puts on his bathing suit and dives in the water. The thieves watch the chance, grab the bather's clothes and are making away when Mary confronts them with a shot-gun, orders them to disrobe and she and Charlie carry off their garments. They reach home, tell of the joke and all laugh heartily. The two thieves scramble through the bushes, minus their clothes; finally come to a fence, look through and see some night gowns hanging on a line. They cannot reach them, but after tugging a while manage to get the garments, which they put on and walk cautiously down the road. They come upon a farmer's wife, also two youngsters who are almost scared to death believing the strangely attired men to be ghosts. The village constable in turning a corner comes face to face with the ghosts and he likewise runs off. The frightened people reach the farmhouse and tell of their experience. Charlie and Mary, her father and mother laugh and tell them the joke, and all hands start after the thieves. They are seen approaching and as they pass the constable and his assistants jump out and capture them.

The Kalem Company announce this week that they have completed a new subject entitled, "THE GREAT YELLOWSTONE PARK HOLD-UP." The plot is founded on the recent crimes which have terrorized tourists in the great American wonderland, in which one man holds up hundreds of tourists and secures valuable plunder. The film abounds in feats of horsemanship.

S. Lubin has made a film showing some parts of the daily work of William Jennings Bryan and John W. Kern, the Democratic presidential candidates. The Peerless One is shown at work on his farm, then as he addresses a gathering of neighbors and also when he studies in his library. Kern is shown receiving and addressing the Notification Committee.

"CRAZED BY JEALOUSY" is the title of the latest Selig film. The opening scene depicts the courtship of John Morgan and Bessie Farley. Another suitor of the girl, Luke Henshaw, on his way to call upon Bessie and urge his own suit, seeing the love-making of the happy couple, allows his jealousy to overcome his better judgment, and after John has departed, upbraids Bessie for her seeming heartlessness in turning a deaf ear to his own protestations of affection. He then leaves her, vowing vengeance upon his successful rival. As time goes on Luke's bitterness of heart increases, until the constant brooding over his fancied wrongs unbalances his mental equilibrium, and he gradually becomes a morbid, miserable wreteh, shunned by his neighbors, and condemned to a life of loneliness and desolation. A year after the wedding of John and Bess, we see them a happy, contented couple with a fine, bouncing baby boy, living in all the enjoyment of perfect harmony on the little farm they have purchased for their home. But the black cloud of jealousy and envy again hovers over them in the shape of the wretched being who, with mind distraught, once more seeks to cast a gloom over the brightness of their lives. Watching his opportunity, when Bessie is on her way back from the field, where John is plowing, Luke thrusts a letter into her hand, recalling the threat of vengeanee he made a year before. Enraged beyond endurance at the picture of her happiness, a fiendish idea to destroy the little one, in whom the heart and soul of the father and mother are centered, possesses him, and he at once begins his devilish work. Meeting a tramp on the road back of his home, he conceives the idea of bribing that unfortunate to steal the baby of the hated couple and bring it to him. Taking the tramp to his house, he plies him with drink and tempts him with promises of substantial rewards to carry out his nefarious purpose. His confederate falls readily into the plan, and, going to the Morgan home, watches his opportunity to carry off the little one. Gaining entrance to the bedroom where the baby is sleeping, he places it in a sack and hastens away, soon delivering it into the eager hands of the demented Luke. Receiving his reward in the shape of a generous roll of bills, the tramp hurries away, leaving the child to its fate. With fiendish exultation, the crazy farmer seizes it and rushes out to his underground cellar. We next see him placing the child in an old chest and locking down the lid. Then, returning to the ground above, he nails down the cellar door and, laughing with maniacal glee, leaves the poor little one to die slowly of suffocation. Soon after the kidnapping the child's absence is noted by the fond parents, and staggering under the awful blow, the father rushes away to summon his neighbors and spread the alarm. Soon a crowd of friends assemble and the search begins. Again we come upon the tramp, who is discovered by the rescue party as he is counting the money received from the insane farmer, and, losing his head through fear in his guilty heart, he takes to his heels. John and his friends give chase and at last succeed in capturing the hobo, who in abject fear falls upon his knees and begs for mercy, at the same time confessing to his share in the infamous act. Dragging him to Luke's house, they confront him with the tramp's accusation. "Well I did do it," says Luke, "because I hate you both. Go to the cellar below and there you will find your dead child." With the frenzy of despair, the frantic parents, followed by their friends, dash outside to the cellar, break open the door and descend. In desperate haste every nook is scanned till the chest is

found. One blow from an axe in the hands of the father smashes the lock, the lid is thrown back and the precious object of their search is found, but not dead, as was feared. In an ecstasy of delight at the child's recovery, they all return to the room, where the demented farmer is found crouched on the floor strangling an imaginary foe. When he sees the child alive he springs toward it, but is held in check by willing hands. Suddenly, with a wild yell, he rushes out the door, while John, realizing his condition, requests his neighbors not to harm him. Running wildly over the meadow toward the cliffs of the sea, the unfortunate Luke, crazed by jealousy, flings himself over the precipice and is swallowed up in the dark waters of the surging tide.

"HIRED, TIRED, FIRED," by Essanay. This picture portrays the various manners in which a young fellow (who evidently was born with a decidedly lazy streak in his make-up) secures work, gets tired and is fired without unnecessary delay. He is employed to help move some furniture, and the listless manner in which he handles it soon secures his discharge. Then in rapid succession we find him a waiter, a bartender, etc., from all of which positions his lack of energy soon leads to dismissal. Finally he becomes a policeman, which job he holds without making any particular effort, in fact this seems to be the only position that he is able to hold.

TO SHOWMEN!

Our records now hold some two thousand pictures and details of moving picture theatres. We need more of them for future purpose which will be made public later. Send us now a photograph of your theatre and mail us with it this coupon, filled out:

FILMS PUB. CO.,
36 E. 23rd St., New York.

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Theatre. Address

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Manager

Price of admission

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Managers of Moving Picture Shows

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JOHNSTON & READ, AKRON, Ohio.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read the VIEWS AND FILMS INDEX every week—Two Dollars per year.

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Advertisements under this heading, 3 cents per word; no advertisements taken for less than 75 cents. Heavy type double rate. Display Ads, $1.85 per inch.

FOR SALE—20 reels film in A-1 condition, was used for our theatre only at four cents a foot. If 20 reels are not desired, I will sell as purchaser wants them. P. MAGARO, Room 6, Spooner Bldg., Harrisburg, Pa.

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Crazed by Jealousy

A ROMANCE OF THE WEST

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Length, 990 Feet

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CUSTOM OFFICER'S REVENGE

LENGTH - - 820 FEET

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COLORED

LENGTH - - - - 328 FEET

THE SHEPHERDESS

LENGTH - - 754 FEET

UNUSUAL COOKING

COLORED

LENGTH - - - - 196 FEET

SEE DESCRIPTION IN OUR WEEKLY BULLETIN.

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BIRMINGHAM, Ala.: 2104 FIRST AVE.

VITAGRAPH FILMS

12 CENTS PER FOOT — 12 CENTS PER FOOT

THE FILMS OF "QUALITY"

TUESDAY, SEPTEMBER 15th

THE STOLEN PLANS or THE BOY DETECTIVE

Two villains steal some valuable plans from an inventor. His son, a student of "Nick Carter's" novels starts out to recover the papers. After a series of exciting experiences the boy restores the plans to his father.

LENGTH 532 FEET.

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Willie's Fall from Grace

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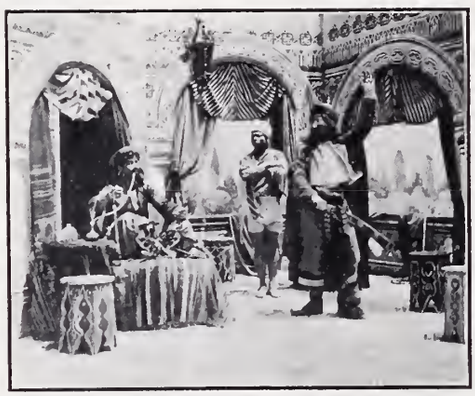
Willie, a pious lad, starts for Sunday School. On the way he comes upon a group of playmates playing marbles, some others playing haseball. He refuses to join in either game and goes on his way. Further on two boys are fishing. Willie watches awhile then yields to temptation and tries his luck. He falls into the water, spoils his Sunday suit. Returns home and gets soundly spanked. LENGTH 360 FEET.

SATURDAY, SEPTEMBER 19th

A TALE OF A HAREM

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Ione, a beautiful Grecian maiden, is abducted and taken to a Turkish Harem. Her lover Leonidas follows and disguised as a physician is admitted to her prison and rescues the girl. LENGTH 456 FEET.



BATHING

or

Charlie and Mary in the Country

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

A clerk visits his country sweetheart. Goes to the river for a swim. Two tramps steal his clothes, hut are held up by Mary. At the point of a gun she compels the two rogues to disrobe while she and Charlie run off with the garments. The men scout around, find some night gowns and thus attired scare the villagers. The constable finally lands the hoboes in jail.

LENGTH 456 FEET.

Note Owing to the unprecedented success of ***Vitagraph Films*** and the constantly increasing demand for the same, we beg to announce that commencing the week of September 21st, 1908, we shall issue three reels weekly, the days of issue being ***Tuesday, Thursday*** and ***Saturday.*** On Thursday, Sept. 24, we will release a grand reproduction of Shakespeare's sublime tragedy,

RICHARD III.

a magnificent subject surpassing in every detail all previous efforts in this line.

SPECIAL

Elaborate views of

"MARDI GRAS" Carnival,

Coney Island, including children's parade, ready for release,

Tuesday, September 29th.

SPLENDID VIEWS OF THE

Quebec Tercentenary Celebration

The Prince of Wales landing at the guests' wharf, Quebec, and being welcomed hy Sir Wilfred Laurier, Premier of Canada, the Mayor of Quebec and other dignitaries.

Exquisite views of the Prince decorating the Monument of Champlain and receiving the official guests of the nations, including Vice-President Fairbanks and the representatives of France, Australia and Canada.

The grand historical procession composed of prominent citizens of Quebec, garbed in the beautiful and picturesque costumes of the Fifteenth Century.

An inspiring picture of the great military review before His Royal Highness, the Prince of Wales, on the Plains of Abraham.

A magnificent view of the Democratic nominee . .

William Jennings Bryan

receiving congratulations after his nomination. . .

LENGTH, 160 FEET

THE VITAGRAPH COMPANY OF AMERICA, { NEW YORK, 116 Nassau Street; CHICAGO, 109 Randolph Street; LONDON, 25 Cecil Court; PARIS, 15, Rue Sainte-Cécile.

EDISON FILMS

We beg to announce that we are now producing TWO REELS OF FILMS WEEKLY, making shipments on TUESDAY and FRIDAY of each week

NEW FEATURE SUBJECTS

FOR SHIPMENT SEPT. 15th, 1908

WIFEY'S STRATEGY

Synopsis of Scenes:

"WIFEY'S" BISCUITS.—Young husband at breakfast—Wife's first biscuits—"Hard as rocks" Breaks plate to convince—First quarrel—Threatens to get cook—Finds agency address—Makes te—Departs for business.

A WOMAN'S WIT.—Wife gets address—Interviews lady manager—Plot concocted—Wife ever amateur—Returns home—Makes up as Swedish servant—Returns to agency.

"HUBBY'S" CHOICE.—Husband at agency—Cooks of all Nations—Tougb one wants to scrap "Colored lady" carries a razor—Irish dame imbibes—In despair.

THE SWEDISH BLONDE.—Disguised wife arrives—Awkward and coy—Interview—Refers "best people"—Hubby decides give a trial—Agrees to meet at car.

COOK AND CARGO.—Car arrives—Regular "moving day"—Bundles—Boxes—Cage—Dog—c.—Hubby escorts—Hard navigating.

"HOME TO MOTHER."—At home—Cook unloads—Hubby gets drink—Finds wife's note—eads—"John: Have tried to please you—Seems bopeless—I won't stay with anotber woman in e house—Gone to mother's—Good-by, Mabel."

"FOLLOW MASTER."—More drinks—Cook follows example—He orders table cleared—Cook niable but awkward—Brings dishpan covered with soot—Flops it on table—Hubby wild—Cook lmly wipes pan with table cloth—Hubby furious—Drinks again—Everything into dishpan—naments—Dishes—Bric-a-brac—Dish-water over best trousers—Chases cook—Struck by swing or.

THE SURPRISE PARTY.—Hubby rushes into kitchen—Orders cook out of house—Pan of ur over head—Cook pours grease into stove—Big smoke—Huhby sends alarm—Returns—Finds ok drinking—Grabs bottle—Pulls wife's wig off—Stunned—Sees the joke—Embraces wife—Long ul kiss—Firemen enter—Deluge the loving couple.

No. 6376 Code, Velorta Length, 780 Feet

Send for illustrated descriptive circular No. 385

FOR SHIPMENT SEPT. 18th, 1908

INGOMAR The Barbarian

Synopsis of Scenes:

PRELUDE—A Love Story, which for poetry and dramatic action, bas never been excelled—The Barbarian Lover, wbose savage spirit has been tamed and subdued by love, becomes a Greek, sacrifices his liberty, and is finally rewarded as he deserves.

THE CAPTURE.—Myron, an armor-maker, and father of Parthenia, the heroine, goes forth to sell bis wares—Captured by a Barbarian Tribe, whose chief is Ingomar.

TRYING TO RAISE THE RANSOM.—Lykon, a fisherman, who has witnessed the capture, hastens to inform Myron's family—Parthenia tries to raise the ransom money, but is unable to do so.

PARTHENIA SEEKS HER FATHER.—She starts alone to find the Barbarian's camp—Met on the road and captured—Conducted to Ingomar, who looks on women as slaves.

BECOMES HOSTAGE.—The brave and undaunted girl compels the admiration of Ingomar—He releases her father—Who goes to seek the money—She remains as hostage.

TEACHES LOVE TO INGOMAR.—Ingomar at heart is "Sterling"—At first amused, then interested—Learns the true meaning of Love—Admiration gives way to passion—Ingomar becomes her Champion.

THE MUTINY.—The Barbarians fear losing their chief—They abduct Parthenia—Ingomar reseues her—Accepts her as his share of the spoils—Forsakes his tribe—Escorts Parthenia home.

A HOARY-HEADED VILLAIN.—They arrive in Messalia—Ingomar coldly greeted—Polydor, an old man, an ancient and jealous suitor of Parthenia's, starts trouble.

THE "POUND OF FLESH"—Polydor, who has been rejected by Parthenia, buys up the debts of her father, who is unable to pay them—Polydor demands the fatber and family as slaves.

A NOBLE "BARBARIAN"—Ingomar marvels at such "civilized" conduct—Wants to kill Polydor—Parthenia explains—He offers himself in their place—Polydor accepts.

INGOMAR MADE TIMARCH.—The Barbarians besiege the city—Panic ensues—Tbey demand Ingomar, thinking he is held against his will—Ingomar saves the city—Polydor driven forth—Ingomar wins Parthenia and is made Governor by the Citizens.

No. 6377 Code, Veloneros Approx. Length, 1,000 Feet

Send for illustrated descriptive circular No. 386

NEXT WEEK'S SUBJECTS:

SHIPMENT, September 22nd, 1908

Buying a Title

No. 6378
Code, VELOZ
Length, 960 Feet

SHIPMENT, September 25th, 1908

The Leprechawn

No. 6379
Code, VELOZMENTE
Length, approx. 1,000 Feet

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Underwriters' Model (ONE PIN MOVEMENT) $175.00
reduces the flicker 50% - - -
Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.
Includes, among other Improvements, a new Automatic Shutter, Improved Lamphouse, Upper and Lower Film Magazines, New style Rheostat, New Enclosed Switch, Improved Take-up Device, New Revolving Shutter and Asbestos-covered Cord Connection.

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Exposition Model
Cineograph with Stereopticon combined, complete - - - **$85**

RELEASED: SEPT. 21th

Two Little Breadwinners

A fisherman's story of exceedingly fine quality. The subject is full of heart touching sentimentality and the photography is the finest.
Length, 530 Feet

How Rastus Got His Pork Chops

While the price pig, the winner of the blue ribbon, was to be photographed, Rastus entered the studio. How he got the pig is too funny to relate. An exceedingly fine Film full of ginger.
Length, 410 Feet.

RELEASED: SEPT. 24th

The Suicidal Poet

Bombastus Shakespear tries twelve different new ways to commit suicide. He does not succeed in any but dies anyhow. A screamer from start to finish.
Length, 580 Feet

In the Nick of Time

The stork waited at the door. A doctor was needed. Mr. Young Husband got him in the nick of time, but Oh, how he hustled him along.
Length, 340 Feet.

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LUBIN BUILDING 926-928 Market St. Philadelphia, Pa.

A Dollar Saved is a Dollar Earned.

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Now if you are at all industrious you cannot afford to be without our

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TALKING MOVING PICTURES

for six months, that shows what confidence the managers have placed in us.

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ORIENTAL BLACK ART

Length, 472 Feet. A mystical subject. Price, $61.36

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Prof. Gualtiero T. Fabbri, Editor

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WHOLE NUMBER 127.

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THE FILM INDEX

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VOL. III. No. 37. SEPTEMBER 26, 1908. WHOLE No. 127

Published by

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36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

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NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN FRIDAY OF EACH WEEK.

TRADE CONDITIONS.

Business in the moving picture field presents a paradoxical condition. It is improving, yet few people can present evidence of the improvement. This, of course, applies to conditions in the cities and towns. The seasides, parks and other summer posts are "closed for the season" and the winter places are rapidly opening up. The exhibitors say that during the past week business was better than the preceding two weeks. The film renters say their lists of customers are gradually lengthening and each week opens with better prospects than those that attended the opening of the previous week. The manufacturers report noticeable increases in orders, yet none sufficient to arouse enthusiasm. Averaging reports from all sources, no decided improvement has yet manifested itself, and yet everybody appears to be contented with existing conditions. They seem more concerned about the future. The question before them is whether business will keep up as it is or grow worse until after the election. It must be remembered that the present presidential campaign is the first one for the moving pictures to meet since the maturity of the store show idea. That is why so many in the business say to-day they will be perfectly satisfied if the pictures hold up as they are until after the election. Four years ago moving pictures were at their height of popularity as programme closers and many road shows were making good money from one, two and three-night stands. The store show was practically unthought of. At that time it would have been dangerous for anyone to tell the Keith-Proctor and other vaudeville managers that their places were destined to drift into line with the picture houses. Any falling off in business during the nearby election weeks was accepted as a matter of course. No matter how strong the attractions, a falling off of business during that period occasioned no surprise. Interest this year is centered upon the ability of the moving pictures to weather the election season. Will the popularity of this form of amusement, coupled with the low prices of admission, carry the pictures through with better success than that which has attended straight theatricals in he past? Many are inclined to the belief that they will; others claim mass meetings and rallies will have the usual effect on all meetings. There are good reasons for the prediction that the pictures will go through the election campaign without suffering serious falling off in patronage. The great majority of the patrons are women and children. To them political matters in themselves are a minute consideration as compared with the importance attached to them by men. A political parade can be watched to its end, and after it has passed ample time is left to witness the change of programme at the nickelodeon. Many women, and no doubt many children, like to hear campaign orations, but we think a comfortable seat for a nickel or a dime at the picture show will have the most drawing power. Picture show managers who may cheapen their shows during the active campaign period will make a mistake. The main object in view should be the holding of the present patronage and establishment of a reputation that will swell the box office receipts after the excitement attending the election has passed. In other words, every manager should go right along as he would if there was no campaign in sight.

The crooked business alleged against a film rental concern that has been doing business in Dallas, Texas, should be sifted to the very bottom. The film exchanges making the charges appear to be well fortified with evidence, and if such is their position no time should be lost in supplementing the civil suits already instituted with vigorously prosecuted criminal actions. The charge is that the accused parties secured service of films for which they not only failed to pay, but boldly appropriated the films, shipped them into another territory, and used them as stock in trade for a film exchange of their own, the cost to them for the stock being only express charges. Such a scheme comes the nearest of any to the theft of a red hot stove. The audacity reflected by it can hardly be duplicated in these times. The matter should be investigated in every detail. It may be learned that some of the goods were secured in other ways than by misappropriation. For many months past claims have been made against the express companies by shippers of films lost in transit. We have in mind the loss of two valuable packages by one film exchange through miscarriage on the part of the express company which handled both of them. The express people instituted a determined investigation. The packages had disappeared so mysteriously that the investigators were puzzled. No trace of the films have been secured to this date. During the course of the investigation it was shown that more tempting packages which were shipped at the same time as the films had been delivered. It was pointed out to the express company that packages containing moving picture films have a peculiar identity about them and are so small and compact that they are most readily slipped out and carried away. There is no doubt that express wagons having film exchanges on their routes are closely watched by thieves who know the packages they want and have means for realizing on them. There is not the slightest question that many film "fences" are in existence, and now that the Western film exchanges have gotten busy we hope they will succeed in locating some of them.

It will be remembered that several months ago this paper hinted at the advisability of the manufacturers and film renters perfecting a system similar to that of the bankers of the country. At that time film stealing was so frequent and daring that many exchanges were desperate. One exchange in Philadelphia was robbed of about ninety reels in one night. Some system should be adopted whereby the unaccounted disappearance of every film could be run down to the closest possible point of recovery. Even should the goods never be recovered, the system would have an effect that would decrease the number of thefts. No exchange could afford to maintain such a system. Individually the cost would be too great in proportion to the results, but all the exchanges, working collectively, could accomplish a great deal at a nominal pro rata cost. Under existing prices reels of one thousand feet of film are worth from $50 to $110. Reels are valuable even at the rock bottom prices, and it is surprising that more attention has not been given to guard against their loss long before this. The Western exchanges claim they have lost 300 reels through crooked manipulations. It is as certain as anything can be that a canvass of the country would show a loss of at least an equal amount through thefts of crooked operators or some of their confederates. Not long ago an exhibitor reported that five reels disappeared from his place in one night. No serious effort was made to trace them because the exhibitor did not have the time to devote to the case. The film exchange held the exhibitor, but as the latter was not in possession of an over abundant supply of money, a compromise was effected, so that the renter as well as the exhibitor lost. It is said, with some degree of reason, that if some advertisements offering second-hand film for sale were systematically followed up many missing films would be traced.

Do you know what is going on in the moving picture business all over the world? The only way: Get THE FILM INDEX—Two Dollars per year.

G. A. SMITH'S WORK.

Mr. G. Albert Smith, of Brighton, England, inventor of cinematography in colors, has come to create quite a sensation in cinematographic circles in Paris after giving a demonstration in London. It is well known that inventors have long been trying to discover a cheap process of popular color photography, and to some extent this has been realized in France by the Lumière firms, with whose autochrome plates any amateur can take a colored photograph on a glass plate. It seems to be generally acknowledged that the Lumière process is by far the simplest and best as regards still pictures, but the difficulty comes in taking snapshots or instantaneous views. Long ago cinematograph companies tried to discover a way of taking colored pictures for cinematographic purposes, but without success. This is easily explained by the fact that to take a colored picture, even by M. Lumière's process, the exposure required is at least five seconds, whereas for cinematographic purposes it is necessary to be able to take thirty-two pictures in one second. The best color process is, therefore, 150 times too slow for the cinematograph.

Having devoted himself to researches connected with cinematographs ever since their invention, Mr. Albert Smith set himself the task of solving the problem six years ago. He says that during the last three years his whole time was absorbed by the researches concerning rapid color photography, and during that time he had practically shut himself up in his laboratory at Brighton. The Urban Cinematograph Company, with which he became connected, had full faith in his ability to solve the difficulty, and put all its resources at his disposal. At last he has reached results which are perfectly astounding. He is able to take thirty-two colored pictures in a second, which comes up to all the requirements of the cinematograph. Strangely enough, to have his invention accepted by the public he had, as it were, to come and exhibit it in Paris. Although he gave an exhibit in London and makes of his discovery appeared in the press, still its importance does not seem to have been appreciated, and so he came to Paris, and in the presence of the world's great experts of color photography the Lumière brothers themselves, he has given a full demonstration of his invention. In addressing the public he said:

"The motive which prompts me to exhibit publicly my results is the desire to bring to a crisis a sort of intellectual scandal. I have been actively engaged with Mr. Urban in the art of the bioscope for the past twelve years, and during the greater part of that time have heard of people and have met people who claimed to be able to take pictures rapidly in natural colors. The patent offices are presumably littered with their specifications of inventors, who are free with their theories and loud in their claims. But we never see their performances. We frequently meet with gentlemen who tell us of their patented ideas, but never have they yet come to the practical point of showing us the thing on the sheet. So well is this state of things recognized and smiled at that I am beginning to be nervous of being placed in the same class, and am, therefore, willing to take the public into my confidence, and exhibit my experimental results, in the hope that other claimants will be sportmanlike enough to follow my example if they are able."

Mr. Smith issued general invitations to his exhibit at the Salle des Ingénieurs, and about 500 persons attended. He gave animated views of English, Irish and Scotch girls picking, or carrying flowers, a detachment of French soldiers going to their post on the Dieppe circuit during the recent motor race, views of waiter serving drinks at a restaurant near the Bois de Boulogne, and three scenes in Paris in which the color came out with marvelous perfection, and at which the spectators were perfectly astounded. Mr. Smith was asked what was the secret of his process, and said that as regards the coloring it was based on the same principle as that of M. Lumière. Where the importance of his discovery comes in is in the rapidity with which the pictures can be taken. For this purpose he has invented what he calls a color filter, which revolves or moves up and down before the camera with which the pictures are taken, and a similar filter which is placed before the projector when the pictures are afterward thrown on a cinematograph screen. He said:

"When I show you a wax phonograph or gramaphone record, and observe that it is a band of music or the voice of a singer, you are aware that it is in reality an engraven record of the complex sound waves set in motion by these performances, and you know that when the wax tablet or cylinder is placed in a suitable machine these sound waves can be repeated, and the original music reproduced in the same way. When I show you a small roll of cinematograph film, bearing, say 5,000 little photographs, these photographs having no trace of color about them, you are to understand that they carry within themselves in their long range of tones and half tones, so to speak, a record of the color waves received by the lens when the picture was taken, and when this film is run through a bioscope projector, fitted with the proper attachment, the recorded color waves are again set in motion, and the scene is reproduced in its proper colors."

What Mr. Smith says of the appearance of the films is certainly true, looking at them as one holds them in the hand no trace of color can be detected, but the moment they are put in the projector behind the color filter all the varying shades of color are thrown with lifelike perfection on the screen.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

THIRD DEGREE FILM

The cinematograph was recently adopted in Paris, as an adjunct to the usual police "third degree" in an effort to punish the murderers of the banker Reme. Courtois, one of the banker's servants, confessed to his participating in the crime, stating that he and the butler, Renard, entered the banker's room and stabbed him to death.

Renard denied this, and the examining magistrate has been unable to wring a confession from him. With a view to frightening Renard into confessing by enacting his crime before him, the murder was reconstituted in the Palais de Justice before a cinematograph. The room was arranged as much like the banker's bedroom as possible. Courtois stripped and a detective also stripped and impersonated Renard. A second detective in the bed impersonated the unfortunate banker.

The two men fell upon the "banker" with such savagery that his body was thrown on the ground and rolled into the position in which it was found after the murder. The cinematograph will reproduce the murder very realistically. It is intended to give a special performance of the crime as it appears upon the film before Renard and the examining magistrate in the hope that the surprise and horror of it will make the wretched man confess.

BIG KALEM FILM.

It was learned at the office of the Kalem Company that that concern has completed a stupendous spectacular religious subject, showing the "Destruction of Jerusalem." The film is two thousand feet in length and is divided in three. The first part shows the Holy City before the time of Christ, the second during His time, and the third part portrays the destruction. The film will be on the market early in November.

VAUDEVILLE ACTS.

A specialist in the furnishing of vaudeville for moving picture theatres makes a few pertinent remarks on the subject. Norman Jefferies, who books from his offices at Ninth and Arch streets, Philadelphia, hundreds of vaudeville acts weekly over a large territory, has this to say:

"Moving picture theatres where vaudeville is furnished as an extra attraction must not be regarded as ephemeral establishments. Properly conducted, they establish themselves as permanent amusement resorts.

"There is one type of manager, however, who is marked for the sheriff's bill, and this is he who, on the principle that anything is good enough for his patrons, is after the 'cheap act,' regardless of any other consideration than the price.

"The experienced manager is gunshy when the 'cheap act' is mentioned. What he is after is the good act cheap; and in the present condition of vaudeville, he has no trouble in being kept supplied with clever patron-pulling material at moderate figures. I am booking a big circuit of moving picture theatres and am thus in a position to offer meritorious acts for long engagements, with short jumps. And with the certainty of an extended route with minimum railroad expense, acts of the best class are willing to accept salaries often half that which they require at city engagements with long railroad jumps and the chances of lay-offs.

"The manager who undertakes to book his own show is borrowing trouble and expense. With but one week to offer he is under a great disadvantage. Cancellations on short notice form but a minor part of his difficulties. Recognizing the situation, up-to-date managers are hastening to attach themselves to reliable circuits; and in towns in every State in the Union the well-conducted moving picture and vaudeville theatre is chasing the rep. show from the 'opry house' to the tall timber."

FILMS IN OPERA.

In an interview concerning the plans for the Paris Opera M. André Messager, one of the directors, says that moving pictures will figure in the presentation of at least one opera. In "Die Götterdämmerung" the last act has always presented almost unsurmountable difficulties, as the scene requires a portrayal of the destruction of the Gods.

"We shall use the cinematograph to represent the destruction of the Gods," says the director," and expect much more realistic results from the scene than have been obtained before."

CAMERA INSTRUCTIONS.

When it became known that a set of films were to be taken of Kansas City, here's how a local daily instructed citizens:

"If your wife's new directoire is finished, dress her up and parade her in the downtown district this afternoon.

"That is a duty a good citizen owes Kansas City to-day, of all days in the year, for to-day the town goes on the motion picture films to be exhibited all over the world.

"A special street car carrying the phenomenal machine which puts you and your smile on the films will start at 1.30 o'clock from Thirteenth street and Grand avenue. If you chance to be strolling from the post office about this time the face you turn toward the machine will be exhibited in Hale's Tours in amusement places in many countries.

"Here is the route of the car: from the start at Thirteenth street and Grand avenue the first run will be on Grand avenue to Fifth street, west on Fifth street to Walnut street. The car will start south on Walnut street at 1.45 o'clock and will run north on Main street to the City Hall, and at 2.30 o'clock it will run from Wyandotte and Eighth streets east to Oak

street. This will end the first day's film making.

"Of eourse this is going to be done only providing the weather is clear. Next week, probably Saturday or Sunday, the machine will be placed on an automobile and pictures made of the boulevards. When the flood waters recede pictures will be made of the manufacturing district in the West Bottoms and later interior views of the banks and other large institutions will be made."

TO BOOM LOAN.

Subway Engineer Charles E. Phelps is devising a scheme by which a series of moving pictures may be used during the campaign to open shortly as a means of capturing the votes of Baltimoreans for the subway loan to be submitted to the people at the November election. Mr. Phelps has for some little time past been collecting numerous photographs depicting past and present conditions in various sections of the city where the subway system has been extended by his department, and so pleased is he with the result that he has about determined that if these views were thrown on canvas they would prove to be the strongest kind of argument in favor of the ratification of the loans.

Providing these tentative plans of the subway engineer do not miscarry, moving picture shows will be conducted in those sections of the city where any opposition to the loans develops from the first of September until the day before election, if need be. The show, or entertainment, will be divided into parts, known as "Before" and "After."

The first half of the entertainment will give those who attend a practical illustration of how Baltimore's thoroughfares looked when they were honeycombed on every hand with countless wires suspended from poles in every direction. Following these scenes will come pictures of the streets as Baltimoreans see them today, devoid of the ugly wires, which proved a detriment to the streets themselves and a handicap to the Fire Department in fighting conflagrations down in the business district.

"These pictures," said Mr. Phelps, "are bound to be interesting to everybody, and will show the voters in a most forcible and practical way just what my department has done and what it proposes to do with the additional subway loan which we will ask them to ratify in November. I have made it a point to get the best photos possible, and those which will appeal most to the people. My photographers went down in those sections where the wires were the thickest and took snap shots, and later they went over the same ground taking snap shots of the same streets on which the troublesome wires had been removed. I have made it a business to get a pretty good collection together, and when Baltimoreans see them they will be surprised."

TRADE DIRECTORY.

FILMS, SLIDES AND APPARATUS.

American Ticket Co., Toledo, O.
Brooklyn, N. Y.
Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.
Cin'ti Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleecker St., New York.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company. 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Boswell Mfg. Co., 122 Randolph St., Chicago.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Harry Davis, 347 Fifth Ave., Pittsburg, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Empire Slide Co., 131 W. 24th St., New York City.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph and Film Co., 109 E. 12th St., New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Kalem Co., Inc., 131 W. 24th St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl, Chas. W., 913 Market St., Philadelphia, Pa.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 37 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Méliès, 204 E. 38th St., New York.
N. Power, 117 Nassau St., New York.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide Exchange, 221 E. 53d St., N. Y. C.
Pathé Frères, 41 West 25th St., New York.
Pathé Frères, 37 Randolph St., Chicago, Ill.
Pathé Frères, 2104 First Ave., Birmingham, Ala.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polyscope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Stains, H. F., 2220 Federal St., Camden, N. J.
Wonderland Film Exchange, 410 Market St., Pittsburg, Pa.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beseler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optiscope, 91 Dearborn St., Chicago

MOVING PICTURES, TRAVELS, TOURS.

Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.

SLOT MACHINES.

Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Mutoscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 23d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
Jas. McCusker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Roovers Bros., Brooklyn, N. Y.
Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Watling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Hennegan & Co., Cincinnati, O.
Standard Roll Ticket Co., 181 Pearl St., New York
Thrash-Lick Printing Co., Fort Smith, Ark.
Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDE AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St. N. Y.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.
Bailey Film Service, 116 21st St., Birmingham, Alabama.
Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.
Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.
Howard Moving Picture Co., 564 Washington St., Boston, Mass.
Miles Bros., Washington and Dover Sts., Boston, Mass.
New England Film Exchange, 611 Washington St., Boston, Mass.
Montana Film Exchange, 41 N. Main St., Butte, Montana.
Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.
Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.
Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.
National Film Renting Co., 62 N. Clark St., Chicago, Ill.
American Film Service, 125 Munroe St., Chicago, Ill.
Wm. H. Swanson, 160 Lake St., Chicago, Ill.
Standard Film Exchange, 79 Dearborn St., Chicago, Ill.
Theatre Film Service Co., 85 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 59 Dearborn St., Chicago, Illinois.
Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.
Laemmle Film Service, 196 Lake St., Chicago, Illinois.
George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.
Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.
Schiller Film Exchange, 103 Randolph St., Chicago, Ill.
Royal Film Service, 253 La Salle St., Chicago, Ill.
Globe Film Exchange, 79 Dearborn St., Chicago, Ill.
Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.
Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.
National Moving Picture Supply Co., 717 Superior Ave., N. E. Cleveland, Ohio.
Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.
Southern Talking Machine Co., 347 Main St., Dallas, Texas.
J. D. Wheelan, 339 Main St., Dallas, Texas.
Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.
Denver Film Exchange, 713 Lincoln Avenue, Denver Colo.
Globe Film Service Co., Nassau Block, Denver, Colorado.
Little & Pratt, Charles Building, Denver, Colo.
Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.
Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.
National Film Exchange Co., 100 Griswold St., Detroit, Mich.
Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.
O. T. Crawford Film Exchange Co., El Paso, Texas.
Loper Bros., 138 West 11th St., Fort Worth, Texas.
O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.
Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.
H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.
Yale Film Renting Co., 1116 Main St., Kansas City, Mo.
Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.
Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.
Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.
Clune Film Exchange, 727 South Main St., Los Angeles, Cal.
American Film Service, 158 N. Main St., Memphis, Tenn.
Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Imported Film Supply Co., 708 Union St., New Orleans, La.
People's Film Exchange, 126 University Place., New York City.
Imperial Film Exchange, 44 W. 28th St., New York City.
Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.
The Actograph Co., 50 Union Square, New York City.
Empire Film Co., 106 Fulton St., New York City.
Improved Film Supply, 34 E. 14th St., New York City.
Kinetograph Co., 41 E. 21st St., New York City.
Harstn & Co., 138 E. 14th St., New York City.
Greater New York Film Supply, 24 Union Square, New York City.
Miles Bros., 259 Sixth Ave., New York City.
American Vitagraph Co., 116 Nassau St., New York City, N. Y.
Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.
20th Century Optiscope, 408 Eccles Building, Ogden, Utah.
Laemmle Film Service, 800 Brandies Building, Omaha, Neb.
Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb.
Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.
Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.
Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.
S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.
Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.
Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.
Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.
Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.
Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.
Talking Machine Co., 97 Main St. E., Rochester, N. Y.
Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.
Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.
Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.
Geo. Breck, 552 Grove St., San Francisco, Cal.
Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.
Miles Bros. 790 Turk St., San Francisco, Cal.
Edison Display Co., 1116 Third Ave., Seattle, Washington.
O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.
Eugene Cline, St. Louis, Mo.
Western Film Exchange, 841 Century Bldg., St. Louis, Mo.
Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.
Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.
Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.
Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.
Chicago Film Exchange, Westory Building, Washington, D. C.
Mullin Film Service, Solar Bldg., Watertown, N. Y.

KLEINE SECURES CONVICTION.

At Birmingham, Ala., on Wednesday, September 16, 1908, Frank M. Busby, formerly of Chicago, Ill., and more recently the manager of the Birmingham branch office of the Kleine Optical Company, was sentenced on a plea of guilty to the larceny of ten dollars from the Kleine Optical Company in Alabama to serve six months at hard labor for the county of Jefferson and State of Alabama, and to pay the costs of the prosecution.

While this item of information may be of only passing interest to the moving picture trade, it is worthy of note here not only because it is the first serious effort made at prosecution of one of those who have been dishonest and disloyal to the film manufacturers and dealers who have employed them, but because of the persistent, and one might say spectacular, manner in which this prosecution was effected.

Noticing that something was irregular in the Birmingham office, Mr. George Kleine, president of the company, sent his confidential secretary from the Chicago office to Birmingham to make investigation. Arriving there on the 31st day of August, it was found that Busby had departed for Chicago by way of Cincinnati. The Secretary immediately wired the Chicago office, procured a warrant for his arrest and had the Birmingham authorities wire the Chicago Police Department to apprehend Busby. This they did, taking him from a sleeping car berth, headed for Cincinnati, at 11.30 p. m., August 31st, the arrest being made by Officer Moran, of the Harrison street station. Col. E. L. Higdon, Sheriff of Jefferson County, in which county Birmingham is situated, with the assistance and co-operation of Sterling A. Wood, the Birmingham attorney of the Kleine Optical Company, and a leading member of the bar in the South, immediately made requisition on the Governor of Alabama to issue extradition papers, addressed to the Governor of Illinois, for the return of Busby for trial. These papers were forwarded at once and Deputy Sheriff Geo. W. Courson, of Birmingham, presented himself to the Chicago Police Department on Friday, September 4th, and asked for the custody of Busby. He, in the meantime, had been held at the Harrison street police station and the Cook County Jail in Chicago in bail to the amount of twenty-five hundred dollars. On Saturday evening, the officer and prisoner started back to Birmingham to face trial. At the same time, Mr. George Kleine, Mr. Douglas H. Bergh, a confidential agent of the Kleine Optical Company, and Mr. John A. Verhoeven, its Chicago attorney, started southward to be personally on the ground and attend to the prosecution of the prisoner. They arrived Sunday afternoon, the prisoner being immediately remanded to the Jefferson County Jail, and the complainants went into conference with Mr. Sterling A. Wood and the secretary of the Kleine Optical Company, and so arranged matters as to have the evidence presented to the grand jury on Tuesday morning, September 8th, the grand jury being in charge of F. B. Daniel, foreman.

On Monday, September 14th, at its first report, a true bill was returned against Busby for the theft of ten dollars by the grand jury, and on Wednesday, the 16th inst., before Judge Weaver, sitting in Branch 1 of the Criminal Court, Frank M. Busby (who had previously made a complete confession to the Kleine Optical Company) entered a plea of guilty and was sentenced as above.

Representing the State at the trial were Honorable H. P. Heflin, solicitor for Jefferson County, and the Honorable John McQueen, his assistant, and Messrs. Wood, of Birmingham, and Verhoeven, of Chicago, for the Kleine Optical Company. Mr. Kleine and Mr. Verhoeven remained in Birmingham until the matter of the prosecution had been concluded, and Mr. Bergh remains in charge of the office at Birmingham.

In discussing this case Mr. Kleine said that his motive in prosecuting was not a personal one, but that in view of the repeated thefts from various firms of films and money which have come to his notice during the past few years, it was high time that a prosecution be instituted and carried to a conclusion. In order to emphasize the fact that stealing is a serious matter, the smallest single amount that had been embezzled was selected. The penalty of six months at hard labor for the theft of $10 will doubtless be a sufficient warning to others that may be tempted; and the rapidity with which the charge was handled calls for a tribute to the inexorable working of justice in the State of Alabama. It is almost a record breaking case to seize a fugitive, extradite him, have a grand jury indict him, the court try and sentence him, all within sixteen days. This prosecution involved the loss of a great deal of valuable time and considerable expense, but it was a duty which could not be shirked.

BALL GAME TROUBLES.

While visiting a Philadelphia renter an INDEX reporter took note of a placard on the wall which, it was explained, somewhat stopped the flood of requests from employees for "a few hours off":

"Notice.—All requests for leave of absence, owing to grandmother's funerals, lame back, house-cleaning, moving, sore throat, turning the wringer, headache, brain storm, cousin's wedding, general indisposition, etc., must be handed to the manager not later than 10 a. m. on the day of the game."

THE FILM FIELD.

The moving picture drama furnishes entertainment for the millions, literally reproducing comic, tragic and great events to some sixteen million people a week at a nominal cost of a nickel or a dime. The effect of this new form of pictorial drama on the public is without parallel in modern history, for it more graphically illustrates the panorama of life than the photographs and texts of the daily newspapers and intrudes upon the legitimate theatre through the actual dramatization of plays that have had a good run. The moving picture drama is for the multitude, attracting thousands who never go to the theatre, and particularly appealing to the children. In the poorer sections of the cities where innumerable foreigners congregate, the so-called "nickelodeon" has held pre-eminent sway for the last year.

All of this has been developed within half a dozen years, and the remarkable growth of the industry is due to the perfection of the biograph, vitagraph, kinetoscope or cinematograph—whichever name the moving picture machine goes by—within the last year or two. Edison first invented the moving picture machine, but he did not perfect it, and others rushed in to secure patents on its improvements which gave them certain protective rights. There have been upward of two hundred patents taken out in the last five years on moving picture machines, and there are something like three-score names applied to the different machines in use. They are all essentially the same in at least one respect—they reproduce enlarged photographs on a screen at such a rapid rate that lifelike action of the actors is obtained thereby. The question of clearness and sharpness of outline, the speed of reproduction and cost of operation concerns only the different owners of the patents, and not the public.

The improvement of the biograph so that strips of photographs could be enlarged and reproduced was costly at first, and the exhibitions were made chiefly for advertising purposes. Large photographs had to be taken, and the cost of a strip of film was very great. Then by improving the magnifying lens it was found that pictures one-eighth the old size could be made equally serviceable. These magnifying lenses cost all the way from $25 to $100. The old biograph driven by a motor had to take and reproduce pictures at the rate of thirty a second, but the modern instrument can reproduce equally good results at fifteen per second. A complete outfit for a small exhibition hall can be obtained to-day for $125, but from this the cost runs up to almost any price desired.

In the last two years "nickelodeons" or moving picture theatres or exhibition halls have opened in nearly every town and village in the country, and every city from the Klondike to Florida and from Maine to California supports from two or three to several hundred. Millions of dollars have been invested in the shows, and it is estimated that on an average two or three million people in this country attend the shows every day in the week.

The large companies engaged in renting the films for these biograph shows are chiefly responsible for the great changes in our cheap entertainment halls. These companies have invaded nearly every department of life to secure interesting photographs. The films used to-day are five-eighths by one-eighth of an inch in size, but they can be enlarged 200 times by the magnifying lens when thrown on the screen. They are projected on the screen and each separate picture is held there one-twentieth of a second. The continuous motion deceives the eye and produces perfect lifelike action. Where greater speed is desired, such as a reproduction of an automobile race or a fast mail train in motion, the speed of the machine is increased until the eye is fairly deceived by the performance.

The most difficult and interesting feature of the industry is getting the photographs. In this work intense rivalry exists between the different film renting companies. A first-class set of films becomes a valuable asset, and it is in demand all over the country. The expense to the companies is frequently enormous, says Geo. E. Walsh, in the Globe. For instance, in photographing the Jeffries-Sharkey fight at Coney Island, in 1899, the film company which secured the contract took 198,000 pictures and had over seven miles of film to exhibit. Besides paying the chief exhibitors in the fight a large sum, the film company had to go to great expense in lighting up and focusing the cameras for the work. Yet in spite of the thousands of dollars thus spent, the investment proved a financial success.

Most remarkable tricks can be played by the camera, as every photographer knows, but for reproduction in the biograph these tricks are intensified a thousandfold. For instance, the building of a skyscraper within a few minutes is a feat easily accomplished on the screen. In order to do this a camera is placed in position when the foundations begin, and by means of slow time exposure extending over months an exact reproduction of the building can be projected on the screen, occupying less than ten minutes. When the old Star Theatre in New York was demolished a number of years ago a camera took time exposure pictures of the operation, and when finished it was possible to throw on the screen a perfect reproduction of the work. The theatre could be demolished within five minutes, and by reversing the films rebuilt within the same period.

The Passion Play has been reproduced by the machines, and when first presented in Paris it proved a huge success. In this country it has met with equal approval. The biograph man is everywhere, and almost

any day a pedestrian in our crowded streets may be made a part of a moving throng that flits across the screen to entertain immense multitudes. The story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway throng at the noon hour. His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch charm which he had always worn attached to his fob drop and disappear from sight. He had mourned the loss of his jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young lady, who suddenly stopped and picked up the charm from the pavement. The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch charm, after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.

To secure lifelike exhibitions of strange and difficult scenes the film renting concerns keep a corps of experts engaged all the time. One part of their work is to arrange theatrical groups in an outdoor theatre constructed for this special purpose. The favorite place for the enactment of these outdoor scenes in New York is on the roof of some tall building, where there is little danger of outside interruption. The roof theatre is provided with glass screens and canvas roof to regulate the light. Up there on the roofs plays are being enacted every clear day with no audience. Elaborate scenery is provided, and the costumes of the actors are in many cases as accurate in detail as any used in our high-priced plays. Historical scenes are here enacted, and many popular and classic plays are attempted. The actors and actresses in these plays must be perfect in pantomime, but their ability in declamation does not count. The comic plays produced are the most popular. The average audience of the "nickelodeons" cares more for the comedy and opera bouffe than anything else. In some of the higher class plays actors of high standing are employed during the day.

The demand for legitimate picture drama is growing, and within a short time most of our popular plays will be reproduced in the "nickelodeon" shortly after they have had a run on the road. More than this, the film companies are developing their own plays, paying experts in pantomime to invent plots and scenes which will show up well in moving pictures. In Paris this work has reached a higher development than in this country. A considerable class of expert pantomime actors depend entirely upon the film companies for their living. They receive all the way from $15 to $40 a week for their services. Then, too, the story writer comes in for a share of the profits of the new profession. A good story suitable for moving picture reproduction may sell from $5 to $30 or even more. The story is not written out in magazine form, but is a brief description of scenes and acts which have a well defined plot. Some of the companies are experimenting with the phonograph in connection with the moving pictures, by means of which the actors in the scenes will actually speak and declaim as the various pantomime scenes are thrown on the screen. This may be the next development in this method of furnishing cheap plays for the multitudes.

Outdoor scenes are also in demand, and these must be obtained by the photographer, who goes forth and risks life and limb. The man who stands in front of a fast moving train to secure films invites certain risks that now and then result disastrously. The man who is run over by a train is not after all a real man. By means of a little trickery with the camera he appears to step directly in front of the engine, but it is a well-made-up dummy who is really run over. Moving pictures of bear fights and of animals ranging the wild woods are obtained with great difficulty, and when good films are thus procured they are frequently used for exhibition before scientific societies. A swimming moose or a fight between two wild animals is of invaluable aid sometimes to students.

A storm at sea with the inevitable shipwreck may be imitated in the studio of the professional, but frequently the photographer faces great danger to secure films from actual life. The photographing of important events of the day is another startling feature of this new amusement method. If a steamboat is wrecked on the rocks or a railroad train is demolished in a great accident the film makers try to get good photographs of some important part of it. The first visit of the Lusitania to this port was photographed in a series of pictures that when reproduced on the screen will give a perfect lifelike bird's eye view of the notable event. The building of great bridges and the construction of tower-like skyscrapers are made the subject of moving pictures. One cannot question the value of such pictures in preserving for all time views of important engineering and structural works.

In France they have succeeded in a way in coloring the films so that when projected upon the screen the lifelike movements are greatly improved. These colored films are now used in many of the higher priced places of amusement, but they cost something like 50 per cent. more than the ordinary black and white ones. Court room scenes of noted trials are reproduced to-day in moving pictures so that the public can get perfect views of the actors in these great events. Photographs of great singers and artists in grand opera are made at a considerable expense, so that it is only a matter of a few cents for the poorest to view Caruso, Eames, Nordica or other prima donnas in their great roles on the stage. It brings grand opera in a way down to the level of the poorest, and when we consider the perfect reproduction of the voices in the modern phonograph and graphophone there seems to be little left to be desired.

The employment of the moving picture exhibition for instructive purposes is also quite extensive. Travel pictures are popular methods of lecturers. Views of a country from the observation car of a moving train carry one through Europe and America. One can, for a few cents, view panoramic pictures of the famous canals of Venice with all their throngs of moving boats and people, or take a trip through the canals of Holland, or see the market places of the great European centers. From the deck of steamers one gets moving pictures of the coast of Greenland, Iceland or the islands of the South Pacific. Even the growth of plants and flowers is observed. By time exposures extending over months it is possible to reproduce exactly within a few minutes the budding and flowering of plants. Oranges spring from the flower and turn into golden fruit while you wait, or apples come into existence like magic on the trees which a few moments before were bare and leafless. There is, in fact, hardly a field which has not been exploited, and the use of the moving pictures increases every year as the experts study new methods and ways of securing films.

The average expense of running one of these halls for exhibiting moving pictures is placed from $150 to $250 a week, the greatest single item being for rent of hall and the next for wages of manager and assistants. The rent of the films runs as low as $50 a week for two changes of reels a week, and the cost of the projecting machine is as low as $10 and $15 a week. The actual cost of reproducing costly drama and important scenes of the day is thus more dependent upon the rent of buildings and wages of employees than upon the films and machines which are responsible for their exhibition. The field thus offers golden opportunities for those who can induce the multitudes to pay their nickels and dimes to witness up-to-date entertainments.

Latest Productions of All Film Makers.

PATHÉ.

Paris Fire Brigade at Drill	688 ft.
Beginning of the Game of Diabolo	328 ft.
The Shepherdess	754 ft.
Unusual Cooking	196 ft.
Policeman's Vision	623 ft.
How Glue Is Made	393 ft.
Custom Officer's Revenge	820 ft.
Tricksy, the Clever Princess	885 ft.
Two Clever Detectives	672 ft.
Fighting the Flames	262 ft.
The Cabby's Wife	557 ft.
Music Hath Its Charms	328 ft.
The Mesmerist	606 ft.
Grotesques	328 ft.
Samson and Delilah	1,082 ft.
The Gambler's Fate	951 ft.
Olympic Games	852 ft.
The Marathon Race	524 ft.

EDISON.

Wifey's Strategy	780 ft.
Ingomar	1,000 ft.
The Devil	1,000 ft.

LUBIN.

Two Little Breadwinners	530 ft.
How Rastus Got His Pork Chops	410 ft.
The Suicidal Poet	580 ft.
In the Nick of Time	340 ft.

VITAGRAPH.

The Stolen Plans	532 ft.
Willie's Fall From Grace	360 ft.
A Tale of a Harem	456 ft.
Bathing	456 ft.
By a Woman's Wit	564 ft.
A Workingman's Dream	387 ft.
The Wages of Sin	980 ft.

KALEM CO.

The Great Yellowstone Park Hold-Up	890 ft.
As You Like It	915 ft.

SELIG POLYSCOPE CO.

Crazed by Jealousy	990 ft.
The Cattle Rustlers	960 ft.
The Power of Labor	950 ft.

ESSANAY CO.

Hired, Tired, Fired	500 ft.
Breaking Into Society	
Never Again	325 ft.
A Wayward Daughter	650 ft.

MÉLIES.

A Tricky Painter's Fate	237 ft.
French Policemen Learning English	463 ft.
Oriental Black Art	472 ft.
At the Hotel Mix-Up	500 ft.

PITTSBURG HUMOR.

Pittsburg, Pa.

A practical joke, portrayed by moving pictures, led to the arrest of Mrs. Minnie Adley on a charge of malicious mischief, upon an information made before Alderman E. C. Negley by Mrs. Jane Wallis.

Mrs. Adley was held in $300 bail.

In the information sworn by Mrs. Wallis it is alleged that on August 31 the defendant unlawfully put cayenne pepper, red pepper and other pungent matters in the bedding, rugs, carpets and dresser of the prosecutor.

It was stated that Mrs. Wallis, her husband and son were greatly disturbed by the occurrence. Mrs. Adley said she saw a similar joke portrayed in a moving picture show, and thought it would be a good one to play on Mrs. Wallis.

AROUND THE COUNTRY.

ALTON (ILL.) NOTES.

The Biograph has had "Damon and Pythias" on three nights, 10th, 11th and 12th; benefit performances for Knights of Pythias Lodge. Showed S. R. O. sign every night. Business getting better.

The Airdome closed last night, Saturday, August 12th, as a vaudeville house and opens to-night with pictures, and will continue as long as weather will permit open air shows.

Plainsville, O.

Mr. Kennedy, the proprietor of the Star Theatre, will have one of the best moving picture theatres in northern Ohio when he gets it all completed.

He has taken out the old stage and put in a new curtain which alone is one of the best in this section.

He has also made arrangements to use gasolene when the gas pressure for his engine is low. On one side of the auditorium hangs a clock, from which every few minutes a light flashes, so that patrons know the time, while on the other side Mr. Kennedy intends to announce the time all street cars leave so that patrons can see the show and catch their cars.

Saturday night the show will last forty-five minutes with three thousand feet of film.

Vincennes, Ind.

After having been closed for the past month in order to give the employees a vacation, the Electric Theatre reopened Saturday with an afternoon matinee, and two performances in the evening. In a few weeks quite a great deal of improvement will be made on the Electric. The new front will be changed and beautified, besides other improvements which will add to the beauty and convenience of the popular playhouse. Colonel Rogers has dissolved partnership with E. P. Fox and now has absolute control of the Electric. Mr. Rogers has had several years' experience in the business and strives only to please his patrons. The Electric has an established reputation of being a theatre where only pictures that are clean amusement and entertaining are shown, and the patronage enjoyed by the theatre is of the best in the city.

WOONSOCKET, R. I.

Lynch's Theatre was formally opened September 12, and expressions of satisfaction and admiration were heard on all sides as the result of the initial performance. The pictures were interesting, the nature of the programme was varied, the slides alternated in colors and the collection of numbers was interspersed with vocal solos of soprano and baritone. Another feature of the moving picture performance was the declamation or lecture given by Thomas J. Meehan, of Holy Cross College, the public being given an intelligent explanation of the subject while the slides were being revealed upon the screen.

The theatre is model. The inclined orchestra floor seats 600 and a spacious balcony holds twelve rows across. Each stairway leading to the balcony is equipped with cork carpet and at the top is a corridor leading to the ladies' waiting room and also to the two stairways which continue on to the balcony rear. The corridor is fitted with velvet carpet of a red hue. The waiting room is elegantly finished and is elaborately equipped with tables, chairs, mirrors and desks. People may look over the balcony and view the visitors to the theatre as they enter the building. There are six exits.

The stage is approximately 40x24 feet. The proscenium archway is fitted with 90 electric bulbs arranged in border effect. A bevy of cherubs and cupid figures in their progress of flight through the air emerging from the clouds with garlands of roses make one of the prettiest scenic effects in the building. A raised ornament occupies the centre of the stage top with green panel woodwork extending to the side walls and down to the floor, with raised scroll work at the top corners. On the sides of the stage there is an abundance of scroll work on the walls, all of various colors and blending beautifully with the salmon shade. There are panels of rose garlands in scroll and cloud effect on the walls at the top of the stage.

The operating picture booth is located beneath the balcony and in the store room, which extends between the front of the balcony and the corridor upstairs. The operating room is of galvanized iron, eight by fourteen feet, and is fitted with two moving picture machines and one stereopticon machine for illustrated song work.

ANOTHER MODEL SHOW.

It is probable that another moving picture theatre will be added to the present number in North Adams, Mass., within a couple of weeks as the Father Mathew society is contemplating conducting the old Columbia opera house as a moving picture resort. The society is now busy in completing arrangements for the field day on the fair grounds Monday, and has taken no definite action relative to the moving picture project.

However, the matter has been talked over among the members of the society, and it is thought that if the project is undertaken it should be conducted by the society directly. At times in the past the opera house has been rented to concerns which conducted a moving picture theatre there, renting the hall of the society. Under that arrangement the business did not prove entirely successful, and it is thought that better results can be obtained operating the place by the society, with some experienced man having charge.

HOW BRYAN POSES.

When William Jennings Bryan arrieved in Chicago he was forthwith placed at the disposal of the Chicago Federation of Labor and a moving picture machine enterprise. It is part of the Democratic plan of campaign to can Mr. Bryan's personality as well as his voice, and the moving picture apparatus was on hand to rival the phonograph.

The exigencies attending the canning of Mr. Bryan's personality demanded a number of weird maneuvres. The carriages started south in the narrow extension of La Salle street along the train shed, then turned after passing the battery of whirling films in safety, and drove north to Jackson boulevard, following the moving picture machine which preceded the automobile, catching every move and gesture of the candidate, who, in frock coat, slouch hat and handkerchief tucked inside of a low collar, smiled broadly and talked energetically with his companions. Jackson boulevard was followed to State street in this first "parade" of the day, and then the carriages turned east into Adams street.

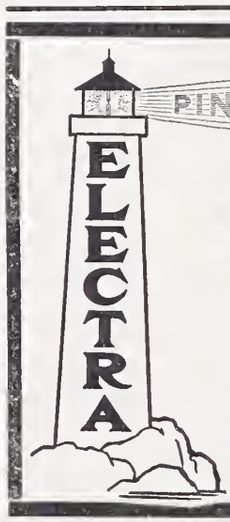
Not enough action had been secured thus far, and when Mr. Bryan's carriage reached Michigan avenue it was necessary for an attache of Democratic headquarters to leave the automobile and stop the procession. Standing with one foot on the carriage step he waved his arms enthusiastically, at one moment pointing the way to the Auditorium Annex; at the next the beauties of the lake shore and the Art Institute. Mr. Bryan looked appreciative, but bored, and fidgeted once or twice.

Then the parade moved on, the auto proceeding as before and continuing its raking fire. At Van Buren street the procession turned West to Wabash avenue in order that the picture machine might get in position to have a full swing as the Bryan carriage came east in Congress street and the commoner alighted at the Michigan avenue entrance of the hotel.

There was a miscue on the first attempted landing before the hostelry, and the procession had to go on, and making a complete circle approach once more from the North. By this time the machine was ready to get the nominee as he descended from the carriage. The crowd closed in, however, as Mr. Bryan set foot on the sidewalk, and he had to start all over again.

While he was sitting down getting ready for a second start, Martin J. Wade of Iowa, National Chairman Norman E. Mack of New York, Senator Culberson of Texas, Harvey Garber, Tom Johnson and W. L. Finley of Ohio, Committeeman Wood of Michigan, Committeeman Ewing of Louisiana and Committeeman Miller of Oregon rushed up and greeted their chieftain.

Then the "real" disembarkation was effected, and Mr. Bryan was escorted to the so-called presidential suite on the parlor floor of the Annex.



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FILM CAMPAIGNING.

The great candidate was listed to speak at Turner's Corners that evening, and the yeomen for ten miles around were hastening to the scene afoot and in carryalls. They allowed that it would be the biggest thing that ever happened, because the candidate was coming on a special train and he would be greeted by his own brass band and he promised to shake hands with all the hornyhanded who stayed out his discourse of two hours and sixteen minutes.

The reception committee, with yards of varicolored ribbon on their Sunday clothes, stood at the platform anxiously awaiting the arrival of the candidate. At last the train thundered up. The committee, doffing its ancient plug hats, hurried to the baggage car and one of them cried:

"Have you got him?"

"Here he is," replied the brakeman, tossing a cylinder to eager hands.

"Where is the rest of him?" demanded a committeeman.

A box with a large horn was produced and the cylinder inserted, whereupon the candidate begun to speak as follows:

"My heart is touched at the sight of these school children in white frocks and with lovely flowers in their hands trooping forward to lay the bouquet of innocence on an unwilling head"——

"Hold on, Bill," cried an auditor, "that don't fit here an' we had a change of weather, so they quit wearin' white dresses."

"This magnificent welcome by the leading citizens," continued the candidate, squeakily, "convinces me that a profound sentiment is at work in our land b-z-z-z, and I draw a symbolic meaning from the pair of milk white steeds which your generous hospitality"——

"They're a pair of mules," murmured a spectator.

"I have considered it a mere duty to brave all perils and fatigues to be with you"——

"Give 'em a little music," whispered a committeeman.

Hardly were these words spoken when a metallic sound of cheering issued from the baggage car and the candidate's brass band began to play "Ta-ra-dum-te-ta-ra-ra."

"Candidate," said the chief committeeman, when the music had subsided, reading from a card of instructions, "I thank you and welcome you to Turner's Corners. You will have a better chance to see our beautiful village on the way to the hotel, where we trust that a hot meal and a wash-up will fortify you for the ordeal of handshaking and speechifying to-night."

The brass band struck up a patriotic air as the Mayor of Turner's Corners put the candidate respectfully under his arm and stepped into the mule drawn buckboard. The brakeman of the special called out that the committee would be held responsible if it injured the candidate in any way, such as setting fire to him, and that he must be returned to continue his tour on schedule time, 11.35 p. m.

"I am in the hands of my friends," said the candidate laughing and with all the patness of a flesh-and-blood-politician. He made other natural remarks on the way, jesting with the committeemen, asking about the local situation, promising them good jobs in the future administration, and for the present offering them Havana cigars.

"Thanks, candidate," said a committeeman, dryly, "I guess we'll blow you to the same kind of a dinner as your cigars is."

"The brakeman has the box of cigars," resumed the candidate.

"Oh, excuse my insinuation, candidate. We"ll interview the grafter. Has he got anything else—er—for the boys?"

The candidate replied with a vague buzzing, and though the committee searched his person eagerly, they found no governmental works of art on green paper. It was a grievous disappointment to find that current slanders were untrue. However, all hands recovered during the sumptuous repast at the hotel, which had been paid for in advance, and the candidate was in his best humor, declaring that he enjoyed simple fare, replying aptly to toasts and inviting all to crack another bottle with him .

After dinner a long procession of natives passed in to shake hands with the candidate. Each one was heartily gripped by a mechanical hand of rubber (warmed to blood heat by an internal device), while he gazed on a smiling counterfeit of the candidate on a screen and heard such expressions as "Very happy, indeed," "I shall remember your face," "We shall win by pulling together," "I am a farmer, myself," "Thank you, thank you." The rubber hand patted babies on the head. When young women came by, a melancholy voice remarked, "I wish I could salute those cherry lips." A white whiskered agriculturist was surprised to hear, "Madam, your position as governor of the nursery surpasses my hopes." It was probably likewise a mistake when a clergyman heard, "I have a tender feeling for mixed drinks," and a succeeding tavern keeper, "Rum is indeed a curse."

"His hand is getting cold," said a committeeman at this juncture, " and I guess he's tired out, anyhow. Better quit,because we don't want him to break down so early in the campaign."

The town hall was crowded with natives that night and the cylindrical Demosthenes spoke with all the passionate abandon that characterizes an electric motor. His voice was sometimes drowned in the thunders of applause and feet stampings inscribed six months previously on a sheet of gelatine in a talking machine laboratory. The freshness of the voices, which had been preserved without the use of deleterious substances, was marvellous. The brass band boomed and brayed patriotic airs in the pauses of oratory and applause.

"I stand before you to-night as a representative of freedom," declaimed the candidate, gesturing wildly on the screen. "You cannot get rid of me because I am simultaneous and omnipresent. At this moment I am standing and talking in Turner's Corners and Nunda and East Hayville and Oswego, making a heart-to-heart appeal which you cannot resist. I do not impose a frigid personality upon you like other candidates, but I pursue you in a mystic and spiritual way"——

"This here thing is a swindle," exclaimed a farmer. "I come to hear an' see a man instead of a machine."

"Ask me a question," retorted the candidate quickly.

"Well, what are you going to do about them crooked legislators up to Albany?"

"I expect to abolish the State Legislature," said the candidate in his sharp metallic voice, "and introduce a phonographic body which cannot be bought, but which may be easily shut off from useless debate by pressing an electric button."

The audience roared with laughter, the farmer gaped (he had been coached beforehand), and the band struck up "Little Willie Knows His Business."

At the end of the speech the rubber hand was called into service, a can opener was used to produce words of thanks and farewell, and at 11.35 p. m. the candidate was returned to the baggage car of the special, to resume his tour, amid the pealings of his own brass band.

WHAT'S IN A NAME?

Butte (Mont.) has two Orpheum theatres, and the courts will have to decide which one is entitled to the legal use of the name. "The Orpheum" is a picture house at 77 West Park street and has been using that name nearly a year. "The Orpheum" is owned by William S. Casto and Grant E. Casto, and was incorporated on the 8th of July.

"The Orpheum Theatre" is the new name for the old Grand opera house on West Broadway, the home for the Orpheum circuit attractions, and is owned by the Orpheum Theatre and Realty Company, incorporated in California, July 11.

Suit for damages and an injunction was instituted in the district court by "The Orpheum" against the Orpheum Theatre and Realty Company, John W. Considine and John F. Cordray. Considine is the manager of the Northwest Orpheum circuit and Cordray is the local manager in Butte. The Castos relate the fact that their house and company was incorporated July 8, and that for seven months before that time they used the name as a trade mark, also that they were the exclusive users of the name in Butte up to August 9 or 10, and then the defendants began to use the name "Orpheum" in connection with the old Grand opera house, situated in the same block as "The Orpheum," but on a parallel street. The complaint says the use of the name by the defendants is a continuing damage to the plaintiffs, and has already damaged them to the amount of $500, for which sum judgment is demanded. The court is asked to issue an injunction to prevent the defendants from using the name "Orpheum" at all. However, only an ordinary summons in the suit was issued and no order to show cause or temporary restraining order was asked for.

WOEFUL OCCURRENCES.

San Francisco, Cal.

In the belief that he was getting a valuable moving picture machine with which he intended earning a lucrative living on the road, Charles M. Schroht, a watchman of 221 Missouri street, paid $175 for a contraption which he discovered was worth something less than $10.

Schroht complained to the police that he answered an advertisement inserted by Arthur R. Harold, who resided in a Fillmore street lodging house, asking for a partner in the moving picture business. On the latter's recommendation he paid $175 for the machine, only to discover it worthless. Harold, alias Harry Meadows, was arrested, charged with obtaining money under false pretenses.

New Castle, Pa.

The police are looking for John Diamandikes, an employee of a Washington street motion picture house, who is alleged to have decamped with $200, the property of John Marks.

Diamandikes has only been in this city for a few weeks. He was manager of the show operated by Marks, and had access, it is said, to the safe in which the proceeds of the day's business were stored.

It is reported to the police that he opened the safe during the absence of the other members of the company and took the money, which was in bills of small denominations and in silver. There is no clue to his whereabouts.

Baltimore, Md.

Harry Ashman, 17 years old, of 1121 S. Sharp street, is held on $500 bail at the Southern police station, charged with the larceny of two picture films valued at $200, alleged to have been stolen from one of the United States Express Company's wagons.

Thomas A. Beckett, the driver of the wagon, while going down Charles street, near Montgomery, fell off the wagon and sustained severe scalp wounds and a sprained back. He was assisted to the drug store of William J. Shafte, 2 E. Montgomery street, where he received medical attention. He was in the store about fifteen minutes, and returning discovered that the parcel consigned to Hartlove & Kahl, who run a moving picture parlor on S. Charles street, was gone. He reported the theft to Officer Cooney, who upon information received was able to connect Ashman with the theft. He was arrested and the films were found in his possession. When asked where he had got them he said that he had found the package lying in the street at Sharp and Montgomery streets. Ashman claims that he was with John Zepp, a driver for the American Ice Company, and that while driving along Sharp street near Montgomery he saw the package in

the street and called the driver's attention to it. He got off and picked it up. As there was no name or tag on it he began to make inquiries in the neighborhood, and later took it home, intending to turn it over to the police. Beckett, the driver for the express company, said that he was not at Sharp street. Mr. J. S. Medairy, the agent for the express company, with offices located at 28 S. Charles street, was telephoned and came to the station house and identified the parcel as the property of the United States Express Company. Justice Lewis committed Ashman for the action of the Criminal Court.

Findlay, Ohio.

After a hearing in Justice of the Peace M. D. Sours' court, lasting all day, the case against J. C. Phelan, charged with the theft of four motion picture films, valued at $400, from the Consolidated Motion Picture Company at the Gillette Theatre, was dismissed for lack of sufficient evidence to prove that the accused took the films.

The case attracted a good bit of attention and the court room was crowded all day. Seven witnesses were examined by the State, but their evidence was not sufficient to fasten the theft on the defendant, although it was proven that the theft was committed. Phelan took the stand for himself and became very dramatic at times in stating the particulars of the case as far as he was concerned. W. D. C. Moebs and Frank Puddefoot, when on the stand, told very indefinite stories, neither seeming to have a very long memory.

VERY GRAVE OFFENSE.

Because they stood and remained at attention when the strains of "The Star Spangled Banner" struck their ears, two marines were commanded to sit down by the ushers, and when they refused were ejected from a Boston moving picture theatre, according to reports of their friends.

The officials of the Charlestown Navy Yard were informed of the affair from outside sources, and Col. Thomas N. Woods, commandant of marines, stated that he is making an investigation, and if the story as it came to his ears is verified, a report of the incident will be made to Washington.

The manager of the theatre, when interviewed, denied that any marine was ejected, although one had been commanded to sit down.

Persons who witnessed the incident are being sought. The two men, spectators say, entered the theatre about 7 o'clock and behaved themselves decorously and were apparently interested in the moving pictures, depicting a Russian scene, when the scene was suddenly changed to bring in an American atmosphere and the piano player sounded "The Star Spangled Banner." The two marines promptly stood up at "attention," heels together and erect.

The men were in the centre of the house, and from behind them came cries of "Sit down," "Get out of the way," but the marines ignored the commands and stood looking straight ahead, while the stirring music continued. An usher ran from the front of the theatre and commanded the men to be seated, which they refused to do, claiming that they would stand until the playing of "The Star Spangled Banner" was finished, as they knew their military instructions to arise and uncover when the national anthem was played within their hearing.

A warm argument followed, and the men, after persistently refusing to sit down, obeyed the usher's command to leave the building.

COMPLY WITH LAW.

Deputy Building Inspector Horner's (of Cleveland, O.) sharp order to the moving picture show proprietors to comply with the safety regulations of the Pears ordinance under pain of having their places closed by the police caused consternation among the nickelodeon men.

All over the city proprietors who were refused licenses to proceed were busy yesterday planning to make the repairs as demanded by the building inspector. The Princess Theatre in the Williamson Building and the Bijou Dream next door to the Opera House, the two biggest theatres affected, expect to open their doors without interference this morning.

"The changes asked for at my theatre," said Proctor E. Seas, proprietor of the Princess Theatre, "are slight and trivial and I have been given a week to put them in. They will be ready Monday night. Rumors were circulated that my rear exit leads into a blind alley. As a matter of fact there is a court big enough to accommodate 1,000 people."

B. Kofod, manager of the Bijou Theatre, said that he didn't think the police would be camping on his door mat this morning. "I was told to put in a rear entrance," he said, "and have already made arrangements to do so. The work will begin to-morrow morning."

Other theatre men who had passed the examination approve of the action of Deputy Horner. "Strict enforcement for all is welcomed by the theatre men," said B. Ryburn, manager of the Marlo Theatre, East 9th street. "If one man is careless and doesn't live up to the requirements, it throws a bad light on all the theatres. As a matter of fact, the modern moving picture shows take the extremest precautions against fire."

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

Latest Films of All Makers.

SELIG.

"A GREAT WRONG RIGHTED."—Two girls, one an heiress and the other a village beauty of poor but respected parents, attend the same college and there become close friends and companions. After their college days they return to their former homes, but still continue that intimate association they both held so dear in the old Vassar days. Mary Worthington, the heiress, and Mary Belden, her devoted chum, the "two Marys" as their friends often called them, held but one secret between them, and that was their love for the same man, an Arthur Dinsmore. Neither girl confided to the other her feelings regarding this idol of their dreams, as neither one was quite certain that she was the queen of young Dinsmore's heart. But such secrets cannot long be hidden, and very soon these two foolish girls learned the lesson of trusting too far the protestations of a man of whose outside life they knew but little. At a lawn party given by Mary Worthington in honor of her college chum we are introduced to Arthur Dinsmore. It is here that he plays his trump card and secures the promise of the young heiress' hand. But who can tell what mad follies such men are capable of committing, and young Dinsmore is no exception to the rule. Flattered by his easy conquest and egotistical enough to fancy himself irresistible, he turns away from the trusting girl who has given him her heart and employs his arts in captivating the heart of the other Mary, who to his wordly mind is a more charming and interesting companion. So cleverly does he exercise his talents at winning women's hearts, that he soon has foolish little Mary Belden head over heels in love with him. But in his wicked purpose he does not escape nuscathed himself, for before he realizes it his innocent victim has entwined herself within his selfish thoughts, until he feels that to give her up would wrench the strings of his heart more than he had even dreamed was possible. So casting honor and discretion to the winds, he prevails upon his fiancee's friend to go away with him to the city, under the promise that he would make her his honored wife immediately upon their arrival. The old story—the woman trusted and the man deceived. Although it tore her heart to leave her beloved father and the tender home ties, she stole away in the night, and throwing herself into the arms of her dishonorable lover she bade the old place good-bye and was gone. But alas, how soon the awakening comes! Realizing that he was losing a fortune by his nefarious act, Arthur Dinsmore brings his cowardly soul to light and cruelly renounces the girl whose life he had blasted. Casting her adrift without name, without home or friends, leaving her to beat out her young life on the rocky shoals of despair, he hastens to his former fiancee and by his lies and smooth-tongued treachery soon succeeds in reinstating himself in the good graces of Mary Worthington. But not so gullible did the father of the dishonored girl prove, for raising his hands to Heaven he swore to deal unmercifully with the wrecker of his daughter's life. A hasty marriage is arranged and about to be consummated. The time draws near. Growing uneasy at the repeated threats of the infuriated father of his victim, Arthur Dinsmore becomes restless and morose. The day of the wedding we see him walking nervously up and down the beach as though he was trying to rid himself of some awful torment of his soul. Near him lurks the almost maddened father of poor little Mary, waiting, only waiting for an opportunity to prove his suspicions, when lo! upon the scene appears the wretched girl. With the love still beating in her heart for her faithless one, she casts herself at his feet and pleads in God's name to be righted in the eyes of the world. Driven to frenzy by her appeals, the coward rushes away, but the maddened woman will *not* be cast aside. Now thoroughly aroused to his baseness, she follows him. His path leads to one of the piers jutting out into the sea. Here he hopes to throw her off his track, but he fails and she overtakes him, and clinging to his neck, she screams out her misery above the roar of the beating surf. "Oh, Arthur, you shall not, you cannot desert me," she wails. "I've done with you," he cries, and the demon in him whispers to throw her into the sea and make away with her. Then with the glitter of a mad man in his eyes, he wrenches the poor trembling arms from about his neck, and lifting her off her feet, hurls her frail body into the bellowing sea. Then running from the scene of his supposed murder he makes his way to his hotel, and shaking as with ague locks himself in his room, hoping to shut out the sight of those pleading eyes. But poor Mary Belden's time had not yet come. Her father seeing the fast retreating form of the false lover, suspected all was not right and hastened out to the pier. On the crest of a wave he catches a glimpse of the white, drawn face of his child, and with the strength born of desperation he plunges into the sea, and by a mighty effort soon succeeds in reaching the beach with his precious burden. Taking her tenderly in bis arms, he carries her home and restores her to life and consciousness. There, resting in her father's arms, she pours into his ears the whole wretched story of her love and its results. The father tells her she must warn her former friend of *her* danger, and is about to go in search of the villain who has wronged his child. But Mary requests him to wait, and going to her friend's home she there repeats her story to that unsuspecting girl. The blow staggers Mary Worthington, but only for a moment. A plan enters her mind and she hastens to carry it into execution. Dressing Mary Belden in her own wedding clothes and covering her face with a heavy wedding veil, all repair to the church, where the wedding ceremony is performed. When the nervous and trembling bridegroom raises the veil of his wedded wife, he gazes into the face of the victim of his treachery. Dumbfounded he stares, while the poor bride with a low moan sinks fainting to the floor. A flood of remorse sweeps over the wretched groom, and kneeling he lifts her to his arms and carries her as a child out of the church. The father raises his hands to Heaven and thanks God that a great wrong is righted.

ESSANAY.

"THE SOUL KISS."—This is a subject of general comment, and its universal popularity will add to its drawing powers. We find a young fellow at the theatre seated in a box, much absorbed in a performance where the Soul Kiss is portrayed, and when he sees the hero and heroine of the much discussed kiss, he becomes greatly excited and seizes a lady, whom he does not know, seated near him in the box, and proceeds to give her a very real demonstration of the real Soul Kiss. He is of course thrown out, but his desire for a kiss has not been appeased, for every woman who passes him receives a sample of his osculatory prowess. A negress, an Irishwoman, then his stenographer and others, each are treated alike, until finally he meets a very pretty girl, and when their lips meet it seems impossible to part them. Many humorous instances are portrayed of the endeavors to part the young couple. They are finally separated, and the young man is led away to jail, doing the Soul Kiss with a picture he sees hanging in the cell.

LUBIN.

"TWO LITTLE BREADWINNERS." A Fisherman's home is always a happy home, that is as long as the fisherman returns alive. There is sadness in the home of the young wife. She finds the boat wherein her husband went on the fishing trip, upset, thrown out by the wild waves. Not long afterwards they find the dead body of the husband. The shock is too much for the young widow, she lays at death's door but is tenderly cared for by the little girl, while her little boy takes the father's boat and goes out to support his mother and sister. A picture full of sentiment and excellent in photography.

"HOW RASTUS GOT HIS PORK CHOPS."—Farmer Pumpkin's pig won the blue ribbon at an exhibition. He went to the photographer's to have his prize pig photographed. Rastus, who intended to have his picture taken takes the pig instetad and runs away followed by the photographer and the farmer. Seeing two boys playing masqueraders he takes the pig's head and fasten's it over a dog's head. The dog runs away followed by the farmer and a big crowd who think he is the stolen pig. In the meantime Rastus got home to prepare his pork chops.

"HAT OF FORTUNE."—A party travelling in the Orient buys all kinds of curios. Among those a hat with which goes the following legend: "Whoever can put on this hat will have good luck forever." The purchaser tries on the hat but it flies off his head. He decides to send it to his friend but he neither can wear the hat. After many funny wanderings the hat comes in the possession of a colored man upon whom fortune showers its fortune.

"HEATING POWDER."—Professor Smarty has invented a new powder which heats up everything it touches. His little son decides to have some fun with this powder, and as the picture proves, he really has until at last he burns his own face. The picture is so full of comedy, the manufacturer claims, that it is impossible to describe it in this short space.

MELIES.

In "FUN WITH THE BRIDAL PARTY" two mischief makers learn of the intentions of a couple who apply for a marriage license at the mayor's office and resolve to have a hand in it. They steal into the mayor's office before it is opened for business, and with the aid of several sheets and the ingenious employment of plenty of string they gain control of all the furniture. When the party arrives the chairs move from under them as they try to sit down and they fall to the floor. As the august mayor is about to write at his desk it becomes animated, for the mischief makers had substituted large boxes in which they conceal themselves. After raising more havoc with the party the fellows suddenly appear as ghosts enveloped in white sheets, and their unsuspecting victims rush pell mell from the office.

In "BUNCOED STAGE JOHNNIE" a typical "chorus girl's meal ticket" prevails upon a stage hand to take a bouquet to her *mon amour*. The stage hand takes the bouquet with a wink; but once out of sight of the Johnnie, he changes the name to that of the big fat woman who does the menial work around the theatre. The flowers are presented to her with due bombastic ceremony and she coyly accepts them, together with the message that she is to meet the sender at the stage door. What is Johnnie's surprise then to see this ponderous substitute coming wabbling toward and then throwing her arms around him affectionately. He makes a frantic struggle to get away and finally succeeds 'mid the laughter of a crowd of stage employees.

"A TRICKY PAINTER'S FATE."—A car appears at the station and a number of passengers are seen leaving it. A painter comes to the station and enters the car. He tries to deceive the train conductor as to the number of passengers who are in the train, by putting pictures of various figures in the windows. His idea for doing this is to have the car to himself. The station master who has been approached by the angry passengers makes his way into the car to ascertain the facts for himself. He finds that the car is only occupied by the artist with his paraphernalia. He throws him out of the car with all his belongings and flings the paintings on his head, leaving the painter entangled in a mass of picture frames and torn canvasses.

"NOT GUILTY" begins showing three marauders plotting to raid a little family and eventually they are seen lurking around the house. The young daughter is alone and they pounce upon her, binding and gagging her securely. Then they seize the family savings which are concealed in a kettle and are about to leave when the servant enters, but he is quickly disposed of, as are also both parents—and the villains who are residents of the village make off, first however, throwing in the girl's eyes a concoction which blinds her. At this juncture, the girl's sweetheart enters, and for a moment stands aghast at the scene which confronts him. Not knowing just what to do, he picks up one of the bloody knives, and as he is gazing at it, the police dash into the house and he is immediately seized and carried off, protesting his innocence. Meanwhile, the girl is led out of the house, where a kindly old gentleman seeing her plight, administers a drug to her which restores her eyesight immediately. The innocent man however, is brought before the judge to defend himself. Various villagers point accusing fingers at him and among them are the three thieves who committed the crime and who think it wiser to attend the trial with the rest of their neighbors. But while matters are going strongly against the young man the girl is brought in, her eyesight restored. The identity of the culprit is left to her, and she gazing around the courtroom for a moment promptly points out the guilty ones. To strengthen the case, the mother also indentifies the thieves and they are roughly handled by the gendarmes, while the vindicated lover embraces his sweetheart and her mother.

KALEM.

"OLD SLEUTH, THE DETECTIVE." The first scene shows Old Sleuth, cleverly disguised as an old man, evidently with a job on hand. James Carson, a millionaire mine owner of Nevada, is next seen on his premises, caressing and showering upon his only daughter Gladys many luxuries. While presenting her with a large amount of money for shopping purposes, a shabbily dressed fellow appears, begs alms and thus learns of the prospective shopping trip. He learns that the millionaire's daughter is soon to ride in an automobile across the country road and departs with the news to his rendezvous. There he tells brother highwaymen to prepare themselves for another haul, for they are engaged in dividing up the booty of their last job. The band conceal themselves into the thickets, while the daring leader lays down flat on the roadway, knowing that the auto will not pass over his prostrate body. When Gladys, the millionaire's daughter, approaches the form her chauffeur stops the car and both alight to investigate. Before they realize the ruse the chauffeur is stunned with a blow on the head and she is carried into the thick brush. In the excitement, the chauffeur manages to elude them and staggers homeward, dazed from the hard blow, to inform the girl's father of her abduction. He at last reaches the home of the millionaire but he falls prostrate, and only after being administered to is he able to describe the misfortune that befell them. Old Sleuth is immediately sent for to call at once and work on the kidnapping case. Old Sleuth writes Mr. Carson, the anious father, to meet him at the railroad station, where he soon waits for him, eyeing up every passenger to recognize the sly detective. A cabman approaches him and tells him that Old Sleuth, the detective, is waiting for him further down. After some intercourse with the cabman, the millionaire finds him to be none other than Old Sleuth himself. The following scene shows the gang stripping everything of value from off their rich victim, Gladys, and dividing up the money procured from her bag, diamonds and all while she is tied to a post with a gag over her mouth. But before they carry out their plan to kill her, an apparently old peddler appears and tries to make a sale. They drive him away when suddenly they are ordered to throw up their hands. Their leader is killed in the ensuing scuffle, but soon with the aid of police they are all taken in. Who was it? Old Sleuth, the detective. The finale of the film is a surprise for the father which Old Sleuth creates. He assumes the disguise of an old organ grinder and Gladys acts as daughter. In this role they station themselves before the house of the grief-stricken millionaire and the organ is played. Mr. Carson soon comes out and when he drops a coin, the organ grinder asks him whether he knows who he is. No. Off comes the disguise. Old Sleuth, the detective! He restores the daughter and gets a big check.

EDISON.

"BUYING A TITLE."—*The Course of True Love.*—A devoted couple decide to marry—Jack interviews Pa, but is told he wants a titled husband for his daughter—Jack retires downcast.—*The Matrimonial Bureau.*—Pa looks over an "assorted lot" of "Noblemen"—They display their credentials—A French count is selected, and told to "call around" and meet his future wife.—*Among the "Lower Five."*—Nora, the maid of Jack's sweetheart, has a policeman lover, and between times entertains him—Jack is in her good grace and she arranges a meeting.—*Hatching a Plot.*—The lovers are interrupted by the arrival of the Count's note stating his intended visit at 4 P. M.—The lovers are disconcerted, but finally hit upon a plan of action—Nora enters into the spirit of the fun, and assumes the young lady's place—Attires herself accordingly—The lovers dress as Maid and Butler.—*The Count's Finish.*—The Count arrives—Nora, as mistress receives him—He presses his suit ardently—Nora leads him on—While the hidden lovers enjoy the scene—The Count declares his undying love, and embraces Nora just as Dan, the policeman, arrives—His "Irish up" he "wipes the floor" with the Count—Makes him "look like thirty cents" and finally throws him out, to the delight of Nora and the young couple.

"THE LEPRECHAWN."—*The Cloven Foot."*—Lord Craven, an Irish landlord, crossing the fields, sees pretty Nora hoeing potatoes—Makes advances, which are resented—Inflamed, he tries to kiss her—She slaps his face.—*An Unexpected Blow.*—Lord Craven's agent suddenly appears and demands the rent from Nora's mother—Crops are bad and she pleads for time.—*An Irishman's Might.*—Craven arrives and offers to cancel the rent if Nora will listen to him—Barney happens along and answers for her—Craven retires with a sore head.—*The Witch-Woman's Curse.*—Craven meets the witch-woman—She tells his fortune—It displeases him—Strikes her with his "crop"—She "puts a curse on him."—*Raising the Rent.*—Nora consoles her mother—Starts out to sell potatoes—Poor success—Disheartened—Meets Barney—He promises to catch a Leprechawn and get the money—*At the Witch-Woman's.*—Barney and Nora seek her aid—She works a charm—Shows a rosy future—Gives Barney a charm for the Leprechawn.—*Catching a Leprechawn.*—Barney starts on his errand—Reaches the Fairy Grove—Sees a Leprechawn at work—Tries to catch—Gives him the charm.—*The Treasure Cave.*—Leprechawn leads Barney—Arrive at cave—Barney's eyes dazzled—Is offered snuff—Too wise—Refuses—Packs the gold—A heavy load.—*The Magic Steed.*—Fairy Queen waves her wand—Barney receives a fine new suit of clothes—And a beautiful horse—Sets off on his way to Nora.—*The Eviction.*—Lord Craven, in meantime, has soldiers evict Nora and her mother—Pleadings are vain—As soldiers are about to move things Barney arrives—Pays the rent, demands and gets a receipt.—*"Fairy Gold."*—Gloating over his money, Craven stops to count it—It turns to Autumn leaves Demands receipt from Barney—"Paid once, get out"—Fairy Gold never prospers in the hands of the wicked—Nora and Barney happy.

PATHE.

"MAGIC DICE."—This is not only a colored film of great beauty, but one showing a series of clever trick pictures in which great ingenuity on the part of the operator is exhibited. In the first picture a large dice rolls out on the stage out of which lightly steps a woman. After courtesying most gracefully to the audience she returns to her abode and out pops a clown who, on disappearing, is followed by different grotesque figures who come and go at will out of the same dice. Now four small dice replace the large one, and out of each steps a pretty maiden, forming, as they stand together, a charming quartet, When they run off and hide, each girl behind her own dice, four men pop up, and then another group of maidens appear, and all mingle in a graceful dance. Next a whole load of dice is thrown in a heap and piled up, one upon the other without the aid of human hand. Then the different piles become so many soldiers, who drill and cut many funny capers. Becoming dice again, they fall to the floor, only to be raised into picturesque arches, and are followed by a group of Chinese, who contribute their share to the entertainment. The dice then fly off the scene, leaving us dumbfounded at the wonders performed.

"MOTOR-BOAT RACES, 1908."—Motor-boat racing has got to be quite a fad in and around Paris, and it is marvellous to see the speed with which these launches can cut through the water. In this interesting film we are brought in close contact with many details connected with this international sport. In the first picture we see the boat arriving at the station on a flat car, and we observe with what skill they are transferred to a truck and carted to the exposition grounds. We next see all the boats on exhibition, as well as a throng of interested spectators watching the proceedings. Then the boats are weighed and the tanks filled with gasoline, and at last the launching, which is done by running the pontoon down a track into the water, leaving the boat floating. The following picture gives a splendid view of the famous race from different points along the course, and it is extremely interesting and exciting to see the boats speeding along the surface of the water like autos on a smooth country road.

"THE HAPPIEST DAY OF HER LIFE."—A little girl, who is preparing to receive her first holy communion, is seen leaving the church with the rest of her companions and starting home with her nurse maid. She being of a jovial disposition, we see her rolling a hoop, skipping rope and romping until she is completely exhausted. Coming to a spring in the park, she stops and bathes her head in the cold water, and not being physically capable of withstanding the shock, she contracts a cold. By the time the maid gets her home she is extremely ill, and her mother puts her to bed and sends for a doctor, who, upon arriving, prescribes and pronounces her case as serious. The little sufferer is compelled to remain in bed for days, and when the time comes for her to go to her first communion she is unable to attend. The dressmaker brings in her little outfit, but it is put away, and as a number of her little companions call in to see her on their way to the church, the desire to be among them on that happy occasion masters her, and when her mother leaves the room the child steals out of bed and dons her white dress and veil and makes her way to the church. Just as she reaches the entrance of the edifice her strength gives out and she falls exhausted on the steps. When the large doors swing open and the children file out they discover the helpless little creature and she is tenderly carried home to her surprised mother, who puts her to bed, where she suffers the ill effects of her journey. The doctor is summoned, and he prescribes some medicine, stating that if the child take the latter faithfully there was a chance of her being cured; but when the kind mother tries to give it to her she refuses it, and the poor woman leaves the room distracted. In the next picture we see the little girl fall asleep, and in her dreams sees the priest on the altar administering the holy communion to her little classmates. She watches him attentively, and finally he comes toward her, bearing the host, and as she is about to receive it the vision disappears, and we see her holding the cup of medicine to her lips and draining it of its contents. When the mother and doctor come into the room they are astonished to see that she has taken the potion, and it has its desired effect, for the little sufferer is improved. In the last picture we see her entirely recovered and sitting in the drawing-room with her happy mother, where the kind priest comes to visit them and administer his blessings.

"FATTY'S FOLLIES."—In this very funny picture we see a fat fellow asleep beside a spring, when all at once a girl comes along and proceeds to draw some water. Walking up, Fatty follows her to her home, where he demands something to eat. He is such a fierce-looking creature that they hastily comply with his wishes, and set before him a hearty meal. While he is enjoying the repast they steal out and hasten to the police station for assistance. The policemen, a grotesque lot of fatties, come to the house and fall in through the door, but when they try to get hold of the intruder he shows fight. They have a time capturing him, for they are all so clumsy that he manages to elude them at every point. Finally the culprit sets the house on fire, and the policemen clamor for the exit and leave the fellow to his fate. He manages to escape, and when the fire-engine is on its way to the burning house he meets it and places a stick of dynamite in its track, with the result that firemen and policemen are shot high up in the air. When the funny-looking fire-engine arrives at the burning house the fellow manages to get the hose and has a great time drenching the policemen, leaving the burning building to look after itself.

"CULTURE OF RICE."—This film is a highly interesting one, showing, as it does, just how rice is grown and prepared for the market. In the first picture we see the soil being turned up and the seed sown in the mud, into which the planters sink knee-deep. When the stalks grow to a certain height they are pulled up and transplanted. A good view of this part of the work is here given. Next is shown the irrigation of the crops, then the cutting and gathering, and finally the natives carrying large packs on poles to the mill where the rice is separated from the stalks and dried and made ready for use. The

last picture shows a youngster enjoying a hearty meal of the flaky substance.

"THE BRAHMIN'S MIRACLE."—In this beautifully colored picture we see the interior of the Brahmin temple in all its ancient grandeur and magnificence. The high priest is seated on his throne, while a beautiful fountain plays in the foreground. An old magician, entering, takes a mummy out of its casket and covers it with a veil. Immediately a transformation takes place and a beautiful maiden stands before us. She comes to the front of the throne and is presented, and with the wave of her hand she causes to appear several flaming urns with human heads distinguishable in the smoke. With another wave of the hand she brings forth the most beautiful flowers, which slowly pass along in the background before our admiring eyes. Next appears, as if by magic, a bevy of beautiful maidens, who dance a very graceful ballet. Finally we see the grand ensemble on a revolving stand, and the picture ends with a beautiful tableau.

"THE MAGISTRATE'S CONSCIENCE."—This interesting picture unfolds a pathetic tale of a man who sacrifices his wife and child to his ambition. The first picture shows the ill-mated couple engaged in a violent quarrel—the husband heaping insults upon the defenceless woman because he considers her his social inferior and a bar to his social aspirations. In his rage he leaves the house, and his family never hears from him again. The good woman raises her boy to manhood, and we next see him employed as a messenger in a large manufacturing concern. His salary, however, is barely suffieint to keep them in the necessities of life and altogether inadequate to secure the nourishment that his mother, now a helpless invalid, requires. We see the doctor as he enters their humble home and impresses upon the young man the neeessity of sending his mother to a warmer climate. The boy is at his wit's end to know how he will be able to comply with the doctor's orders, for the poor lad is without funds and knows of no one from whom he could obtain a loan. Finally he sneaks out, and going to the office of his employer, gains an entrance, and after unlocking the safe steals a large quantity of money. The night watchman catches him in the act, but the young man knocks him down and makes good his escape. When he returns home he is horrified to find that during his absence his invalid mother had passed away. In the midst of his grief an officer enters and places him under arrest. Next we see him arraigned before the magistrate, and when he tells his name and the nature of the circumstances the judge recognizes in him his own son. He sends the unfortunate boy to prison as a matter of form, but follows shortly and visits him in his cell, where father-love masters him and he gives orders to have the boy released. In the final picture we see the judge accompanying the young man to the wharf and presenting him with a large sum of money as he boards a vessel bound for foreign shores.

VITAGRAPH.

"HER NEWSBOY FRIEND."—A young workman and his sweetheart are walking leisurely along the street on their way to work. At the factory gate they part, the young man going his way, while the girl enters the building. She goes about her duties in the office and while thus engaged a well-dressed but villainous-looking man enters and asks a question. She replies and he walks away, glancing back at her as he goes. At this time a little newsboy enters the office, offering his papers for sale. The villain gruffly refuses and pushes the youngster away. The girl calls the boy, buys a paper and divides her lunch with him. After finishing his business, the man is about to depart, seeks and is given an introduction to our heroine. He hands her his card, bows profusely and leaves. That night, shortly after reaching home, a messenger boy delivers a large package of roses to the young lady. She is surprised, and still more so when she finds on the card attached the name of her new acquaintance of the morning. The flowers are laid aside, the young lady and her mother go about their work and in a short time her workman lover enters. He spies the roses, reads the name on the card and in a fit of jealousy leaves the house. The weeks roll by without either one endeavoring to effect a reconciliation. The lovers pass each other on their way to work, cast cautious looks at each other, but neither speaks. At the factory, while at her work, the girl receives another box of flowers with a note in which the writer (the villain) insists on the girl dining with him that evening, stating that he has sent word to her mother, and also that he will call for her at the factory at 6 o'clock. At the appointed time the man appears. They proceed to a disreputable café, take seats in one of the stalls, the waiter is called and drinks ordered. The innocent girl indignantly refuses to drink, denounces her companion and starts to leave. The villain tries to intercept her, but our little hero enters at this opportune moment, looks defiantly at the group, and then departs with the girl. A few days later the employees are leaving the factory, the heroine among them. The villain, who has been lounging about the gate, meets her as if through accident. She refuses to speak to him, breaks away and goes homeward. The villain, vowing vengeance, starts in the opposite direction. The little newsboy again is on hand, observes the whole proceedings and starts after the man. His destination proves to be the café of our previous scene, and entering this, the villain bargains with two thugs to abduct the girl. The newsboy overhears the plan, determines to prevent it, and tells the workman of what he has learned. The young lover secures the assistance of the police, and arming himself and the newsboy, start for the scene of trouble. The young girl comes from work and finds a letter asking her to come to a certain address. Reluctantly and with a foreboding of trouble, the young girl starts out. She locates the house, approaches the door, and as she reaches it, a tough appears and drags the girl inside. The villain rushes out, and throws a cloth over her face. Further violence is prevented by the appearance of the police, who put the thugs to rout and release the girl. The newsboy approaches, and, taking her hand, places it in that of her workman lover. They fall into a fond embrace, while the little newsboy raises his hands in blessing.

"RICHARD III." A Shakesperian Tragedy.—*Exterior of the Tower of London.* Tressel brings to the dethroned King Henry VI. the news of the loss of the battle of Tewksbury and the death of the King's son. "Now is the winter of our discontent." The Duke of Gloucester (afterward King Richard III.) enters the tower and kills the imprisoned King Henry VI. "Down to hell, and say I sent thee there." The Duke of Gloucester stops the funeral procession of Henry VI., woos and wins Lady Anne. Inside the palace, Queen Elizabeth and the Duchess of York are weeping over the death of Edward IV. To this Gloucester remarks, "These tears look well; sorrow's the mode. With all my heart I'll not be out of fashion," and he weeps too. *Plotting for the Crown. Crosby Palace.* The little Prince of Wales on the throne is visited by his brother, the Duke of York. He jokingly makes a lamb of the Duke of Gloucester, who advises the two princes to live in the tower until the Prince of Wales is ready to be crowned Edward V., but privately intends that they shall never leave the tower alive. The Duke of Gloucester, now married to Lady Anne, wishes that she were dead. The Lord Mayor of London, urged by the Duke of Buckingham, offers Gloucester the crown, which he accepts, and immediately after orders the two princes in the tower to be separated from their mother. The Duke of Gloucester, as King Richard III., is now seated on the throne of England. He endeavors to persuade the Duke of Buckingham to consent to the murder of the two young princes. Buckingham refuses and he bribes Sir James Tyrell and two of his followers to smother them. Buckingham now claims his reward for assisting to make Richard the King of England, but Richard, in a rage, replies, "I'm busy, thou troublest me. I'm not in the giving vein." Richard, with his army on the way to battle, is halted by his mother and Duchess of York and Queen Elizabeth, and cursed for his evil deeds. Catesby brings news of the loss of Buckingham's army and the capture of Buckingham. "Off with his head; so much for Buckingham." While Richard sleeps in troubled dreams the spirits of those whom he has killed visit him and call upon him to "despair and die." They vanish and he wakes in terror.

"Hence, bubbling dreams,
You threaten here in vain;
Conscience, avaunt!
Richard's himself again."

Closing scene, battle of Bosworth Field, showing death of Richard III. and the crowning of the Earl of Richmond as Henry VII., King of England.

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL

Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying Case for mechanism, together with Adjustable Bicycle-Steel Legs, to extend over five feet high, $145

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Cineograph with Stereopticon combined, complete - - - $85

We wish to impress upon you that we do not make any Films derogatory to public morals. OUR FILMS TEACH A MORAL. The guilty person finds the deserved punishment. OUR PICTURE DRIVES HOME A LESSON and it is for this reason that our Films are so highly praised.

RELEASED: SEPTEMBER 21st

TWO LITTLE BREAD WINNERS
The father, a fisherman, has found death in the sea, His children, a little boy and a little girl then support their mother. A most beautiful picture with characteristic surroundings. Length, 530 Feet.

How Rastus Got his Pork Chops
And they are the pork chops of a prize pig too. An exceedingly funny film throughout. Length, 410 Feet.

RELEASED: SEPTEMBER 24th

THE SUICIDAL POET
Mr. Shakespear tries twelve new ways to commit suicide but cannot succeed. At last he eats himself to death. A screamer. Length, 580 Feet.

IN THE NICK OF TIME
Mr. Newlywed needs a doctor. He gets him in the nick of time but oh! under what difficulties. A real tickler. Length, 340 Feet.

Hon. William Jennings Bryan and Hon. John W. Kern
Showing some parts of the daily work of the Democratic presidential candidates. The Peerless One is shown at work on his farm, then as he addresses a gathering of neighbors and also when he studies in his library. Kern is shown receiving and addressing the Notification Committee.

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons
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SHOWS PROSPER.

Fifty thousand people, or more than two-thirds of the population of Elizabeth (N. J.), weekly visit the moving picture halls of this city. Thirty-two thousand and more "take in" the motion pictures at Proctor's Bijou Dream. When the fact is taken into consideration that it is less than four years ago when the moving picture hall was an unknown quantity in the line of amusements in this city, it becomes evident that the motion picture hall and theatre has become a permanent form of recreation with Elizabethans.

As a motion picture theatre there is no more elaborately furnished, commodious or inviting, than Proctor's Bijou Dream. A tour of inspection made of the theatres and motion picture halls of New York, Newark, Jersey City and Brooklyn has convinced the writer that Proctor's Bijou Dream is the peer of them all. It is this fact coupled with the courteous treatment the patrons receive from the management and the high class of pictures changed every day that has made Proctor's Bijou Dream so popular with Elizabethans. Because of the fact that the motion pictures have become so popular at Proctor's local playhouse, it is not very probable that the management will go back to vaudeville for the present. Manager Frank Lloyd in an interview regarding the possibilities of Mr. Proctor going back to vaudeville this coming season declared that he did not think it very probable. "The motion pictures have become so extremely popular within the past year with the people of this city," said Mr. Lloyd, "that I doubt very much if a change back to vaudeville would be for the best. We have been very successful with the motion pictures. We were not so successful with vaudeville. Of course, we are going to try again, but for the present the motion pictures will be the attraction."

If one was to see the crowds that visit the Bijou Dream in the afternoon and evening, six days in the week, he would be convinced why Mr. Proctor is satisfied to let the motion pictures hold the boards. When the Proctor house was first opened as a moving picture theatre, Elizabethans did not take so kindly to the idea. In the course of a few months hundreds "got the habit" and those that visit the Bijou Dream are, in the majority of instances, steady patrons who have become educated to the moving picture idea. When fifty thousand Elizabethans visit the Bijou Dream and the other moving picture halls throughout the city in the course of a week it may truthfully be said that there is such a thing in the city as a "moving picture craze."

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A magnificent view of the Democratic nominee WILLIAM JENNINGS BRYAN receiving congratulations after his nomination. LENGTH, 160 FEET

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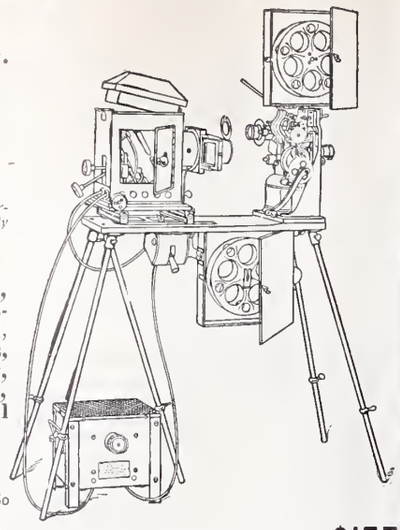

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Certain to be a winning attraction at motion picture entertainments.

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SHIPMENT, September 29th, 1908

Pocahontas

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SHIPMENT, October 2nd, 1908

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COLORED

LENGTH - - - - 459 FEET

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COLORED

LENGTH - - - - 377 FEET

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OCTOBER 3, 1908
WHOLE NUMBER 128

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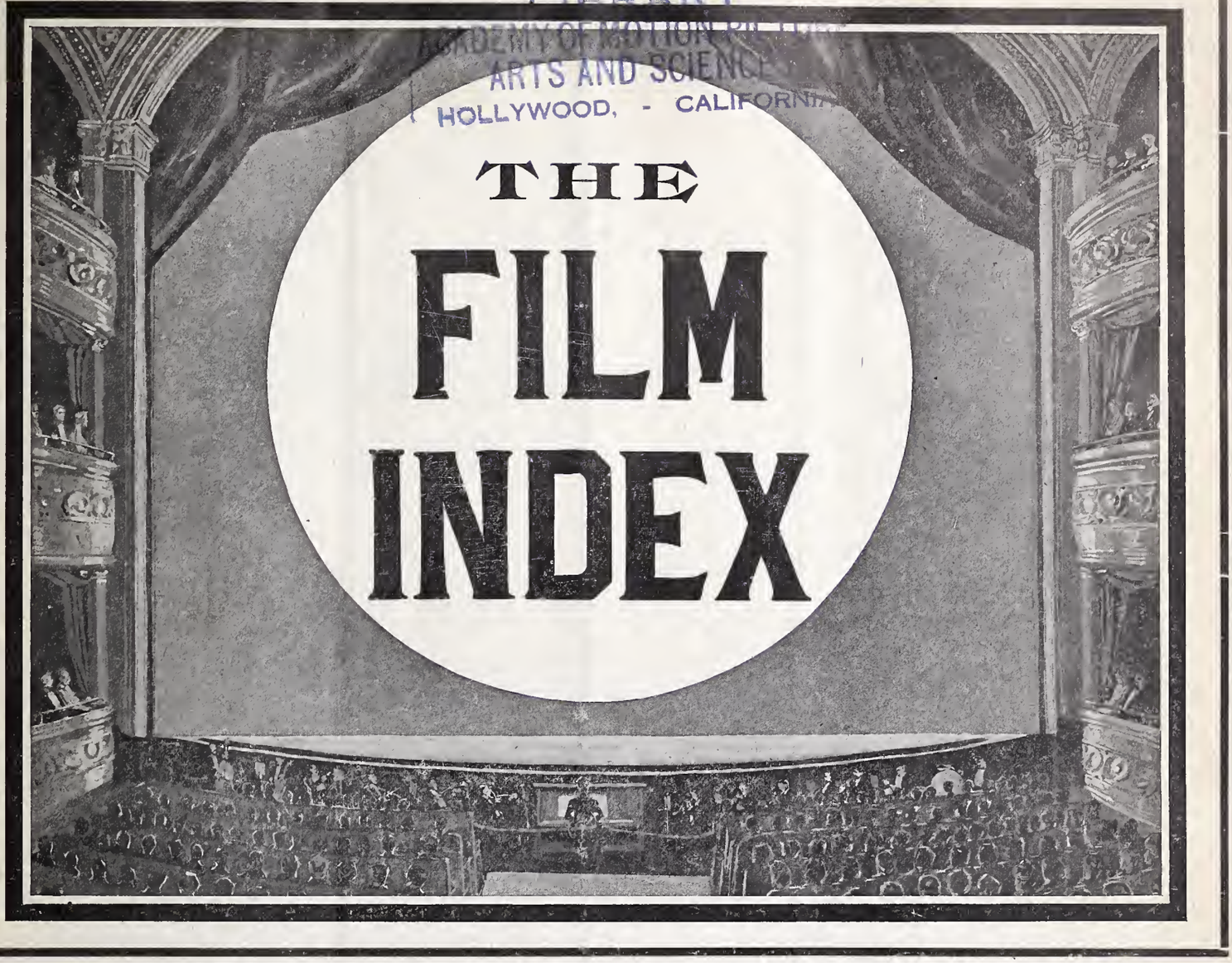

THE FILM INDEX

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

VOL. III. No. 38. OCTOBER 3, 1908. WHOLE No. 128

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, EDITOR

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Phillipines.
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EDITORIAL.

In looking about for suitable locations for moving picture places the residential sections should not be overlooked. They form a most lucrative field. The majority of promoters have been building upon the passing throng, or floating patrons, as some term it, and consequently such localities have become overcrowded with picture attractions. An attractive (not noisy, bear in mind) place, arranged with the comfort of the audience in view and conducted as a family theatre in every sense of the term, is a good investment in a residential locality. Several have already been started with excellent success. They have got the family trade and are gradually becoming established as an element of necessity in the respective neighborhoods. Of course the fitting up of the place depends upon the locality, but in all cases no expense should be spared either before or after the doors are opened to make it a genuine source of pastime and amusement for the family.

No line of amusement is more under the eye of the critic than the moving pictures. The children are as quick to criticise as the adults. The public has become so intensely interested in and so closely associated with the pictures that no fault escapes. Frequency of attendance has educated both old and young as to perfection of a show and the small boy or girl can detect a "repeater" or an imperfect film as quick as the management. Nevertheless, in the moving picture field we frequently find that the critics labor under false conclusions and impressions. Some of the cases in point arise from mistaking the results of natural obstacles. At a recent exhibition several scenes of boat races were shown. In rapid succession the boats were shown alternately at the middle, bottom and top of the screen. A critic was overheard condemning the film as full of "jumps," badly made, broken sprocket holes and a sufferer from several other imperfections. There was absolutely no foundation for this line of criticism. The subject was an admirable one and what were classed as imperfections in manufacture, or the results of long usage, were really due to obstacles that had to be contended with in the taking. In order to get proper views of the best points of the race it was necessary to work with the camera on deep water. The "swells" naturally caused the boat on which the camera was located to toss and roll, hence the jumping of the boats from one part of the sheet to another. However, the people who take such subjects should not fail to make note of the complaint. It is suggested that such subjects could be much improved if the boats on which the cameras are located are such as do not reflect so much susceptibility to the action of the water.

Again we hear the moan that the popularity of moving pictures is on the decrease. This time it is stated that two hundred store shows in New York city alone closed their doors since last spring. Inquiry among the manufacturers shows material increase in production since the middle of August last, with evidences of a coming demand far exceeding the present increased supply. So far as New York city is concerned, the summer is a very unsatisfactory period upon which to base a calculation bearing on the popularity of any form of amusement. During the summer season many places remained closed and since the opening of the present month the majority of them have been reopened. Of the permanent closings most of them have been due to the activity of the municipal authorities. There were large numbers of picture theatres in tenement buildings These are passing out of existence as the licenses expire. The authorities will not renew them.

Patents have been the subjects of contentions for generations upon generations. Estimates of their value fluctuate with startling rapidity. Today a man is heralded as a great genius; tomorrow he is called a fraud; when he dies the Hall of Fame keeps his memory green. Strange, is it not? Some people talk about patents as an ironworker would lecture upon lace. They tell you that a patent is not worth the amount paid to secure it until the courts have tested it. Such arguments are misleading, just as much as the statement that a patent consists of a piece of paper issued by the department at Washington. The papers referred to are not the patents, but simply documentary evidence that the patents have been allowed. So long as a patent remains unassailed it remains a patent, and so long as it remains such the party holding it has an excellent means of enforcing it by injunction. This cry about patents being worthless and being solely used to "bluff" is all right so far as it goes, but "a bird in the hand is worth two in the bush."

It is certainly true that nearly every patent issued is threshed out in court at some time or other. But it does not follow that a patent is worthless until it is fought through the courts. The two great issues upon which patent litigations generally hinge are priority of claim and infringement. These have led to thousands and thousands of litigations, and time and again many claimants to patents have failed to substantiate their claims, but the reverse has also been the result in thousands of cases. The fact that a lawsuit is pending in connection with a patent does not make that patent worthless. To the contrary, it remains a patent until it fails to stand the test. The fact that a patentee is obliged to go into court to sustain his claim does not indicate that his patent is worthless. It would be just as reasonable to say that because a man sues another for trespassing upon his land it may be inferred that the man suing owned no land.

Zeal and impulsiveness will frequently mislead some leaders, and in all such cases the people they aim to lead should be put on guard. As a rule, it is found that those who have no direct interest one way or the other, and in no event stand a chance of pecuniary or other loss, are the loudest shouters. They make charges, but produce no evidence; they advise, but never act: they champion the wind end of some project, but are never in a position to take a substantial part in it. In other words, their sole mission on earth is to cry "Stop thief!"

The patent business is full of intricacies and no decided opinion can be given upon it in a general sense. Each case requires individual attention and the validity or invalidity of any one claim is not to be and cannot be determined by the success or failure of other claims

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

EDISON'S DEVIL.

(Written exclusively for The Film Index.)

The writer was seated in a New York picture house, together with a friend, waiting for the Edison film "The Devil" to be put on. The friend had never seen Molnar's great story portrayed by either Savage or Belasco, and never having read the story was therefore entirely ignorant of the plot. I, on the other hand, had seen the play and came prepared to understand it. I had come to see whether my intelligent friend would understand the story from the portrayal on the sheet.

Now the house is darkened and the first scene is on. I gasp! What a faithful reproduction the scene is of the first setting which greets the eye in the Savage production. There is Karl, Olga, the husband, all faithfully reproduced. But while the gestures of the actors remind me of passages from the play, my friend is beginning to ask questions. When the husband leaves them alone with a shake of his finger, I know that he is saying, "Be good, children," but it is lost on my friend. In fact, he does not seem to have gotten on to the relations yet. All that occurs up to the appearance of the devil is full of significance for me, but I see that my friend, while not entirely at a loss, cannot fully appreciate the situation. Karl leaves the studio and Olga is surprised by the appearance of Dr. Millar. I grasp my friend's arm. "Why," I whisper, "he looks exactly like Stevens—perfect make-up—hypnotic hands—great—fine!" My friend shrugs his shoulders, acknowledges the actor is a graceful individual, but is not as enthusiastic as I am. Mimi can hardly be distinguished from Olga, but the play goes on and I understand. The actor who plays the part of the devil is surely Stevens himself, I argue, and comparing the others to the Savage cast, I find myself sorry that the lines are not being spoken so that my friend can enjoy it the same as I. He is asking me many questions. I am trying to outline quickly the story of the lost sovereign but something else is now pictured on the sheet and he loses interest in it. As the play progresses I feel as if the whole story is being lived over by live actors and I am noting that moving pictures are now dearer to my heart than I ever dreamed they could be; but my friend—he likes the appearance of the thing well enough, but he wishes he had seen the play. I ask him: "Do you grasp the story?" "Yes," he replies, "but I feel at something of a loss at not having seen the play."

Situation after situation is unfolded before us, and I am perfectly contented. I laugh when Millar produces his "weeping outfit" for the benefit of ladies who are brought to tears by his excruciating sarcasm. His frequent appearances at the wrong time brings to my mind the lines he speaks, and his cruel politeness in the second act loses none of its value. And all through this my friend sits, viewing moving pictures, while I am witnessing a play of absorbing interest. Finally the letter scene in Karl's studio is enacted, and when the devil returns to the scene after having bid Karl and Olga good-bye, my friend does not know of the devil's little joke about his coal bill. Finis.

Coming out from the moving picture theatre, I asked my friend how he liked it. "Good," he said, "but I feel as if I might have enjoyed it to better advantage had I seen the play."

But here is the psychology of the thing:

If he never knew that there was a play called "The Devil' he would have pronounced the film excellent in plot and conception; nothing would have worried him. As it was, he felt at a disadvantage when he saw that the plot was clearer to me than to him. It is likely, however, that were I not there he would have been entirely satisfied with one's ordinary conception of a filmed story.

ARTHUR HONIG.

[Editor's Note.—Nothing is ever perfect. The greatest and most successful plays ever produced have been faulty in spots. Mr. Honig's article argues well for the Edison Company's attempt at a difficult task, and it seems to drive another nail into the shingle that hangs at filmdom's door: "The Theatre for the Masses." There is no doubt in one's mind but that millions who cannot afford to see the play at the expensive playhouse are thankful for their knowledge of it to the nickel film show.]

FOR ODD SUBJECTS.

A cinematograph operator at Marseilles, in quest of something unusually blood curdling, arranged for a combat to take place between a tiger and a bull.

A crowd gathered to witness the revolting spectacle. When the tiger was turned into the ring where the bull was waiting it declined to tackle the latter. Stealing into a corner, it stayed there, awaiting its antagonist.

The attendants sought to goad the animal into taking the offensive. They prodded it with iron bars, played on it with a hose, and as a last resort, exploded fireworks in its face.

Nothing, however, would move the tiger, so it was driven back to its den, and a second one, which had been kept without food for a few days, was brought into the ring.

This one attacked without loss of time, but the bull, in the first encounter, ripped its opponent's shoulder open. This sufficed to take all the spite out of the tiger, who crawled back to its den.

While the promoters of this interesting exhibition were debating what was the best thing to do the police arrived and arrested them.

The cinematograph operator was arrested, handcuffed and led off to the Palais de Justice. Several photographers were roughly handled by the police, their cameras being taken from them and trampled under foot.

POWER OF THE M. P. SHOW.

It is an undisputed fact that motion pictures are not only amusing and entertaining hundreds of thousands, even millions, of people, but they are undoubtedly proving a powerful factor in an educational and moral way. In fact, they are, to a certain extent, influencing and moulding the minds of the great multitude that patronize the moving picture entertainments.

There is no question but that this influence will deepen and broaden, and the time may come when the moving picture machine and film record will rival the great printing press and newspaper of to-day in disseminating knowledge and moulding public opinion. One writer has been so visionary as to suggest there is a possibility that the future master of the house, instead of consulting the daily morning paper, will open an electric switch and have pictures of matters of interest flashed before him in his own office. This, of course, is a mere dream, but it is quite possible that in a few years small machines for taking moving pictures will be as common in the home as the ordinary kodak, and that instead of taking kodak "snapshots" people will be taking moving picture views. Also, it is not visionary to say that moving picture film, or records, may be introduced into our public libraries. There is no doubt that uninflammable film will be in use before a great while, and it is not unreasonable to believe that pictures of an educational and instructive nature may be taken and placed in libraries where people will have access to them. Most assuredly moving pictures are something more than a source of simple entertainment. It is predicted that they are destined to become a great vehicle of education and means of elevating the human race.

The influence that they are now exerting, as a whole, is certainly good. Recreation is essential to the welfare of humanity. In the past, a man having finished his days of toil, demanded relaxation, and the inviting door of the saloon was usually an irresistible magnet. Once he entered there was opportunity and inducement to spend not only one dime, but many. Often hard earned money for the necessities of life was spent over the bar and the father and husband has staggered home. The most enthusiastic exponent of saloons would hardly venture to say it is a proper place for a man's wife and children. Therefore, the so-called "workingman's club" is a most selfish institution.

How different the moving picture show. For less than the cost of one round of drinks the entire family can be entertained and educated, the wonders of the world seen, and the pictorial presentation of fairy tales and illusions witnessed, to charm and delight. Every manufacturer of moving pictures is producing subjects depicting stories with a moral and a large number of them show in strong colors the evil of the demon rum. Perverted indeed must be the heart of a man witnessing such a picture entertainment and with his children clinging to his hand, and sending them home alone, go to the saloon.

It is seldom a moving picture shows an intoxicated man that does not hold him up to ridicule, and it is seldom an evil deed is pictured that does not disclose a strong moral. The saloons in the East are fighting the moving picture shows, claiming they injure their business, and right here the same complaint has been made.

Inasmuch as moving pictures are exerting so wide an influence, and that influence will undoubtedly broaden and deepen, it is to be hoped that the men at the head of the movement will restrict the publication of pictures to those of a nature tending to indicate right morals, educate and exert an elevating influence, as well as prove a source of wholesome entertainment; and also, it is to be hoped that the hundreds of owners and managers of moving picture shows will not cease to impress upon their respective rental agencies the necessities of suppressing pictures that seem to uphold evil doing in any form whatever. Not only is this due to society at large, but the good of the business itself demands it, for the large majority of the American people will not tolerate any length of time anything that tends to demoralize or corrupt the high plane of ethics practiced by the majority.

ST. JOHN'S TAX.

St. John, N. B.

The council here has adopted the report of the Bills and By-laws Committee on the by-law governing moving picture shows and other public places of amusement, and also that governing billiard and pool rooms and bowling alleys. The license fee of moving picture shows was fixed at $25 per three months. In the course of his remarks on the report of the committee, Alderman Pickett said that from an examination of the books of the various picture houses he had concluded that the moving picture show would not stand a heavier tax.

The report dealt with the by-law governing public places of amusement, also billiard and pool rooms and bowling alleys. On the motion of Alderman Pickett, the by-law dealing with places of amusement was read. By its provision the term of license for a moving picture show was fixed at three months and the fee was fixed at $25. This represents an increase of thirty-three and a third per cent. on the former license fee. The license fee for ordinary theatres was fixed at $200 per annum. License fees were also fixed for street musicians and other street performers.

Alderman Pickett in his remarks on the report said that he had carefully examined the books of the various moving picture houses of the city and had come to the conclusion that those places of amusement did not earn the large amounts they were supposed to. He felt sure that 33 1-3 per cent. increase in license fees was all they could stand.

EDUCATORS' FILMS.

Moving pictures are to be turned to the aid of foreign missionaries. Thousands of yards of film depicting activities in foreign lands have just been purchased by the Foreign Missionary Society, 222 West Fourth street, Cincinnati, to be used during the next three months in an educational campaign to be conducted throughout the United States. Sec. Stephen J. Corey of the society said Tuesday: "So far as we know, ours will be the first missionary society to use the moving pictures to show what is being done in foreign lands. About a year ago three men traveled through foreign countries to get pictures of the missionaries actually at work, and the result is some very remarkable pictures. We will begin the middle of November sending groups of missionaries with picture machines to various sections of the United States. The campaign will last until March, 1909. By that time we hope to have covered the United States.

"President Archibald McLean of this society will have charge of one group of mission workers and I will have another. The Rev. H. P. Williams, Philippine missionary and former chaplain in the United States army during the Spanish war, and now engaged in raising $25,000 to educate native evangelists, will be one of the speakers, as will the Rev. W. E. Hanna, Philippine missionary; the Rev. H. P. Shaw, Shanghai, and Dr. James Butchart, Lu Cheo Fu, China. Dr. Butchart is at the head of our hospital at Lu Cheo Fu, where 33,000 patients were treated last year. The Rev. M. D. Adams, Belaspur, India, will be another speaker. The idea is to let the people see what the missionaries do, how they preach and teach and how they live.

"One picture shows 10,000 Mohammedans worshipping at Delhi, India. Another picture shows the interior of the temple of the Goddess Kali, the Goddess of Murder. The temple is located at Benares, India, and the picture shows the scenes attendant on the sacrifice of animals. The priests' robes drip with blood, and the horror of the scene is indescribable. Another picture shows the king of East Africa, whose people, fifty years ago, were savages, going happily into his church, a regular weekly scene in that country now.

"Children and their mission education will not be neglected, and special pictures and lectures are being arranged for them. The price of this entertainment is to be nominal. We think that the result will be a wider understanding of what is being done by the missionaries."

When they are all in the home-stretch, you see to it that you are neck-and-neck; keep ripe on trade doings by reading THE FILM INDEX every week—Two Dollars per year, and it comes to your door.

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National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammle Film Exhange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 138 West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place., New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Bldg., Omaha, Neb

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pennsylvania.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Miles Bros. 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

LICENSED FILM MAKERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Avenue, Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa.

Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill.

2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Ill.

NOTES FROM EVERYWHERE.

Salem, Ore.

Another addition will be made to the increasing list of up-to-date business buildings in this city, when the La Branch building on State street, which is undergoing repairs, has been completed. A thirty-foot extension on the north end and the addition of a second story on the building constitute the enlargement that will be made, but in addition to that the whole structure will be remodeled and fitted up in the most modern style.

In the west part of the building, on the first floor, a moving picture show will be installed. This will be under the management of Mr. Blye, who is sparing no money in making the building a sightly and strictly modern one. The foyer of the theatre will be constructed with an oval stained glass front and the walls of the gallery itself will be covered with the most elaborate of decorations and paperings.

The second floor will be used entirely for high-class lodging rooms.

The east side of the building, now occupied by the Monogram saloon, will also be remodeled; a plate glass front will be put in this part of the building and other improvements will be made within the room. This will continue to be run by the present proprietor, Ralph Swartz.

The work on the building is being pushed in order to have it completed before the fair. Between four and five thousand dollars are being spent on the work.

The D'Arcy Building, on Liberty street, is being pushed to completion and Mr. D'Arcy states that it will be opened in time for the fair.

Baltimore, Md.

Henry L. Mass has been awarded contracts for converting the building at 625-627 Columbia avenue into a moving picture theatre for John Chesno. E. J. Ephraim is the lessee, and it will be fitted up in a handsome manner.

Bangor, Me.

Bangor is to have a new vaudeville theatre which will be open for business by October 5. The announcement was made Tuesday by Harry M. Gardner, of New York, who is to be general manager of the new enterprise. Back of the project is a corporation composed of Bangor men who have leased the Union Hall property on Union street, opposite the Bangor House, and are going to convert it into a modern, up-to-date vaudeville house, the first of its kind in Bangor.

The new theatre is to be furnished on the mission style and will be finished in green and gold. It will have the distinction of being the first theatre in New England to be fitted on the mission style of architecture.

Marysville, Cal.

The P. George estate, owner of the three-story building at the corner of D and Second streets, have given notice to Mayor Delay that he must vacate the rooms he now occupies at the corner. The Mayor has desk room in the corner and will now be compelled to seek a new location.

The corner room will be enlarged and fitted up for the Criterion Theatre. By putting the show on the corner ample exits can be secured and the very exacting city ordinance relating to moving picture shows can be complied with to the letter. The work of remodeling the place will begin as soon as the Mayor vacates.

Los Angeles, Cal.

The Crescent Bay Amusement Company was organized and incorporated in the sum of $10,000, for the purpose of building and managing a new playhouse on Third street, in this city. H. X. Goetz has completed the plans and drawings for a building 50x114 feet, to be erected on his property adjoining the Odd Fellows' Temple on the south. The building is to be a two-story structure of brick, and will have a seating capacity of 500, with convenient exits, balcony and well-equipped stage. Takers for the entire amount of the issue of stock have agreed to finance the proposition. The structure will be a fireproof model, with inclined floors and individual chairs of revolving pattern. The stock is being subscribed by Santa Monica capitalists, and it is their purpose to have work commenced without delay. They say they will have the house ready for opening within six weeks. A. I. La Rosa, who has promoted the project, will also act as manager, and says he will put on a superior vaudeville and moving picture attraction during the six days of the week, the house being closed Sunday. "The Bell Theatre" is the name selected.

San Antonio, Tex.

Strict compliance with the rules regarding electric wiring, exits, condition of machines, etc., will be required of the moving picture shows of the city from this time forth.

City Electrician C. A. White is having printed a set of rules which he will tack up in every moving picture show in San Antonio within a few days. There will then be no excuse for not living up to the proper requirements, and failure to do so will result in such places being closed.

Defective wiring, boy operators and lack of shutters on machines are some of the principal grounds of complaint by Mr. White.

Reading, Pa.

George W. Bennethum, who recently purchased the Goodhart cigar store located at 645 Penn street, is making alterations by which he will install a moving picture show on the ground floor, transferring the cigar and pool business to the second story.

The theatre will be fitted up with handsome seats, a model stage and will give a bill of moving pictures and illustrated songs. The work of making the necessary changes is already well under way and Mr. Bennethum expects to open up for business by Saturday a week.

He already operates a similar establishment, known as the Parlor Theatre, at 437 Penn street.

York, Pa.

In a few weeks the Theatorium, the moving picture amusement place at the southeast corner of Philadelphia and George streets, will be doubled in room space, for a deal was closed with Lewis Hake, agent for M. D. Martin, whereby the Messrs. Jackson obtain possession of the large rooms now occupied by Koller's cigar store, which is next door to the Theatorium. Mr. Hake, the contractor, will begin to remodel the room to-day. The floor space will be doubled and will permit the Theatorium people to accommodate twice the people they do at present, as it will also permit them to make many changes in their present plans, which are calculated to better please their patrons.

The wall between the rooms will be removed and the floor changed, together with the street entrances. This will be one of the largest moving picture places in this part of the State.

Hanover, Pa.

Hanover's new electric theatre, the third of these enterprises, has been opened by Lam E. Miller at No. 119 Baltimore street.

Patrons will find the new moving picture hall one of the most striking and beautiful amusement places outside of the larger cities. Its appointments are up-to-date in every respect, special attention being given to both the comfort and safety of patrons.

Mr. Miller, by building an addition in the rear of his property, has converted the vacant storeroom adjoining his cycle store into the miniature theatre, which will be devoted exclusively to moving pictures and illustrated songs. The room has a sloping floor which will afford persons in the rear seats a full view of the screen. It is equipped with 148 folding opera chairs and there is a single aisle on the left. The entrance will be through the main door, while the crowd will pass out through two exits in the front and rear, which lead to a passageway terminating at the left of the entrance. By this arrangement confusion will be avoided, as the crowds entering and retiring will not meet.

Mr. Miller has secured the services of Sam Stahl, a local vocalist, who will render the latest popular songs. Pictures and songs will change three times a week. The mechanical effects will also be produced back of the screen. Mr. Miller has also ordered an electric piano, which will arrive in several weeks.

Santa Rosa, Cal.

The Nickelodeon which has been running for more than a year is to have improved quarters. Manager Ray Crone, of the Columbia Amusement Co., announces that the entrance is to be refitted and a number of changes made in the interior at once.

Several electrical fans are to be installed to create fresh air in the building, and the lights are to be changed. The advertising signs will be removed and the room nicely tinted. New covering is to be placed on the floor and neat plush curtains will replace the present draperies at the door. When the improvements are completed the place will be neat and inviting.

Seguin, Tex.

The moving picture shows have struck Seguin and are popular. A big business has been done since Saturday. The shows run till late at night. The city is full of Mexicans and everybody is busy.

New Castle, Pa.

M. C. Winter, who was formerly in the gents' furnishing business on Washington street, has announced his intention of starting a moving picture theatre in the room that he formerly occupied. Mr. Winter holds a long term lease on the store room, which will be completely remodeled.

Salt Lake City, Utah.

The Elite ("If It's Worth Seeing It's Here") featured the Gans-Nelson fight for one week. The special paper made for it was excellent. Results more than satisfactory.

Eugene, Ore.

Articles of incorporation are being prepared for putting the S. S. Range picture shows of this city, known as the Electric Theatre and Dreamland and the two similar houses in Salem now run by Mr. Range, Morgan Watson and Austin Farrington, into a general stock company to be known as the Moving Picture Amusement Co. The capital stock will be $20,000 and the principal stockholders will be S. S. Range, Mrs. Martha Watson and sons, Morgan and Gwyn and others.

Mrs. Watson and Gwyn Watson will operate the Dreamland and Electric in Eugene and Morgan Watson and Austin Farrington will continue to operate the two houses in Salem.

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KALEM COMPANY, Inc.

131 West 24th Street New York City

which are doing remarkably well right along. Mr. Range is expected to move to Portland and will devote his time to manufacturing films and the general film business. Mrs. Watson has not decided whether she will open up another house in the old Reception saloon building, which she leased some time ago, but it is probable she will not, but will sublet it.

Cleveland, O.

It is reported that every theatre in the city has complied with the requirements of the law, and Building Inspector Lougee is entirely satisfied.

Lake Charley, La.

Ed. Brewer, formerly operator of the moving picture apparatus at the Imperial Theatre, leased the Frank Building, No. 726 Ryan, formerly known as the People's Theatre, and will next week open a high-class moving picture show.

Liverpool, O.

State Factory and Workshop Inspector J. H. Morgan is again after the proprietors of moving picture shows in this city relative to the violations of the statutes of Ohio, in filling the aisles with people during performances. Deputy Inspector William Cope forwarded the information on the subject to Mr. Morgan and he in return has written letters to L. G. Heron, lessee of the Arcadia Theatre, and J. C. Walsh, owner of Dreamland, the Sixth street theatre, in regard to their violations and also one to Mayor Crawford, inclosing carbon copies of the communications to the two men and calling attention to the fact that he must co-operate with the factory and workshop inspector to enforce the law.

The communication to Mr. Walsh states that he is filling the aisle of his theatre when all seats are occupied, and thus blockading the way of people leaving the auditorium. He reminds him that this is a violation of the law, and unless he is in receipt of a communication from him stating that the practice will be discontinued that there will be nothing left but to prosecute him.

Mr. Herron's letter is on the same lines and contains similar information as to the result. The latter has never received his certificate owing to the fact that Inspector Ralston had a suspicion that he was overcrowding the theatre beyond its capacity.

The owners of the show houses had an interview with the mayor in regard to the matter, but he could not enlighten them with the exception that if the practice continues he must prosecute them, and the law was read which makes it optional with the chief executive to assess a fine of $1 to $100 for each and every violation. Inspector Cope was communicated with and at the request of Messrs. Walsh and Herron he made another inspection of the theatres at 3 o'clock yesterday afternoon, but no final decision was reached upon the question. Mr. Walsh has only the middle centre aisle, while Mr. Herron has two side aisles and the centre. During a large crowd he permits people to stand in the side aisles, it is alleged, until the seats are emptied, when they are seated. The centre aisle, he says, is always open. He avers that the law permits him to place seats in the side aisle and only requires that the centre be kept open. But as the case stands he has no seats there and people stand during the performance awaiting a seat, and this is said to be a violation. The men were especially anxious to have the question settled.

London, England.

In a letter on English theatrical conditions, Willard D. Coxey says: "One of the surprising things that came under my observation was the slow growth of the motion picture business as compared with the great strides it has made in America. The small motion picture theatre is far from common in England, and, so far as I could discover, the returns from ventures of this kind have not been sufficiently satisfactory to justify the formation of extensive picture circuits. The feeling seems to be that as all the music halls give motion pictures in conjunction with their vaudeville programmes, the possibilities for motion pictures are to a great extent exhausted."

Lancaster, Pa.

After seven years as a vaudeville theatre, the Woolworth Roof Garden last week began a new policy of giving performances composed entirely of moving pictures and illustrated songs. The new form of entertainment was a success from the start, the crowds in attendance giving unmistakable evidence of their approval.

Oroville, Cal.

The Novelty Theatre has worked a splendid scheme. The Register, a local daily, conducted a popularity contest, and arrangements were made to announce the progress of the candidates on the sheet of the Novelty Theatre. The idea proved a great success as there was great interest in the competition and friends of candidates crowded in to get the returns—at five cents each.

Iowa City, Ia.

Brown's Nickledom is one of the most unique and up-to-date five-cent theatres in the West. The features of entertainment which are supplied in this popular place are of such a nature as to attract an exceptionally large patronage. A class of moving pictures of the cleanest type unites with musical features, the most important of which is the twenty-piece orchestra, in making the amusement popular.

Brown's Nickledom is owned and managed by Thomas Brown, better known as "Buster." It is located on Washington street. The decorations of the establishment are of a unique and pleasing nature. The front is lighted with a large number of electric lights which show off the colonial columns that are a part of the decorative scheme. The interior of the Nickledom is covered with many scenic pictures.

Pottstown, Pa.

The Arcade, Pottstown's latest addition to the moving picture shows, has opened its doors and takes front rank as the most modern of these enterprises in the borough. It is located at No. 240 High street, and has been elaborately fitted up by Thomas R. Cook and Charles Wiley, the proprietors. The color scheme of the interior is dark green and cream colors. In the front there is an arcade, with phonograph, weighing machines and the latest in this line.

The auditorium seats 350 people, and has been arranged with every appliance known for the safety of the audience. The moving picture machine, which is of the latest design, is operated in a room that is made of wire lathing, asbestos and steel, and the danger of fire from that source is reduced to a minimum. Four fans and ventilators in the ceiling afford excellent ventilation, and the exit facilities are all that could be desired.

In case of any alarm the rear exit will be used, and the red lights over all exits show where they are located. All the employes are uniformed and everything necessary for the comfort and protection of the patrons of the new house has been made.

Haverhill, Mass.

The New Bijou Theatre, which is now in the hands of painters, carpenters, electricians and decorators, will open next Thursday evening, beginning its vaudeville shows at that time, together with the latest moving picture creations on the market. Manager Owens is in New York this week and will return probably Saturday, but the work at the theatre is so extensive that it has been found impossible to have it completed in time to open before next Thursday evening.

By special arrangement with the booking agency, there will be two changes each week in the vaudeville bill, new features being secured for Monday and Thursday openings. The film service will be the very latest and the best the market affords.

Last Two Week's Productions of Licensed Film Makers.

(For this week's Films see descriptions and advertisements)

PATHÉ.

Magic Dice	459 ft.
Motor Boat Races, 1908	344 ft.
The Happiest Day of her Life	869 ft.
Fatty's Follies	459 ft.
Culture of Rice	360 ft.
The Brahmin's Miracle	377 ft.
The Magistrate's Conscience	557 ft.
Paris Fire Brigade at Drill	688 ft.
Beginning of the Game of Diabolo	328 ft.
The Shepherdess	754 ft.
Unusual Cooking	196 ft.
Policeman's Vision	623 ft.
How Glue Is Made	393 ft.
Custom Officer's Revenge	820 ft.
Tricksy, the Clever Princess	885 ft.
Two Clever Detectives	672 ft.
Fighting the Flames	262 ft.
The Cabby's Wife	557 ft.

EDISON.

Buying a Title	935 ft.
The Leprechawn	1,000 ft.
Wifey's Strategy	780 ft.

LUBIN.

Heating Powder	410 ft.
Hat of Fortune	450 ft.
Two Little Breadwinners	530 ft.
How Rastus Got His Pork Chops	410 ft.

VITAGRAPH

Her Newsboy Friend	985 ft.
Richard III.	990 ft.
The Stolen Plans	532 ft.
Willie's Fall From Grace	360 ft.
A Tale of a Harem	456 ft.
Bathing	456 ft.
By a Woman's Wit	564 ft.

KALEM CO.

Old Sleuth, the Detective	
The Great Yellowstone Park Hold-Up	890 ft.

SELIG POLYSCOPE CO.

The Great Wrong Righted	775 ft.
A Magical Tramp	215 ft.
Crazed by Jealousy	990 ft.

ESSANAY CO.

Soul Kiss	450 ft.
Beg Pardon	450 ft.
Hired, Tired, Fired	500 ft.
Breaking Into Society	

MÉLIES.

Fun With the Bridal Party	513 ft.
Buncoed Stage Johnnie	263 ft.
Not Guilty	645 ft.
A Tricky Painter's Fate	237 ft.
Oriental Black Art	472 ft.

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St. Louis, Mo.

Another improvement for Broadway is being carried through by Solomon S'Renco, president of a clothing company at 9 North Broadway. The premises formerly occupied by the company owned by Mr. S'Renco at 5 North Broadway is being converted into a moving picture theatre and the improvements being made will cost in the neighborhood of $10,000. The building is 30 x 150 feet in area, a three-story brick structure. A front of marble is being put in and the lower floor will be equipped in style to harmonize with this.

Louisville, Ky.

Motion pictures will be the winter attraction at Hopkins' Theatre. The Market street playhouse will be conducted for the season of 1908 and 1909 under the direct auspices of the Anderson & Ziegler Company, the original lessees of the theatre from the Hopkins' Amusement Company. Announcement to this effect was made by Edward W. Dustin, who returned from a business trip through Northern and Eastern cities.

Mr. Dustin will have the management of the Hopkins this fall and winter, as he did last season and during the summer. He is credited with having conducted one of the most successful moving picture houses in the country during his management, and when the Anderson & Ziegler Company decided to keep control of the Hopkins and continue it as a moving-picture place, Mr. Dustin was called on to remain in charge.

The Hopkins is said to be the largest theatre in the country devoted exclusively to the presentation of moving picture performances. The management announces that the season, which will open next Sunday, will bring with it many innovations. Two kinodrome machines of the most improved type will be installed in time for the Sunday performances, and it is planned to make a specialty of "first-run" films. Particular attention will also be paid to the illustrated song feature of the moving picture show. Continuous performances will be given from noon until 10.30 P. M. each day, with three complete changes of programme every week.

Peoria, Ill.

The new vaudeville theatre at the Hamilton block, corner Adams and Liberty streets, to be built by Ferdinand Luthy for Manager Vernon Seaver will be one of the prettiest and most modern of the smaller theatres of the state. The plans are now undergoing changes to suit the management and definite announcement as to when the work will be begun will be made soon.

The stage is to be twenty-nine by nineteen feet and the floor and balcony will hold a few over 800 people. There is to be a grand entrance in Adams street, and two side entrances and exits in Liberty.

Ottawa, Ill.

Manager Peterson, of the Opera house, has sucessfully run his first moving picture show, and will continue to run pictures every night that the house is not in use by some theatrical company.

Alton, Ill.

Good business at the Biograph last week. Salome, 16th and 17th to S. R. O. each performance. Nelle Chenie, soprano, singing this week.

The Airdome had a good week with the pictures. They closed in vaudeville last week and this was first week in a straight picture show. Jack Howard, baritone.

The Lyric opened Monday, 21st, four vaudeville acts, two songs and one reel of pictures.

We look for a good business after this week, as all the manufacturing industries start between now and October 15th. The Illinois Glass Co., employing 3,500 people, will be in full operation by October 20th.

Roger Lewis, song writer, of Chicago, dropped in at the Biograph during the week.

Henry A. Steinbruegger, representing Crawford Film Exchange Co., was a visitor one day last week.

WONDERFUL SLOT.

PARIS, Sept. 12.—The penny in the slot machine has been adapted for use in the medical profession by a well-known Paris physician of the newer school that is not afraid of advertising. In this new and improved form of apparatus the slot is for five, ten and twenty franc pieces, while the machine proper consists of a human figure of iron enameled in various colors.

The chief organs are mapped out on the body and painted in different and appropriate hues; red for the heart, blue for the liver, because presumable "blues" are due to it, and so on.

A slot corresponds to each organ. When you go to consult the doctor you consult not him but his machine. If you have a sore throat you put five francs into its throat. For heart disease twenty francs must be dropped into the cardiac valve. Insane persons or their keepers, one supposes, put five twenty franc pieces into the brain slot, and if you have a leg that wants cutting off you drop a certain number of louis d'or into the thigh or the calf, as the case may be.

In return the machine instantly produces a clearly printed prescription on a ticket, and all you have to do is to have it made up and get well. In the case of amputations the ticket consists of a voucher entitling the bearer to have one arm or leg cut off in the doctor's private hospital.

For all other ailments the doctor is so perfectly sure of his methods of treatment that he has made out his prescriptions once for all.

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36 East 23d Street is the address; Two Dollars is the amount, and THE FILM INDEX is the paper—you will get it for a whole year, every week.

TALKING EXPERIMENTS.

An interesting insight into the efforts of inventors to perfect the talking pictures is given in a translation made for the Literary Digest from an article by W. Darville in La Nature.

To produce pictures that not only move but talk, by a union of the phonograph and the moving picture machine, has long been the aim of inventors; and the advertisements in front of our cheap picture theatres are a proof that it has, in a measure, been realized. Darville tells us how this has been done and why we have had to wait for its accomplishment so many years. He says:

"No idea would seem more natural than that of operating a phonograph and a cinematograph simultaneously and thus reproducing animated scenes, or speech and action at the same time.... Nevertheless, during long years the two devices have pursued along parallel lines their glorious careers as amusers of the public without concluding any practical alliance. This has now come to pass, but only after patient efforts; for despite its apparent simplicity, the problem is complicated and difficult.

"One solution is that devised by Messrs. Gaumont and Decaux in their ingenious chronophone. We have recently examined in the establishment of Pathé Brothers, at Vincennes, an apparatus on a somewhat different principle, depending on the use of a simple and elegant mechanism for insuring synchronism, invented by Captain Conade...

"It would appear to be a very easy thing for a company of actors to enact a scene in front of a moving picture machine, while a phonograph, in synchronism with it, records their words. Doubtless this would be the ideal method, but it is still unrealizable; in order to obtain good results with the phonograph it is necessary to speak or sing exactly opposite the trumpet. The actor can not change his location, and therefore effective action is impossible....

"It is necessary to have recourse to an artifice: the artist begins by singing or reciting before the phonograph.... then he enacts his scene before the cinematograph. Exact concordance between words and action is obtained as follows: The actor, in the first place, practices to fit his gestures precisely to the words... this is a long and delicate task, requiring much attention and finesse. When he has succeeded perfectly, so that words and movements are perfectly in accord, the scene is enacted, the phonograph and the cinematograph being coupled by a Cardan transmission that makes their movements exactly synchronous. The phonograph then sings or talks while the actor acts, the cinematograph film registering his movements.

"For public representations the two instruments are operated again in perfect synchronism, taking care that the style of the phonograph starts at a point of the disk corresponding exactly with the first moving picture.

"In such a performance, however, the phonograph must be near the screen on which the pictures are thrown, while the cinematograph must be at some distance away. Their synchronism can not be assured by any mechanical device, and recourse must thus be had to electrical transmission, which is where Capt. Conade's invention comes in."

"The trouble is," the writer goes on to tell us, "that the phonograph must be so arranged as to control the picture machine, although the latter requires much the greater power to run it. Conade utilizes the so-called synchronous electric motors, now common in industrial practice, which run at precisely the same speed as the generators with which they are connected, and he has skillfully overcome some of the difficulties of their use in this way. In Conade's apparatus the phonographic disk itself generates by its rotation the electric current that actuates the picture machine. The rotation produces a direct current, which is changed into a triphase alternating current by a transmitter of special design which the writer regards as the original and essential feature of the system. The character of the resulting current makes it possible to use a very small motor of high power. A differential gear, interposed between the two instruments, gives the operator power to restore their synchronism in case of its accidental interruption. The writer concludes as follows:

"Owing to these various arrangements, the perfect correspondence of word and action is realized by entirely mechanical means.

"The phonograph is placed near the projected picture; the cinematograph, which is at the operator's station, is connected with the synchronous motor, which is itself electrically joined with the phonograph.

"A microphone, situated in the horn of the phonograph, enables the operator to follow with precision the songs or recitations of the apparatus and thus to assure himself that they correspond with the pictures.

"Thanks to all these precautions, a perfect illusion of reality is produced. Unfortunately, however, the performances must be very short, being limited by the capacity of the phonograph records, which does not exceed three minutes.

"The phonocinematograph is thus, for the present, limited to topical songs or to very short dramatic scenes; it can not yet play the part of a people's theatre, which seems to be its manifest destiny. Doubtless, however, the future has in store for this fine apparatus numerous improvements and a great career."

FREAK LAW.

Thomasville (Ga.) is making an effort to regulate moving picture shows. Some time ago it was decreed that no phonographs could play later than 11 o'clock at night at a moving picture theatre, to start not earlier than 1 o'clock. This was got around by one proprietor, who installed an electric piano. It is now the order that no music from any kind of musical instrument be furnished on the outside of shows later than 9 o'clock each night. The music may begin, however, at 4.30 instead of at 6 o'clock.

Truly, they are lawmakers with the wisdom of Solomon!

WOMEN FILMS ACTORS.

Women's chances of making a living have been increased by the rise of the cinematograph machines. Many a young actress anxiously awaiting an engagement will agree to this. At the start, when one concern controlled the production of moving pictures in this country, women helpers were not seriously considered in the plans of managers. As a rule when a woman was needed a man donned petticoats and played the part. Even now in a certain class of pictures this is sometimes done, but generally with pretty poor results. Every year there has been an increased demand for women to pose, and indications are that the demand will go on increasing, for, instead of one concern in the field, there are now fifteen at least.

"I need these in my business," explained a young woman, who was surprised in her bedroom by a visit from a friend. She was working on what looked like a very full pair of bloomers, made of coarse, inexpensive gray flannel, with blouse waist to match.

"When do you expect to need anything so ugly?" asked the other in surprise.

"Next Monday morning, when I shall jump into the water, strike out for a row boat, clamber in and row off."

"Mercy!" gasped the listener. "What sort of a play are you booked for now? I thought you were not expecting an engagement for two months to come."

Then the other confessed. She was posing for moving pictures, and her ability to swim and manage a row boat had got her the job. These talents had not so far been of any particular use to her in her stage career, but, supplemented with her stage experience, they made her eligible for a moving picture model at a time when a few five-dollar bills looked like a fortune to her. In doing her stunt, she explained, after she and the photographer and his assistants had journeyed to an isolated suburban spot, the young woman would wear the gray flannel suit—the full bloomers easily passing for a skirt, especially when water-soaked. In scene number two of the same series she beaches her boat, supposedly half a mile away, although in reality she only goes a few yards down the shore, jumps out and runs away. In fact at this juncture she does make a bee-line to a nearby house, where dry wearing apparel awaits her. The succeeding scenes of the same series may not be made until the next day and in quite a different part of the country, the length of time required depending a good deal on the cleverness of the posers. This is another way of saying that the average amateur, no matter how accomplished she thinks she is in aquatic exercises or how much at home she may be in a boat, is not likely to be favorably regarded by managers for the role of a moving picture model.

"We haven't time to coach the inexperienced," explained the head of one moving picture concern. "Moving pictures are pantomime and to give good pantomime requires clever actors."

As a matter of fact so tremendously varied is the present output of moving pictures that every possible variety of talent can be and is used in their manufacture. Women who have never had a chance to do more behind the footlights than move about gracefully, and actresses, who earn $100 a week when lucky enough to get an engagement, are alike registered at the office of the several concerns which make and keep the pictures moving, as well as women who have learned the business of the stage without getting a chance to put it all in practice.

All these, and in the aggregate there are several hundreds of them, jot down by advice of managers in the line under their name any specialty they imagine they have, whether it is falling downstairs, fainting, giving a knock-out blow, weeping real tears, running, swimming, playing ball, firing a gun, climbing ladders or jumping out of a window.

There is an adage that no woman can be taught how to run or to throw anything straight, therefore the woman who registers as a good runner or ball player usually finds herself as much in demand as the woman who records that her specialty is Shakespearean roles. What is more to the point, her pay will be equally good. Five dollars a day is the usual remuneration received by a moving picture model, and often it takes many days to complete a series of pictures, particularly if the scenes are made out of doors and photographers and models must travel to some distant spot.

Women engaged by a manufacturer need give no attention to wardrobe or properties of any sort. Every company sets up a property room, which includes a collection of wearing apparel, draperies, sporting goods, musical instruments and other things which would make any second-hand dealer the world over turn green with envy.

Therefore when the eloping young woman is spilled into the stream she wears clothes from the property room. When the athletic, sure-footed young woman, in the role of thief at a house party, climbs at night out of one window, crawls along a narrow coping high above the ground, and into another window, she is done up in pajamas, which belong to the property room. Trolley and railroad fares, carriage and automobile hire are all paid by the manager. Thus the five-dollar bill handed to each actress—the word model is not popular with biograph employees—at the end of a few hours' work is subject to no deductions for expenses, and none is asked to wait for her pay until the end of the week or until the series of pictures is finished.

To students from the various schools of acting the moving picture business is a boon, in one case an impecunious young woman confessing that but for the employment she got from time to time with one concern she would have been obliged to give up finishing her course of study.

"Do you really succeed in getting actresses who have played leads in Shakesperean roles to pose for moving pictures?" a manager was asked.

"Certainly we do. They are not to be had every day, of course, but at the off seasons, when there is nothing doing in their line and no revenue is in sight, women who when playing an engagement draw their little $100 or $150 a week are perfectly willing to register with us. And at any time when we are short of a certain style of woman to pose for dramatic pictures of a high class, all we have to do is to advertise the fact and we have more applicants than can be taken care of.

"We have no graded scale of pay, and the woman with a beautiful face gets no more than the plainer women. Action, not looks, is what recommends a woman for employment with us, and the more experienced the applicant the better chance she has. Ingenues are not popular with managers and novices with no stage experience have no show at all."

Do you know what is going on in the moving picture business all over the world? The only way: Get THE FILM INDEX—Two Dollars per year.

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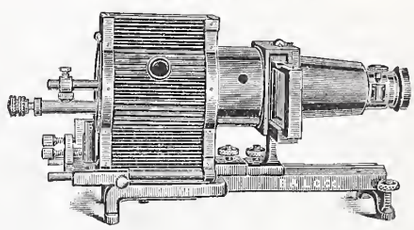

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THE LATEST FILMS.

SELIG POLYSCOPE CO.

The new subject for the week is "A DAUGHTER OF ERIN," an Irish drama of 1,000 feet, description of which did not come to hand in time for this number. Watch for it in the next issue.

ESSANAY MFG. CO.

"BEG PARDON."—This picture will portray many humorous incidents which come daily before our notice, and for that reason alone should be well received. How often have you had somebody step on your corn, sit on your hat, bump into you, drop water on you, and various other things, and then say to you in a very apologetic manner "Beg Pardon," and of course you have to accept their apology in a very gracious manner—perhaps—but our victims in this picture do not accept the apology of our comedian who happens to be a very clumsy and awkward fellow. He gets into all kinds of scraps and is lucky to come out alive after he has caused much damage by his indifferent way of going through life. We feel we have an excellent comedy subject in this feature, and judging from our former success and our style of comedies, we do not hesitate to state positively this picture is a real winner.

S. LUBIN.

"THE SUICIDAL POET."—Bombastus Shakespear's rent is due. He has a poem but no money. The landlady wants cash and does not care for the poem. Landladies feel that way sometimes. Shakespear is thrown out of the room. In despair he tries twelve new ways to commit suicide but his ingenuity is of no avail. He is saved every time. At last he is given money. He hurries to a restaurant and sad to relate, ate himself to death.

"IN THE NICK OF TIME."—The stork stands before the door. A doctor is needed. Mr. Young Husband goes out in his automobile to call a doctor. The automobile breaks down. He throws a farmer off his wagon, the wagon breaks down. He secures another vehicle. Nothing can prevent him from getting the doctor and he got him too. They arrive just in the nick of time. It is a boy.

GEO. MÉLIÈS.

"GRANDMOTHER'S STORY."—The old granny reads to a little girl from a book and between paragraphs she tells the child of the wonders of Fairyland. Then, the child tiring, she places it affectionately in bed, and after prayers the little girl falls to sleep. Suddenly the child sees a guardian fairy appear from a cross and she is invited to take a stroll to the land of child's wonders. The fairy takes her little hand and begins to lead her through wonderful grottos of mystic design and awe-inspiring grandeur until they come to a great land where there are wonderful toys innumerable and defying description, which go through their various movements in an almost

human way. From Toyland the fairy leads the little girl to the realm of King Sweet where all is fruit and candy. From there the wondering child is taken to another land where sweet flowers and trees and ferns, hanging plants, hedges and bowers nod and smile and beckon her onward. The child is entranced by the beauty of it all but is also tired by her journey and she sits down to rest. Soon she nods off to sleep; but her exclamations of joy and wonderment are not silenced, and grandmother hearing her voice comes to her side and the little girl finds herself back in her own little bed again.

KALEM CO.

"THE MYSTERY OF THE BRIDE IN WHITE."—Presented with the bridal wreath and attired in appropriateness with the nuptial event, the bride and bridegroom are seen on their way to the sanctuary, where the marriage ceremony is performed and the couple are declared man and wife. The husband takes his bride home with him and introduces her to his tenantry, whose landlord he is. The good people gracefully welcome the young bride with flowers and congratulatory speeches. But her joy is soon interrupted by a grim-looking fellow, whom the bride recognizes as her first husband who mysteriously deserted her and was given up as dead. She faints and falls into the arms of the groom who leads her away, the deserter gloating over the situation he has created. At the tower of the Manor House in which she lives, her former husband again appears and by undue influence exercised upon her he succeeds in drawing an appointment from her which she hesitatingly keeps. Together they are seen going down the lane leading to an old stone bridge and crossing it. She begs him that he sever his old connections with her and states her desire to forever live with the man of her heart whom she just married. He refuses to listen to any such proposition and waves his marriage papers before her eyes to emphasize his firm intentions to stand by her. Finding herself in a quandary, the unfortunate bride in desperation mounts the parapet and dashes into the mad waters below and drowns, while the evil-spirited fellow looks on unconcerned and slinks away. The body of the woman is soon discovered by a laborer on his way to work and, when identified, it is brought to the manor. By this time, Sherlock Holmes, the great detective, learns of the tragedy. He goes to the home of the suicide and there makes a close study of the characters of the mourners, scientifically. Sure enough there is the persecuting husband among the sorrowful assemblage, pretending to be all tears and sorrow. The great detective, however, after looking the fellow over and being assured that his suspicions are well founded, goes back to the scene of self-destruction and returns with sufficient evidence to show that the bride's former satanic husband is really at the bottom of it all. The villain is next seen to hastily leave the vicinity just as soon as he learns that Sherlock Holmes solves the mystery of the bride in white. But a number of determined-looking men following him up the road give an idea of what his fate will be.

EDISON MFG. CO.

"POCAHONTAS."—*Prelude.*—We owe a debt to Captain John Smith. A hardy adventurer, sailor and traveler. He founded Jamestown in 1607. Made friends of the Indians. This story tells of his meeting Pocahontas. *The Treaty of Peace.*—Pocahontas accompanied her father, the famous Powhatan, to Jamestown—Treaty of Peace signed—Pocahontas meets and admires Captain Smith—"Kunder-Wacha," an Indian suitor, shows jealousy. *Smith's Expedition.*—Smith establishes order and progress—Quells mutiny—Starts on an expedition—Is trailed by "Kunder Wacha" and his hostile Indians. *Saved by a Compass.*—"Kunder-Wacha" captures Captain Smith—His companions are killed—Smith about to be tortured—Compass causes wonder—Smith explains how it works—Looked upon as a "Medicine man"—Taken to Powhatan. *A Great Chief.*—Powhatan treats Smith royally—Tells Indians he is a friend—Orders him unbound—Invites him into his wigwam—Pocahontas renews friendship—"Kunder-Wacha" a witness—Adds to his hate. *The Council.*—"Kunder-Wacha" demands Smith's life—Council meets—"Kunder-Wacha" gains his end—Smith sentenced to death—Led to execution—Pocahontas stays the blow—Appeals to Powhatan—Indian law in her favor—Smith is released. *"Kunder-Wacha's" Revenge.*—Smith promises to send two cannons and a grindstone to Powhatan—Departs for Jamestown accompanied by two Indians—Pocahontas goes part of the way—"Kunder-Wacha" shoots Smith—Escapes—Pocahontas binds Smith's arm. *Captain Smith Goes to England.*—Smith sails—Famine threatens—Pocahontas visits Jamestown—Brings food—Rolfe tells her Captain Smith is dead—She grieves—Rolfe saves Pocahontas from "Kunder-Wacha"—Shoots "Kunder-Wacha." *Historic Wedding.*—Rolfe wins Pocahontas—Obtains Powhatan's consent—Grand wedding—Colonists happy and prosperous.

"TEN PICKANINNIES."—For combined and concentrated cuteness, imagine Ten Pickaninnies turned loose, and on mischief bent.

Ten Little Darkies eating Melon fine,
Farmer catches one leaving but Nine.
Nine Happy Snowballs on a Swing elate,
One gets knocked out then there are Eight.
Eight Black Cherubs, swimming at "Eleven"
Mammy Catches "Rastus" that leaves Seven.
Seven Jolly Coons on a Tramp play tricks,
Tramp wakes up and nabs one—vamose the Six.
Six Bad "Chillun" fooling 'round a Hive,
Bees get busy now there's only Five.
Five Inky Kids crawl thro' a Hencoop door,
Farmer scares one away that leaves Four.
Four Smoky Kids hunting up a Tree,
Gun explodes, whiz!—"Skiddo" the Three.
Three Black Lambs nothing else to do,
Investigate a deep Well now there's Two.
Two Cute Ebonites with Auntie having fun,
"Mandy" gets a ducking all gone but One.
One Chubby Coonlet with a toy Pop-gun
Monkeyed 'round a 'gator now there's None.

"SANDY MCPHERSON'S QUIET FISHING TRIP.—*"Sandy," a Big Brawny Scot.*—Determines on a fishing trip—For Coolness arrays himself in Highland costume—Kits, Bonnet, Philibeg, et al—Not forgetting a bottle of "Mountain dew." *Fine Fishing, But.*—Sandy finds a good spot—Proceeds to action—Mosquitoes find Sandy—His bare legs a harvest—Sandy fights them—Gets hopping mad—Does a Highland-fling. *The Bad Boys.*—Two country lads discover Sandy—They "don't do a thing to him"—Imagine a wrathy, fiery Scot trying to fish—Fight mosquitoes—"Cuss" in choice Gaelic—And attend to two mischievous boys, at the same time. *The Sleeping Beauty.*—In an adjoining field the boys come across a Rube asleep—His boots removed to rest his feet—The plot thickens—Boys take the boots—Return to torment Sandy. *A Big Haul.*—Boys throw stones—Sandy chases—Boys dodge back—Fasten a boot to Sandy's line and throw overboard—Sandy returns warmed up—Warms some more hauling in his "Prize." *A Perplexed Scot.*—Sandy lands the boot—Is dumbfounded—Has a happy idea—Puts the boot on to protect leg from mosquitoes—Starts to fish for the other—Boys delighted—Invent more mischief. *Sandy Overboard.*—Sandy locates boys—Another chase—They escape again—Dump Sandy's basket into the water—Sandy goes in also—They meet the Rube—Put him wise—He goes for help—Boys delighted—*The Town Constable.*—Rube returns with Constable—They descend upon Sandy—As he emerges from bath—Explanation useless—"Caught with the goods"—Off to the "Cooler." *"To the Victors—the Spoils.*—Boys watch Sandy's departure—Then have the time of their lives—Fish with Sandy's pole—Get fish—Eat his lunch—And wind up with an imitation of Sandy's Highland-fling.

PATHÉ FRÈRES.

"THE PARDON."—A beautiful woman and her little daughter are seen on the lawn surrounding their magnificent home, where everything wears an aspect of wealth and happiness. In the midst of all this luxury, however, the woman's thoughts wander from her husband to an old sweetheart of former days. She meets the postman at the gate, and he hands her a note in which this old lover makes an appointment to meet her at a certain place. She hurries to the house and is hastily getting ready to keep the engagement, when her husband enters her boudoir and picks up the note which she has carelessly laid on the table. When he reads the contents he becomes infuriated and denounces the woman and orders her from his house. The next picture shows the couple in the divorce court where the man is successful in getting a separation from the foolish but now heart-broken woman, and he is also given the custody of the child, who reluctantly leaves the side of her weeping mother. The father and his little daughter are now living alone when the little motherless one is taken seriously ill, and has no one to care for her but a servant who, though kind and faithful enough, can never fill the mother's place in the heart of the

lonesome child. Finally a good nun comes to administer to the little invalid, and one day during the father's absence, the mother, who has heard of the child's condition, steals into the house and induces the good sister to change costumes with her in order to give her the opportunity of being near her little one. When the patient awakes she immediately recognizes her mother in the costume of the nun and there is an affecting scene between the two. When the father returns he is as quick as his daughter in recognizing his former wife, but still obdurate, he refuses to listen to her appeals and orders her out of the sick room. The little one, however, acts as a peacemaker and begs her father to forgive and forget, and when he hears her tender pleadings his heart is softened and he takes his wife in his arms and we see the family once more united in happiness and love.

"A STRONG GALE."—As the band plays popular airs for the enjoyment of the large crowd gathered, a terrible windstorm suddenly comes up which plays havoc with the ladies' hats and parasols. There is a newsstand situated near the band, and in charge of a funny old woman. When the wind gets a sweep at it, up it goes heavenward, bearing its terrified occupant, who holds on for dear life. We see it float over the city followed by a large crowd, and soon the police and soldiers join in the chase, and there is no end of excitement as the stand sails along like a balloon. Finally the wind dies down and the thing drops earthward and lands in the middle of the river, and floats down stream while the frightened woman does her best to keep from drowning. Suddenly she tumbles into the water, but some of the crowd secure a boat, and come to her rescue, and we see them carrying her to the shore where, after some time, they succeed in reviving her, while her impromptu aeroplane floats away.

"PARISIAN LIFE IN MINIATURE."—In this amusing picture we see the little ones imitating their elders, and in fact the tiny actors look all the world like real little men and women. In the first scene we see two young gentlemen, each attended by a mite of a footman, calling on a young lady. Each sends up a love missel accompanied by a bouquet to the tiny miss who has won their hearts. The next scene is laid in the wee beauty's bedroom and we see her reclining on the lace-covered pillows as the notes are handed her by the maid. Deciding to interview her admirers, she makes a very elaborate toilet and descends. Finding one of the cavaliers more to her taste than the other, she accepts his offer to dine, so they depart arm-in-arm followed by the less fortunate one, who vows vengeance for such an affront. They stop at a fashionable restaurant, where they enjoy a good repast, after which the lady is placed in a cab by her escort, who then turns to give his attention to his rival, who has followed them to the café. The latter on being asked to explain why he insists on dogging their footsteps, answers with a blow. A duel is immediately decided upon and a remote spot is found where they have it out—using their walking sticks as weapons. In the meantime the two footmen are quarreling over the maid, and they too decide to engage in combat and are busily engaged in pummeling one another when their masters appear on the scene and separate them. Finally the first lover compromises with his rival and gives him the lady's maid and he seems perfectly satisfied, but the poor footmen are left without a sweetheart while the other happy couples are fixed for life.

"A BASKET PARTY."—A small party of friends consisting of two men and two women, start out to have a quiet basket party in the country. We see them thoroughly enjoying themselves as they partake of an elaborate feast set before them on the grass, when all at once a policeman comes up and orders them to move on, as they are trespassing on private property. Somewhat disappointed they pick up their traps and go to one of the neighboring restaurants where, fortunately, they secure a table all to themselves. Here they are nicely settled when an enthusiastic bicyclist smashes into them, upsetting the table and scattering the food all over the ground. Deciding not to be discouraged, however, they seek out a little summer house situated by the roadside, believing that here, at least, they will be able to enjoy their picnic in peace. But an old tramp coming along just at this time sets the place on fire, and the occupants are quite unconscious of their danger until the town fire department arrives and turns the hose on the burning hut, thereby giving them all a good drenching. This would seem like the last straw, but still undaunted, our friends determine on a boat ride, so all hands get into one of the small boats. Here another misfortune awaits them, for as one of the women of the party is about to step in she loses her balance and goes headlong into the water. She is rescued after some little difficulty and they continue to row out into midstream. Here at last they are enjoying a little peace when a pleasure yacht under full sails crashes into their frail craft and cuts it squarely in two, throwing the whole party into the water. Fortunately, they can all swim and on reaching the shore they make a beeline for home, vowing never again to attempt a quiet basket party.

"THE LOCKET."—A lady is seen on the beach with her little son, who is amusing himself building miniature fortresses in the sand. The mother, leaving him in charge of his nurse, goes home, but the latter, meeting a friend, turns her back and leaves the little fellow to look out for himself. A ruffian seeing his opportunity kidnaps the little boy and when the nurse returns and does not find him where she left him playing on the beach, she becomes panic-stricken. Her efforts to find him being in vain, she is at last compelled to break the sad news to his parents, who are overcome with grief. In the meantime the youngster has been taken to an old hut in a remote part of the country, where live a gang of cut-throats, and in this environment he is raised. In the next picture we see the child six years later, and during this time he has received harsh treatment at the hands of the brutal kidnapper. An old woman, who is one of the band, pities the pretty child and often runs great risks in shielding him from the old brute. One fine day, after the little fellow has received an unusually severe beating, the woman spirits him away and lets him go free. He wanders through the country, begging as he goes along and finally, as fate would have it, he comes to the house of his parents, where the kind-hearted maid gives him food and the lady of the house (his own mother), little thinking the waif is her long lost son, hands him some pennies as she pats him gently on his curly head. As he tramps on down the road he runs against his captor, who has been anxiously searching for him. Seizing the boy he cuffs him unmercifully and then carries him back to captivity. On their way they meet the lady who gave him the pennies—his mother—and he recognizing her as one who has shown him kindness, rushes to her for protection. Taking him in her arms the woman notices that he is wearing around his neck a locket which, on close examination, she finds to be the same as that worn by her boy the day he was stolen from her side. Taking in the situation at once she hurries away with the child and quickly notifies the police, who run down the culprits and take them into custody. The little fellow, however, begs for mercy for the old hag who always treated him with kindness, and as she has already given the officers valuable information regarding the doings of the gang, they let her go. It is touching in the extreme to witness the parents' happiness on having at last found their beautiful boy, who seems already to have forgotten, in his new-found joy, the terrible days of his captivity.

"PALERMO AND ITS SURROUNDINGS." In this picture we are shown some interesting sights in the ancient city of Palermo, Italy. The first view is of the magnificent gardens of the Villa Tesca, then the Royal Palace in all its grandeur. Next the famous Cathedral of St. John of the Hermits and the catacombs of the Capucciui, in which the bones of the dead are arranged artistically around the walls and where the old monks come to meditate on death. An excellent view is given of the gardens that surround the monastery, and the grand old edifice itself rises up as a monument to the wonderful artistic ability of those masters of the long ago.

"THE SAILOR'S SWEETHEART."—A young girl who supports her crippled mother is seen leaving her home and going down to the wharf where she purchases a large quantity of fish which she carries to the city to sell. Her lover, a plain sailor lad, meets her on her way and they have a few words of conversation together after which he reluctantly bids her adieu. Shortly after his departure the good-looking fisher girl is accosted by an aristocratic stranger, who buys some of the fish, telling her to deliver them to his home. She goes to the latter place, unconscious that she is followed by her sailor lover, who fearing that harm might come to her, keeps a close watch outside while the girl goes in to deliver her fish. As she enters two liveried servants escort her to a luxurious apartment, where the master of the house is seated. The servants, relieving her of her bundle, go out and she and the aristocratic stranger are left alone. The latter taking advantage of the opportunity draws near to the young girl and tries to make love to her, but she, terrified at his conduct, screams loudly for help, whereupon the man brutally strikes her. The sailor, hearing her screams, rushes in and fighting his way past the servants, who are guarding the door, administers a good thrashing to the ruffian and rescues the horrified girl. The wicked fellow, however, determined to win the girl and revenge himself on the brave sailor, orders his two servants to disguise themselves as fishermen and accompany him to her home. While they are sulking outside, seeing how the land lies, the sailor comes along to call on the young woman. A pretty view of the interior of the humble cottage is here given and we see the sailor, after gaining the young girl's promise to become his wife, receiving the old mother's blessing. As he leaves the place he is set upon by the ruffians, who are lying in wait, and carried to the seashore, where they tie him to a rock and leave him to drown when the tide comes up. They then return to the cottage and the master goes boldly in and again forces his attention on the daughter as the helpless mother looks on powerless to give assistance. All at once, however, the invalid seems possessed with supernatural strength and grabbing the fiend by the throat forces him to the floor, never loosening her hold until he lies dead at her feet. In the next picture we see the sailor still tied to the rock, while the tide has risen and is now up to his neck, and in a very few minutes will be over his head. Just at this juncture, however, his screams are heard by a boy passing that way, who swims out and seeing his predicament releases him. The graceful sailor heaps blessings on the brave lad's head and then hastens to his loved one's home. At the latter place the servants, becoming anxious as their master failed to return, decide to enter the house and search for him, when, to their horror, they stumble over his lifeless body stretched out before them on the floor. Thinking that the girl and her mother are implicated in the crime they are about to attack the two defenceless women, when in rushes the sailor and rescues them. The police now make their appearance and the real criminals are soon taken into custody.

"SPOOKS DO THE MOVING."—A young student who is unable to pay his rent is met by the janitor as he comes down stairs and presented with his bill. The youth jollies the old fellow along, promising to pay in the near future, and then hurries off to a nearby café to meet some friends, whom he invites to his rooms to have a jolly evening. Returning to the house with his arms full of refreshments for the boys, he is met again by the old janitor, who tells him that the landlord threatens to evict him if the rent is not paid within twenty-four hours. The young fellow listens to what he has to say and then refusing to be cast down by the news and wishing to get on the right side of the old fellow, invites him and his unattractive old spouse to join in the festivities that night. At the appointed time the student friends assemble in their friend's apartment. The janitor and his better-half having arrayed themselves in their Sunday best, also come up to join in the revelries. Things are proceeding nicely and the wine is flowing like water, when all at once the host turns out the lights and each one of his companions covers his head with a sheet, thereby frightening the old couple out of their wits. While the horrified pair sit spellbound, each one of the ghostly figures takes a piece of furniture and carries it down the street, where he loads it onto a wagon waiting at the curb. By the time the old janitor and his wife have regained their senses, everything in the room has disappeared, and when they hurry anxiously down to the street they are just in time to see the load of furniture turning the corner.

VITAGRAPH CO. OF AMERICA.

"THE PROFESSOR'S TRIP TO THE COUNTRY, or A CASE OF MISTAKEN IDENTITY."—Professor Joshua J. Jones and his wife are sitting at a table. The lady knitting, the professor surrounded by ponderous volumes. A scientific atmosphere pervades the room, various charts and instruments being distributed around. The professor is observed in study as a knock comes at the door. The letter-carrier gives a letter which the lady opens and reads. It is an invitation from their Cousin Ebenezar Jones to visit them at their country home, Mill Village, New Hampshire. Immediate preparations are made for the trip, suit cases, bundles, etc., all marked very conspicuously "J. J. J." After the packing is finished, the professor kisses his wife and leaves for the journey. Leaving the professor, we turn to the general store in Mill Village. The rubes are lounging about, swapping stories, arguing political questions, etc., as the store-keeper comes to the door with a local newspaper in his hand. The arguments are stopped as he reads from the paper in his hand, an item to the effect that James J. Jeffries the noted pugilist will spend a short time in their town hunting and fishing. The boys determine to give the world's champion a royal welcome upon his arrival. At the railway station we see the train approaching, the rubes are lounging about as the train stops and the passengers alight. The professor with his baggage conspicuously marked, is the last to get off. The rubes notice the "J. J. J." and jump to the conclusion that Jeffries has indeed arrived. They surround the professor who is surprised at this hearty and unexpected welcome. The poor man is slapped on the back until he winces with pain. Some of the rubes pick up his bundles and valises, the others raise the professor aloft and carry him away on their shoulders, all the while shouting and waving hats. He expostulates and tries to explain, but he is overwhelmed and his voice is drowned in the general hubbub. The procession marches up the street to the village hotel, where the professor is introduced to the local champion and a friendly bout is arranged. Joshua is horrified and endeavors to straighten out the tangle, but to no avail. The hotelkeeper brings a set of boxing gloves and before he knows it, Joshua Jones is down and out. The local champion believing that he has bested Jeffries, is very much puffed up, while the onlookers are correspondingly disgusted. At this time, Cousin Ebenezar comes up the road in his farm wagon and stops to see the cause of the commotion. He recognizes the professor sitting, propped up against the front of the hotel, the hotelkeeper attending him with a towel and a bucket of water, while the local victor struts proudly around. At the sight of Ebenezar the professor is overjoyed. His luggage is thrown into the farm wagon and he drives away, while the rubes continue to discuss the affair, the local champion being disgusted and crestfallen.

"A ROMANCE OF THE ALPS."—Harry Lennox and his chum Jack Harvey, two young Englishmen are touring the Alps. They are stopping at a Swiss chateau and are taking things easy as the inn-keeper, followed by a guide, a morose-looking man, comes out. The young men are introduced to the guide and Harry bargains for a trip up the Alps on the following day. Arrangements being completed the natives enter the house, while the Englishmen sit down to smoke. Marie, the inn-keeper's daughter, a very pretty young girl, comes through the gate at the rear, with a bunch of roses in her hand. Harry takes one and offers to pay for it and upon her refusal to accept the money, gently pats her on the shoulder. As he does so, the guide appears on the porch, watches the couple with an evil look, then quickly withdraws into the

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house. That evening Harry strolls out for a little recreation and comes upon Marie; the pair sit down and are chatting pleasantly, almost lovingly when the guide comes from behind the house, takes in the scene, goes for the father and returns just as Harry bends down and kisses the pretty peasant. The father is about to start forward but is restrained by the guide. The two men enter the house and plot to kill the young Englishman. Marie enters the house while they are conversing and overhears their wicked plan. She pleads with them to do no violence, but is seized, bound and locked in a room. The next morning the men start up the mountains. Young Harvey feels indisposed, so Harry starts out with the inn-keeper and the guide. At the mountain pass, the young Englishman pauses and looks out over a deep precipice. Suddenly the guide strikes him from behind, partially stunning him. He struggles but is at last overpowered and thrown over the edge of the precipice. His assailant then turns and hurriedly descends the pass. At the chateau, Marie struggles frantically to release herself. She finally succeeds, springs from the window, rushes to Jack and tells of the plot to kill his companion. Securing ropes and sticks the pair start out in quest of Harry. They toil up the mountains, reach the pass where they observe signs of a recent struggle. Marie looks over the side of the precipice and sees the victim below. A rope is tied around her waist and half swinging, half climbing, she descends and finds that Harry's life has been saved by his falling into a clump of bushes. The wounded man is drawn up and the trio start for a place of refuge. Some days later the inn-keeper is working about his garden as a commissary of police with two officers, enter. They question the man and, as the guide appears, he is also cross-questioned. Both disclaim any knowledge of the subject which is evidently of the missing Englishman. At this moment Harry appears, his arm in a sling, leaning on Marie and followed by Jack. The guide and his master are denounced and taken away by the officers, whilst Harry embraces his pretty rescuer.

"THE GAMBLER AND THE DEVIL."—In a room of an Irish hostelry a century ago, Barry KilGowen, a young Squire, is seated at a table with several companions, drinking, smoking and playing cards. The game goes on. The golden notes which are piled before each player, frequently change hands. Of a sudden the door is opened and Terry O'Neill, a friend of Barry, enters hurriedly. He is greeted pleasantly by the men, he nods, goes over to Barry and engages in earnest conversation. Barry seems startled at first, bids his friend wait a moment and after drinks are served, the Squire sweeps his winnings into his pockets and the winner and his friend depart. At the little parish church a group of peasants are standing about the entrance gossiping, when a coach draws up and Barry's fiancee, Moira Kavanagh and her father alight and enter the edifice. The peasants cheer them, look anxiously up and down the street for the groom. Shortly the sound of hoof-beats is heard and Barry and O'Neill dash up at breakneck speed and enter the church. A few minutes later the bridal procession emerges, get into the coaches and amid the cheers and congratulations of the guests and peasants, drive off. *Two Years Later.*—Barry whose craving for gambling has increased, has now become a confirmed gambler. The house is scantily furnished, but here and there are pictures and bric-a-brac, relics of former better days. At the table, the young squire, his face pale and haggard, is playing cards with two other men. They take Barry's last dollar, he follows them to the door, bows them out, then falls in the chair in despair. Moira enters, tries to console him, but to no avail. He goes to the library, begins writing and figuring. Every moment his face becoming darker and more unhappy. Finally he opens the table drawer, takes out a pistol and puts it to his forehead. At that moment there is a puff of smoke from the fire place and a devil appears. He talks to Barry, gesticulating and smiling in a suave manner, then from his coat pulls a bag and pours out coins and bank notes on the table. The gambler gazes upon the money greedily, attempts to grasp some, whereupon Satan takes out a legal-looking document which he passes to the victim. Barry looks at it in horror, but his greed for money gains control over him and he signs the compact agreeing, in consideration of the wealth loaned, that in a year and a day he will play a game of chance with the evil one, the stake being Barry's wife. The allotted year and a day expires. Barry's home is now elaborately furnished and wealth is evidenced in every quarter. Barry has a haunted look; as the clock chimes the hour of midnight a servant hands the host a note. He takes it, reads the contents and staggers from the room. In the library he finds the devil seated at the table smiling wickedly. Satan takes the dice from his pocket and places them on the table. Barry pleads for release from his agreement, but the devil turns aside. Barry throws, then Satan, and the latter wins. Barry calls his wife. She enters, looks in astonishment at the devil, and asks Barry for explanation. The husband sinks in the chair absolutely helpless. Satan springs toward Moira, but she eludes him, draws a rosary from her dress and holds up a cross before him. The devil covers his eyes with his hands, there is a puff of smoke and he disappears. Moira hands the cross to Barry, who falls on his knees and with uplifted hand registers a solemn vow to renounce gambling.

"DUTY VERSUS REVENGE."—Our picture shows a fireman's happy home. The wife and husband with their little daughter, to all appearances are perfectly happy. As the hour for him to report to duty nears, the husband kisses his wife and baby good-by, and leaves the house. Her work finished, the wife goes out, takes a seat on a bench nearby and reads, the little girl playing about. A sporty-looking man comes along, sits on the bench beside the woman and starts reading the paper. As the child passes by, the man offers her some peanuts, hoping by this means to strike up a conversation with the woman. He succeeds, they talk a while, then visit an ice cream parlor, the man making himself very agreeable. A short time passes and returning to the modest home we find conditions altered. The housework and the child are neglected. The sporty chap enters, is greeted affectionately by the faithless woman. They imbibe freely from a bottle of liquor, are sitting on the sofa, when footsteps warn them of the husband's approach. The sport runs into an adjoining room, the fireman enters, notices his wife's nervousness, also detects the odor of liquor. When he sees two glasses on the table his suspicions are aroused and he accuses his wife of being unfaithful. She denies it, but by her actions clearly shows her guilt. The husband scolds, threatens and finally goes to the engine house down-hearted. Returning home for the day, he finds that his wife and her lover have looted his home of all the money and everything else of value, leaving him only their little girl. A kind-hearted neighbor generously offers to care for the little one until the father can arrange matters. Meanwhile, the wife and her companion are occupying a cheap furnished room. They have just returned from the theatre and are eating their supper, when the building is discovered on fire. The woman screams, endeavors to escape by the stairs but is driven back by the flames. A fireman appears, grabs the woman to save her, looks at her and recognizes in the woman, his former wife. He replaces her, pushes the lover to one side and making sure that both will perish in the flames walks out. To his companions he tells that no one is inside, but his conscience troubling him, he enters the building, takes his wife in one arm, her lover in the other and drags them out in safety. In front of the fire house the husband is observed, resigned to his position. The child is with him as his former wife appears, she begs to be allowed to return but he casts her aside, tells her that she was saved not because she was his wife but that he was compelled as a fireman, to save any human beings caught in a burning building; that duty, not affection directed his movements. He turns her aside, takes the little child in his arms and passes inside the building.

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DUTY vs. REVENGE

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A designing villain breaks up the happy home of a fireman. The wife leaves husband and child for the chance acquaintance. The husband responds to a call of fire, and in rescuing the inmates of the building comes upon his faithless wife and her companion. He leaves them to perish, then realizes his position, and sacrifices his desire for revenge for duty. **LENGTH, 581 FEET**

A thrilling fire picture.

SATURDAY, OCTOBER 3rd

The Gambler and the Devil

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A young Irish Squire is a slave to gambling. His continued losses impoverish him and he is about to commit suicide when Satan appears, offers him unlimited wealth on the condition that in a year he will gamble with him, the stake being the young Squire's wife. The compact is made, the time passes, and at the expiration Satan appears, gambles and wins the lady. She appears before his Satanic majesty, holds a cross before him, and puts the devil to flight. The husband thereupon renounces gambling. **LENGTH, 492 FEET**

A ROMANCE OF THE ALPS

COPYRIGHT, 1908, BY THE VITAGRAPH CO. OF AMERICA.

Two young Englishmen are touring through Switzerland. One of them falls in love with a peasant girl, thereby incurring the hatred of an Alpine guide who, on a trip over the mountains, pushes the young rival over a precipice. The girl learns of the plot, hastens to the spot, finds the Englishman wounded but still alive, nurses him back to complete recovery. **LENGTH, 445 FEET**

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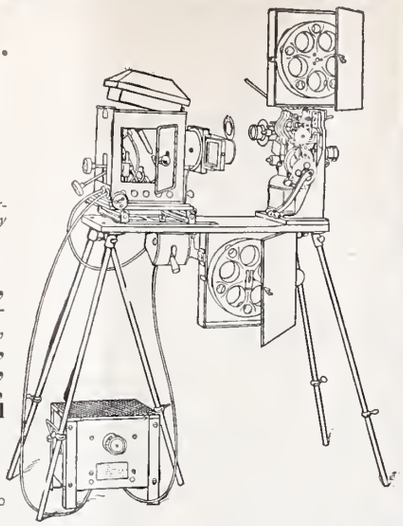

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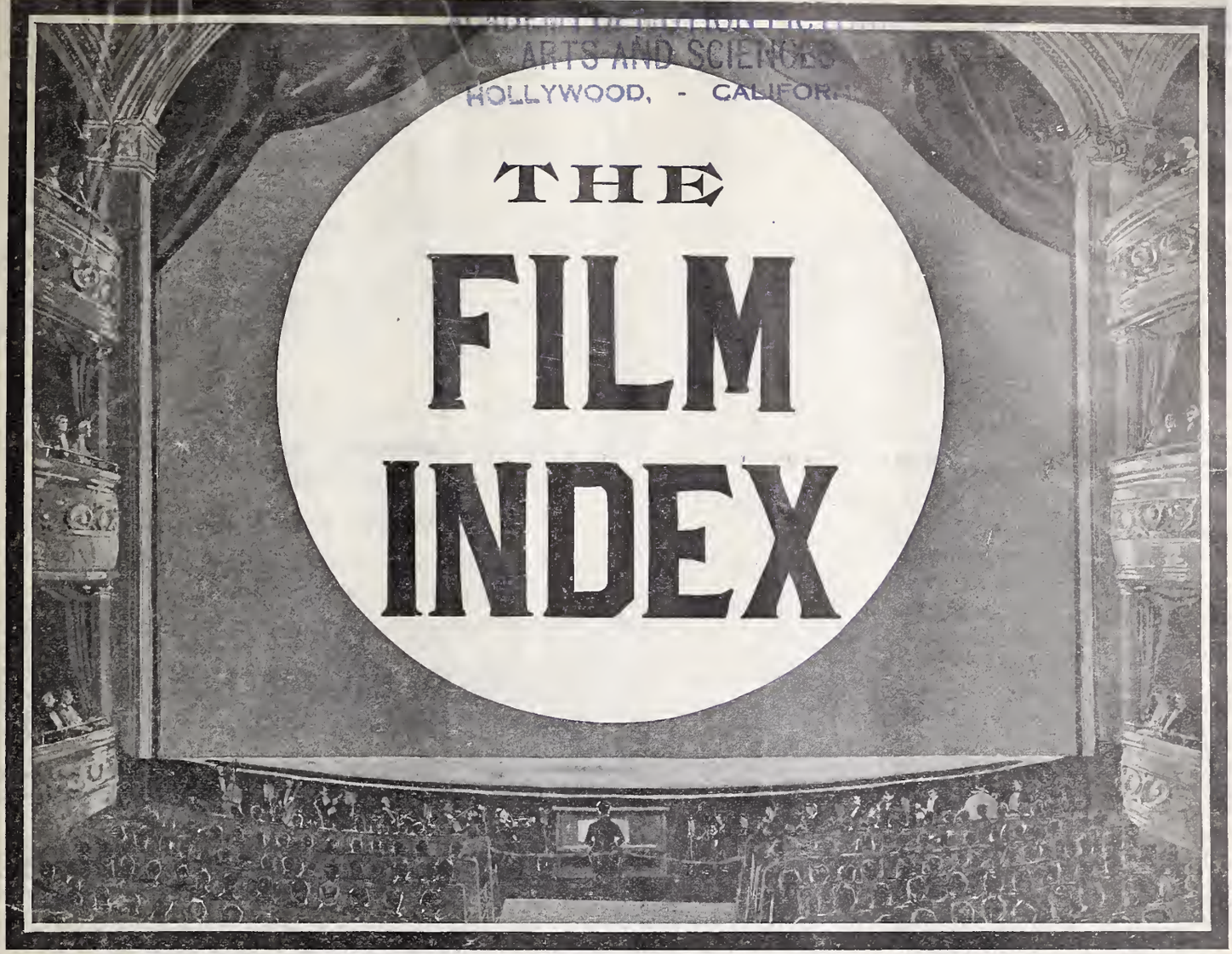

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My Fluff-a-da-Ruff.
That's the Way I Loves You.
On the Hillside Where the Honeysuckle Grows.

EMPIRE SLIDE CO.

Sweet Bunch of Daisies.
Rainbow.
Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
I Want Some One to Call Me Dearie.
Sandy Lane.

HARSTN & CO.

Blue Jeans.
Roses.
You'll Have to Stay After School.
For the One She Loved So True.
You'll Do the Same Thing Over for the Old Red, White and Blue.
True Eyes.
I Will Try.
The Little Country School House.
That's Gratitude.
There's Nobody Else But You.
Save a Little Money for a Rainy Day.
On the Grand Old Sand.
Down Where the Green River Flows.
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy?
Rain in the Face.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS

FILMS HOWARD MOVING PICTURE CO. FILMS

MEMBERS FILM SERVICE ASSOCIATION

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894 (Opposite Adams House) Inc. 1908

"HOW TO REACH THE FOREIGN MARKET"

Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the

Kinematograph and Lantern Weekly

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LISTEN TO THIS

If our Economy Coil does not do everything we say for it, and also does not do anything any $100.00 instrument can do, or even better, we will refund your money.

A Word to Mr. High Priced Competitor

We couldn't make a coil salable for less than $75.00 to $100.00 until after one year of experimenting, but we did not knock the man who did. No, Siree. We spent our time in getting out a better and cheaper priced instrument and, take our tip, we succeeded. We will put our coil against anything on the market regardless of price, and guarantee as good if not a better showing in every respect.

Motto, "Don't Knock---Experiment"

We don't claim we are always going to lead, but we do claim we are on top at present.

Write for Literature

on the greatest, most successful and lowest priced current device for moving picture machines on the market.

PITTSBURG CALCIUM LIGHT & FILM CO.

Pittsburg Cincinnati Rochester Lincoln Des Moines

MANAGERS, SEND PHOTOS!

Managers of moving picture theatres everywhere are invited to send us their photographs, also filling out the following:

To FILMS PUB. CO.,
36 E. 23rd St., New York:

Name

Theatre .....

Location .....

Price of admission .....

We are desirous of also receiving photos of the theatres, interior, exterior or both.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 39. OCTOBER 10, 1908. Whole No. 129

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

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EDITORIAL

IN MEMORIAM.

The Film Service Association of New York, as the organization became known to distinguish it from the regular Film Service Association, is defunct. This announcement may be looked upon by some as uncalled for, or superfluous. The way those who formed the membership have been slashing into each other the past week in the strenuous reaching out for trade has been ample notice of the demise. We bring it formally before the reading public, and repeat that the Local is defunct. Some people say it is not, because no formal steps have been taken to wind up its affairs and disband, or dissolve, or—well, get out of existence. The situation, to be exact, is thus: At its last meeting on Thursday, September 24th, the Local decided to rescind the prohibitory rule against one member soliciting or taking a customer belonging to another member. The agreement between the members embodied some very good provisions for mutual protection and welfare, but the rule they rescinded was the real thing and when the Local decided to rescind you can imagine the dash that was made for the windows and doors to get to each other's customers.

The telephone and telegraph services worked overtime the next morning. In fact, it is said, considerable money was spent in such service before dawn. It was such a relief to be able to go and take the best customer the other fellow had. It was a relief because it saved beating around the bush, diving under cover, slipping the knife under the glad hand, and all that sort of thing. Some of the members are seriously thinking and having a meeting called to formally dissolve the organization after a heart-to-heart talk with each other as to who was really "on the level."

The New York Local was originally organized to deal with local issues and settle them without waiting for meetings of the national body. The Locals in Philadelphia, Rochester, N. Y., and Chicago are really offsprings from the New York movement. Whether or not they will follow in the parental footsteps is not known. If it is a case of "like father, like son," the offsprings have but short lives before them. It is said the other Locals are on a more firm foundation than the New York Local was, in that the members are kept in line by danger of a substantial pecuniary penalty in case any of them do not abide by the rules. The New York Local had no such provision. It was simply a matter of honor, and to the discredit of honor, be it said, it failed to make good.

The whole trouble with the New York Local was that many of the members could not resist the temptation to take the customers of their fellow members. It is stated that at meeting after meeting complaints were made, and the parties charged strenuously denied the charges. Finally the situation revealed itself, subterfuge was rampant, and in disgust it was decided to let all hands have full swing.

Many members of the Local were at heart opposed to its dissolution and have since been urging a reorganization with a provision for cash deposit to bind an agreement of good faith but thus far the movement in that direction has not been very definite in character. With all due respect to those who are above reproach, it must be said that as a test of integrity and steadfastness on a trade agreement the New York Local was a lemon. The explanation that it failed because there was no monetary binder only emphasizes the truth

The passing of the New York Local has no bearing in any particular upon the present or future status of the Film Service Association, which acts and is conducted entirely independent of all the Locals and has a policy of its own. Taking all that has been said about the Locals accomplishing good results, there is some regret that the original Local should have suspended operations; but in view of all the statements made as to the methods of some of its members, no other result could be expected. Perhaps later on there may be a reorganization of the local influences with better results.

Complaint is very justifiably made that managers of moving picture theatres should display a less avaricious tendency than is shown by many of them in the crowding of their places. Of course, if people insist upon taking advantage of standing room, there can be no complaint on their part if seats cannot be obtained, but in justice to those who pay for seats due notice should be given when they are not obtainable. This is one of the nice points of good management. If told that all seats are taken many people may go away, but the confidence created will bring them back. To crowd women and children into a place without seats cannot possibly add to the popularity of any place. It seems better policy to advise patrons that all seats are taken and they had better wait for the next show, or call again. An investment of this amount of courtesy and forethought will be more profitable than squeezed admissions.

A contemporary expresses grave fear that, while animated pictures may prove of help in medical demonstration, the gradual use of such views for the amusement of the public is certain to follow. In support of this theory, a recent exhibition given in Cairo, Egypt, is cited. It appears that the views referred to were cinematograph reproductions of surgical operations performed by Dr. Doyen, embracing the removal of cysts, tumors, etc. Regardless of what exhibitions of that character may have been made in Cairo or any other foreign city, they cannot be exhibited in this country outside of medical circles. Prints of the subjects referred to have been in the United States for several years and in no case have they been placed on exhibition before other than a medical or surgical audience. No manager would think of producing them before other than a professional audience. The same may be said of certain views that have been taken by American doctors. Many negatives have been made of patients suffering from various forms of disease, but there is one gratifying distinction to be pointed out—the American pictures were never peddled. We do not know what interest or control Dr. Doyen had in or over the pictures taken of his operations, but we think he should have at least raised his voice against their indiscriminate distribution. In this sense the American doctors have prevailed. Possibly Dr. Doyen is entitled to the presumption that stolen prints have been made from the negatives. We know that the American doctors watched and took possession of the negatives in which they were interested.

There is no danger of the amusement public becoming shocked by such pictures. In this country, at least, there are four rather serious obstacles to overcome before the public has a chance to see them: First, the consent of the patient; second, professional sentiment; third, a manager's intelligence; and fourth, last, but not least, public decency.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

GRAFT IN N. Y. LICENSE BUREAU

S. Marcusson a Witness.

Why the issuance of moving picture licenses in the city of New York has been of such an inconsistent character is now very plain, having been made so in the course of an investigation of the License Bureau by the Commissioner of Accounts. The first bomb to explode is in the form of the arrest of the deputy chief, Gaetano D'Amato, after he had testified at the hearing.

As a specific charge, D'Amato is charged with having extorted $110 from Michael De Christofero, proprietor of a moving picture show, to restore a license which had been revoked. According to Christofero a man named Brown figured largely in the transaction. D'Amato pleaded not guilty and bail was furnished for him.

Detectives Fitzsimmons and Flood of the District Attorney's office arrested D'Amato on a warrant issued by Magistrate Corrigan. Assistant District Attorney Krotel, who heard the testimony before the commissioners, ordered Christofero and his two partners to put their testimony in the form of affidavits, which he submitted to Magistrate Corrigan.

D'Amato testified that he was in charge of the bureau in the absence of John P. Corrigan, its chief, who is sometimes away for a couple of days, once a while for a week. D'Amato swore that he had paid over to the city every cent he had received for licenses.

"Did the Mayor issue an order that no more original pushcart licenses should be asked?" D'Amato was asked.

"Have there been any pushcart licenses issued during the past four years?"

"Only on the orders of John H. O'Brien, Frank M. O'Brien and William A. Willis, and the Mayor's secretaries during that period," D'Amato replied.

Christofero, whose moving picture show is at No. 235 Avenue A, testified that he wanted a license for his show last December and he and a friend went to the City Hall.

"My friend went inside alone and soon came out to tell me that it would require $75 to get the license." (The regular fee is $25.)

"Fifty dollars was to be paid down," continued the witness, "and the balance later. I have two partners in business with me. I gave my friend $50 and he took it into the bureau. When I returned for the license I spoke to D'Amato and told him I had brought the $25 to make up the amount. Mr. D'Amato said he had received but $35 and not $50, and I told him I would get the balance necessary to make the fifty. I returned two days later and gave him the money. He handed me back $25 and told me to give it to the cashier and I got the license.

"When I arrived at my place I found that the moving picture machine was broken and I complained to the police. I bought a new machine and two or three days later an inspector came in and said I had violated the law because I had not registered the number of the new machine. He was from the twenty-first floor of No. 17 Park Row. He made the complaint and told me to bring my license to Mr. Brown. I did so and Mr. Brown told me that my name would be no good on the license if I paid $5,000. Mr. Brown took the license and put it in his pocket. I then went and saw my lawyer."

"I was then obliged to go to D'Amato, because friends told me he would fix the matter. D'Amato told me a few days later that $150 would fix it with Mr. Brown. I could not raise the money, and then Mr. D'Amato said he would take $130. With my partners I went to Brown's office. D'Amato and I found him at a nearby cafe and as soon as he came out he asked me if I had the money and I said I had. We then went to Brown's office and Brown and D'Amato had a talk I didn't understand. Then D'Amato told me not to change my machine without making a report. Near the City Hall fountain I told D'Amato I had but $110 and he told me to come to the office and get the license. I gave D'Amato the money and he gave me the license.

"When he asked you for the $150 did he say what he wanted it for?"

"He said he had to arrange it with Mr. Brown."

Christophero identified the first license for which he had paid $75 and said it was returned to him when he paid $110. He added that, since he had communicated with the Commissioners of Accounts a young man had come to him and said. "If D'Amato gives you back the money will you forget what was said?"

Luigi Mariano, of No. 130 Thompson street, swore he saw his partner, Christophero hand money to D'Amato in City Hall Park. So did Olivero Ferrara, of No. 8 Vandam street, employed at the moving picture show.

Samuel Marcusson, of the Improved Film Supply Co., swore he had often paid D'Amato and Corrigan for licenses for such shows.

"How much was asked for these licenses?"

"Am I obliged to tell?" the witness asked.

"You are."

"D'Amato asked $75. There was no limit to him. It was the same with Corrigan. There was a great deal of jealousy between them."

Q. Did you ever pay $175 to D'Amato? A. I did.

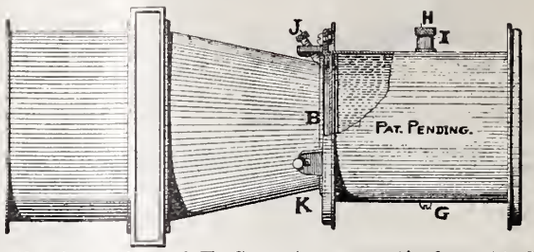
Q. Did you ever pay that to Corrigan? A. I did. Stocks were high then.

Q. You paid Corrigan $75 or $100 several times for such licenses? A. Several times. I will appear before you again and show you the record I have kept.

The hearing will be continued.

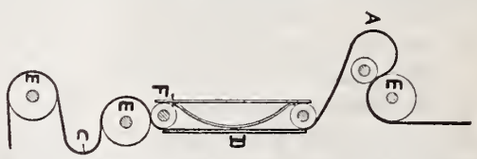
A FILM PROTECTOR.

Johnston & Reid, of Akron, Ohio, have placed on the market what is known as the "Scherer Film Protector," designed to prevent the film from catching fire from the heat of the light, by absorbing the heat.



The device is the invention of E. S. Scherer, who was one of the first licensed operators in Cleveland, Ohio. His invention is the result of several years' experimenting, and he now claims that it not only prevents the film from drying and breaking, but also absolutely eliminates any possibility of the film catching fire, either from the focused rays of light and heat, or from the lamp direct.

The Scherer Film Protector is a nickel plated, cylindrical attachment having a lens in each end and containing a clear transparent fluid. It is attached to the cone of the lamp house and fits any machine, no matter whether operated by hand or motor power. As the focused rays from the condenser lenses pass through it, the protector absorbs the heat but allows the light to pass through absolutely undiminished in power and brilliancy. The light may be focused upon a motionless film for thirty minutes without the slightest danger of burning it. Films do not become dry or break, but remain soft, damp and pliable.



We are informed by Messrs. Johnston & Reid that Mr. Richardson, manager of the Grand Theatre of Akron gave the device the severest test it had ever been put to. Mr. Richardson has a power plant of his own which furnishes him with direct current, which produces more heat than alternating. He gave his machine all the current it could carry, placed a Scherer Protector in position and focused the light on a motionless piece of film. With all this current and close range focus it took three and a half minutes to blister the film and two minutes longer to start it to burning. When using alternating current under ordinary conditions it would take six times as long to do the same thing. The makers claim that if the protector has any effect at all on the light, it improves it, as it distributes it more evenly all over the curtain.

In this diagram given herewith A represents the point where film parts, and is in direct line for shooting into B, which is the opening of the cone; the device closes this opening. C is the point where films usually part; it might be added here that when the protector is attached the machine can be re-threaded without danger. D, E and F show the film guard plate, sprockets and film gate, respectively. At G and H are the vents for filling and emptying the protector, while I is the vent hole for allowing evaporation to escape. The clamping screws are designated by J, and K shows the cone ring.

NOTES.

Mr. Joseph Cohen is one of the firm of three who have just erected a moving picture parlor at 3946 Frankford Ave., Philadelphia, Pa., at an expenditure of nearly $40,000. They call it "Dazzleland," and it is said to be the finest structure of its kind off Main street and the equal of any on Market street. The proprietors are all young men engaged in other lines of business during the day and who devote their evenings to the picture business. They are enterprising to a marked degree and deserve to be commended for their painstaking efforts to please the public.

The entire lower floor of the building opposite the Court House, York, Pa., has been leased for a long term of years to the Wizard Amusement Co., of Baltimore, Bohannon & Levy, Managers. Work will begin at once, and probably within six weeks one of the handsomest moving picture parlors in the State will open its doors. The seating capacity is three hundred and fifty, with exits leading into a beautiful arcade, where various booths display their wares.

THE GIRL

I LEFT BEHIND ME

A Comedy of Military Life in the Philippines Today

Length 700 feet Released Oct. 9

KALEM COMPANY, Inc.
131 West 24th St., New York City

Alton (Ill.) Notes.

Good business this week at the Biograph. New pictures are shown three times each week. Three reels at a change. Nellie Chenie, the popular soprano is doing the singing. The "Woodmen" have this house for benefit performances October 1, 2 and 3.

The Airdome closed as a picture house Saturday night. Jack Howard, baritone singer, made quite a hit the two weeks he sang, with "Take Me Out to the Ball Game" and "The Girl that Threw Me Down."

The Lyric opened with a splendid vaudeville last Monday, showing one reel of pictures, and Mrs. Davidson doing the singing.

H. A. Hallway of St. Charles, Mo., who opened the first m. p. house in Alton, was here this week. He has just returned from a trip to the Pacific Coast, and is looking for a good m. p. house.

Mr. Frederick Beck of the Electrograph Co. wishes to announce to the trade that he will hereafter be in a position to supply them with all kinds of supplies at less than the average prices charged by the manufacturers. This he is doing on account of buying heavily and selling quickly for cash and a small profit. This is a Godsend to the small dealers, as they will get the same prices as the big one. Mr. Beck will be pleased to quote you his special prices upon application.

POSTER CATALOGUE.

The Title Poster Co. of 281 Bowery, New York, have just issued a list of film lithographs, about five hundred subjects of the Edison manufacturers being given. They are sold by the concern at five cents per copy.

Visitors in town during the week were S. Richardson, owner of the Star Line Theatre, Montreal, and L. E. Ouimet, the widely-known showman of that city. They stayed here three days.

GAIETY SUCCESSFUL.

The Gaiety Theater, Danville, Va., owned by Mrs. E. R. Sheperd, opened its doors to the public Sept. 14th and played to standing room only the first night and is turning away business ever since. The building is handsomely fitted up, the decorations being most artistic and restful. The seating capacity is three hundred, spacious and roomy; the chairs are automatic, folding and revolving. This house is devoted exclusively to moving and talking pictures. James F. Jackson, recently of Music Hall, Webster, Mass., has been secured as operator and electrician. He is a member of the operators' union F. A. T. S. E., No. 144, Boston, Mass.

TRADE DIRECTORY.

LICENSED FILM MAKERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa.
Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Laemmle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.
Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

GENERAL APPARATUS.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDE AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINES.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

VICTORY ON LAW

Throughout Jersey City, every nickelette show is allowing children to enter freely, the result of the conclusions of Vice-Chancellor Garrison that the nickelette law is unconstitutional. Thus far the court has only served memoranda of the opinion on counsel in the case. An order will be signed releasing William H. Van Horne from custody. Next week the formal opinion will be filed. Van Horne is the man picked out by the nickelette men to fight the law with the aid of Robert S. Hudspeth.

The memoranda of Vice-Chancellor Garrison follows:

"This is a writ of habeas corpus brought on behalf of William H. Van Horne, who was apprehended and charged with the violation of Section 2 of Chapter 185 of the Laws of 1908.

The section in question reads as follows:

" 'Any person having the management or control of any theatre or place wherein theatrical, acrobatic or vaudeville performances are given by paid performers or wherein any moving picture show is given, his agents or servants, who shall admit there to or permit or suffer to remain therein any child under the age of sixteen years, unaccompanied by a parent or guardian, or adult friend without the knowledge or consent of parent or guardian, shall be guilty of a misdemeanor; provided this section shall not apply to any performance given by or under the auspices of any public or private school or any church or Sunday school or by any charitable organization or society, nor to entertainments held upon piers devoted to public entertainment.'

"The misdemanor alleged against the prisoner was in permitting an unaccompanied child less than sixteen years of age to be or remain in a place of amusement at 360 Jackson avenue, Jersey City, under the management and control of the prisoner, where a performance of the kind mentioned in the statute was being given.

"It is claimed on behalf of the prisoner that his apprehension and detention are illegal because that section in question is unconstitutional. It is claimed on his behalf that it violates the fourteenth amendment of the constitution of the United States in that it denies the equal protection of the law; and also that it violates Section 7, Paragraph II of the Constitution of the State of New Jersey.

"I have reached the conclusion that the statute is in conflict with the fourteenth amendment of the Federal Constitution, at least so far as respects the section in question.

"Equal protection of the laws must certainly mean equal security or burden, under the laws, to everyone similarly situated.

"A statute to escape condemnation as infringing the rights guaranteed by this amendment, must bear alike upon all individuals and classes and districts that are similarly situated, in a similar manner, and with uniformity; otherwise, there would be unjust discrimination, which this constitutional mandate prohibits.

"The purpose of the constitutional amendment must have been to prevent that which was arbitrary or capricious, and to require uniformity and equality under like conditions.

"The so-called police power of the Legislature which enable it to make regulations and restrictions to protect the health, morals, safety and welfare of the people undoubtedly justifies the enactment of many laws which interfere with and regulate the conduct of the individual in his relations to the public; and the judgment of the Legislature is to be given great if not controlling weight as to what conduct on the part of individuals constitutes a menace to the health, morals, safety or welfare of the general public; and its determination will rarely, if ever, be interfered with by the courts. But this does not justify a legislative enactment which discriminates where there is no basis for discrimination.

"Wherever an enactment has attempted to make a thing a crime in one place, by all law of reason it must be a crime elsewhere within the same jurisdiction, and any attempted distinction is found by the courts to be illusory, and the act is held unconstitutional.

When Carl Laemmle visited New York last he had a little time on his hands while in the neighborhood of Fourteenth street and Broadway, and dropped into the Comedy Theatre. As soon as the lights were turned on he threw up his hands and exclaimed that he was in about the prettiest little playhouse he had ever seen.

And it is no wonder. This little theatre, controlled by the Advanced Amusement Co., recently re-decorated at a cost of $10,000, is as artistic and inviting a theatrette as has ever been built. It has a front of 28 feet and is 200 feet wide, seating 300 in spacious leather covered opera chairs, of a deep shade that harmonizes excellently with the general soft color scheme employed on the ceiling and classic panels of the walls. There is a spacious inner lobby which serves excellently in bad weather, and supplies standing room for about 100. The stage is a marvel. The artistic employment of gold and red on a sort of mesh-work supplies a dazzling frame for the 16 × 14 platform, which is equipped with complete stage paraphernalia.

"Enough has been said to show the test which I find should be applied and which I have applied in determining the constitutionality of this act.

"Exercising the police power of the State—which, for the purpose of this decision, I assume the Legislature is properly exercising in this instance—this act makes it a misdemeanor for owners of amusement places to permit the attendance, unless accompanied by adults, of children under the age of sixteen, at certain classes of amusements or performances, excepting such amusements or performances as are 'held upon piers devoted to public amusements.'

"If any tenable reason were suggested why a certain class of amusements might be hurtful to the health, morals, safety or welfare of children unaccompanied by adults, if the place at which the entertainment was held was upon land, rather than upon a structure extending into or over water, I would not interfere with the law enacted by the Legislature containing such a distinction. I have not, however, in a long and careful consideration of this matter, been able to even state, let alone support, a reason which justifies any distinction of that character; nor has the learned Prosecutor who appeared before me, on behalf of the State, been able to suggest one. Therefore, it seems too apparent to require further illumination that the distinction attempted to be made is without warrant, and is arbitrary.

"All of the authorities hold that, under such circumstances, the law is unconstitutional, and I so hold with respect to this statute, so far as respects the section in question.

"It was not even suggested, upon the argument, that the clause excepting the entertainment upon piers should be excised, and the law thus saved. No reason has occurred to me which would authorize or warrant any such treatment of the situation. The section must stand or fall as enacted.

"The result of my conclusion is that the prisoner must be released from custody."

The decision of Vice-Chancellor Garrison that the law forbidding the managers of places of amusement to admit children under 16 years of age unless the children were accompanied by parents or guardians is unconstitutional has set most of the managers of moving picture shows grinning. They see increased profits ahead. One manager, and there may have been more, was so afraid that all the children would not understand the full meaning of the Vice Chancellor's decision that he placed a large placard in front of his place of business announcing that children could walk right in provided they had a nickel.

All of the moving picture men were not so sure that they were glad. One man stated emphatically that he was sorry. He said his place had been filled at every performance by grown people and that he saw prospects of these desirable patrons being crowded out by the children, who are less easily handled. Most of the proprietors were glad, however. William Van Horne, who went through the courts to determnie the constitutionality of the law, was very much pleased. He said the children had made themselves a nuisance by hanging around the front of the amusement places. Now they can go inside and enjoy themselves.

STAGING A FILM.

The gowned and bewigged judge took his place on the bench beneath a picture of Justice, with her sword and scales. Beneath him sat the clerk. The jury-box, three tiers high, was filled.

At the bar were the prisoner, on trial for his life, and counsel. Nearby stood a court officer. Two women, robed in black—the victim's weeping relatives—and an immaculately dressed young man, had seats near the jury-box. As objects of sympathy, they were well placed.

The district attorney summed up with much eloquence and many gestures, the judge delivered his solemn charge, the jurors filed out to consider their verdict.

Presently they returned, the prisoner faced them, and was found guilty of murder. The weeping relatives bowed their heads while the judge prepared to pronounce sentence. The district attorney congratulated himself, the defendant's counsel offered him sympathy.

As the judge's first words fell upon the ears of his auditors, a wraith of a woman, with hair dishevelled and a phonograph in hand, rushed shrieking into the courtroom and fell at the feet of the newest actor—the reporter who had been asked to sit at the press table.

There was great commotion. The district attorney gallantly helped the agonized woman to her feet and she began an impassioned plea to the judge.

"Give me room—room—room," she cried, swaying to and fro, and stamping her feet. She was apparently afraid of treading on the newest actor's toes. He took the hint and moved back a step. The judge made a motion with the hand, and the woman picked up the phonograph.

"Stop!" This from the stage manager, who raged and cursed in the manner of his kind. "The district attorney missed his cue; now, let's do that again."

Once more the woman rushed in noisily and pleaded frantically. When she ceased the district attorney picked up his cue and protested vigorously to the judge. "This is not evidence, and so on—so on—on."

But it was in vain. The court decided to admit the new-found evidence. With feverish hands the woman put the phonograph on the press table, adjusted the horn, and pressed the button. The whole courtroom listened with amazement. It was convincing evidence, so convincing that the judge discharged the prisoner on the spot.

The latter did some heavy work with the black-robed women, who were now radiant, and while this was going on the wraith who had arrived just in time pointed out the true villain — the immaculately dressed young man, who cringed and shook, the coward and deceiver that he was! The scene closed with the policeman's hand resting on the villain's shoulder, and all eyes fixed on his miserable figure.

All this happened, not in a theatre, but on a stage in the motion-picture "studio" of the Edison Manufacturing Company. That little drama of the new-found evidence will be played without words in theatres from Portland, Me., to Portland, Ore.

Yes, they were real actors, painted, powdered, pencilled, costumed,

We picture herewith Mr. Max Oberndorf, the manager ("Smiling Max"), who is responsible for the tastiness and general contour of the theatre. He is a veritable genius at "doping" programs, too, which is proven by the enormous business this house enjoys in the face of keen competition on the same street. He claims that moving pictures, notwithstanding their tremendous popularity at present, are only in their infancy, and he looks forward to a season that will by far eclipse all others—and he is in a position to know.

The photo of the front speaks for itself. The refined, classic scheme prevails; and if the giant spread eagle, with its wings of red fire does not inveigle the passerby at night, the two cherubs above may do the trick by day.

Last Two Week's Productions of Licensed Film Makers.

(For this week's Films see descriptions and advertisements)

PATHE.

Sailor's Sweetheart	738 ft.
The Locket	623 ft.
The Pardon	688 ft.
Strong Gale	229 ft.
Basket Party	459 ft.
Spooks Do the Moving	328 ft.
Parisian Life in Miniature	492 ft.
Magic Dice	459 ft.
Motor Boat Races, 1908	344 ft.
The Happiest Day of Her Life.	869 ft.
Fatty's Follies	459 ft.
Culture of Rice	360 ft.
The Brahmin's Miracle	377 ft.
The Magistrate's Conscience.	557 ft.
Paris Fire Brigade at Drill	688 ft.
Beginning of the Game of Diabolo	328 ft.
The Shepherdess	754 ft.
Unusual Cooking	196 ft.

KALEM CO.

Mystery of the Bride in White.	800 ft.
Old Sleuth, the Detective	
The Great Yellowstone Park Hold-up	890 ft.

EDISON CO.

Pocahontas	1,000 ft.
Ten Pickaninnies	600 ft.
Sandy McPherson's Quiet Fishing Trip	425 ft.

VITAGRAPH.

Professor's Visit to Country	320 ft.
Duty vs. Revenge	581 ft.
Gambler and Devil	492 ft.
Romance of the Alps	445 ft.
Her Newsboy Friend	985 ft.
Richard III.	990 ft.
The Stolen Plans	532 ft.

LUBIN.

Ticklish Man	255 ft.
Masqueraders	670 ft.
Wanted—A Military Man	250 ft.
Heating Powder	410 ft.
Hat of Fortune	450 ft.

ESSANAY CO.

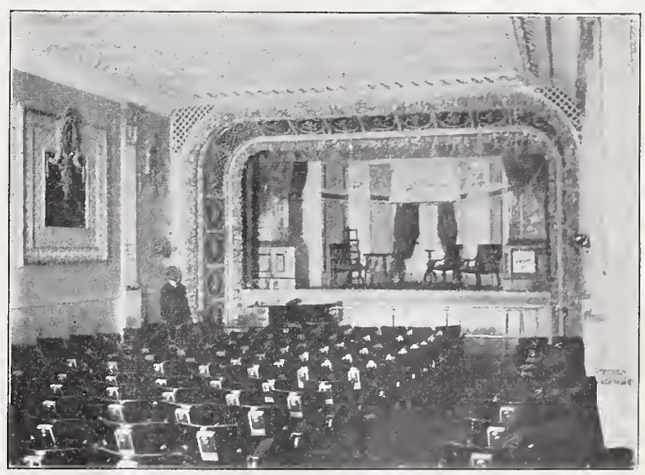
Soul Kiss	450 ft.
Beg Pardon	450 ft.
Hired, Tired, Fired	500 ft.
Breaking Into Society	

MELIES.

A Grandmother's Story	840 ft.
Fun With the Bridal Party	513 ft.
Buncoed Stage Johnnie	263 ft.
Not Guilty	645 ft.
A Tricky Painter's Fate	237 ft.

SELIG POLYSCOPE CO.

A Daughter of Erin	1000 ft.
The Great Wrong Righted	775-ft.
A Magical Tramp	215 ft.



Pennsylvania Moving Picture Shows

LOOK

A. P. LOMBARD

experienced moving picture operator, desires to locate in Pennsylvania. Can manage and make good lantern slides. I understand MY business. Other particulars to those interested.

A. P. LOMBARD

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FOR SALE—1000 ft. reels of high class selected film, $10 and $15 per reel. FOR SALE—Good Edison exhibition m. p. machine, $50. WANTED—To buy second-hand film and machines. H. DAVIS, Watertown, Wis.

I LEFT BEHIND ME

A Comedy of Military Life in the Philippines Today

Length 700 feet Released Oct. 9

KALEM COMPANY, Inc.

131 West 24th St., New York City

and, while there was no audience to applaud their realism, they had earned a day's pay.

The business of making motion pictures is apparently expanding as rapidly as theatres are adapted for the exploitation of these wordless plays. Many concerns are turning out miles of films each week, some for purposes of amusement and instruction, others to be used in advertising certain enterprises.

Even in the smallest cities, moving picture theatres are plentiful, while there are hundreds of those places where patrons look through the slots of machines which give pictures of less than a minute's duration. Then picture machines are used at commercial exhibitions and at scientific congresses to portray something that can be brought only on films from the State or country where it exists.

Edison's invention has furnished a source of pleasure to millions, has enabled the retention of historic events in picture form, and to him all manufacturers of motion pictures must pay royalty. But they can afford to do so; a great demand for their wares exists.

In the "studio" spoken of no expense is spared to get results that will appeal to the public. This "studio" is a big building, part of which has a glass roof and sides, the other section being devoted to offices, developing rooms, and dressing rooms for those who are to pose and act. The stage floor is built in sections which, when removed, give place to a tank that may be readily adapted for lake or river scenes. Scene painters and stage carpenters are constantly employed here, there are a number of properties, including an automobile, while costumes are furnished by a downtown theatrical costumer.

The indispensable performers are recruited from the theatres and some are persons who have achieved success in their profession. Motion pictures enable them to earn a little money when regular work is scarce, and at times are the means of opening new engagements to them. An odd instance of this occurred the other day. A picture company had "boiled down" a successful play to twenty minutes and had put lots of action into it. The manager who produced the play saw the pictures and asked for the names of the man and woman who had taken the leading parts. They were given to him; he called the actors to his office and signed them for a company he was going to send out on the road.

Doubtless, these performers profited by reason of diligent rehearsing and proper costuming and make-up. At any rate, "plays" must be carefully rehearsed, if they are to make good pictures, especially when there are many scenes, for there is no profit in a defective film.

When the studio director forms a mental picture of his "play," and transcribes it to paper, with the proper characters and cues, there is work for the stage carpenter and scene painter. When they have completed their sets of scenery, which may number a dozen or even more, the "play" is ready for rehearsal.

Each scene is rehearsed several times before the stage manager directs the camera operator to turn his crank and begin the capturing of pictures on the long roll of film. Sometimes a scene is taken twice, in order to correct a fault, the final result usually showing a series of pictures that will stand the test.

The New York Post reporter, who is responsible for the above, quotes an exhibitor as follows:

"I think we are gradually driving out of business the small nickel places, some of which have been criticised for the type of pictures displayed by them. We can afford to give a better set of pictures and a longer show than the man who charges five cents. That man usually has a small place, with, say, accommodations for two hundred persons, and he must empty his house every half-hour if he is going to make a profit. To give variety, he must show pieces lasting only a few minutes.

"We, on the other hand, by charging ten cents, can give a show lasting an hour and a half. Our longest pieces run about twenty minutes, which is ample time for a play with several scenes. Moreover, we can give a change of bill twice a week. What do the people like? That's a hard question to answer. You see, they don't applaud in exactly the same way they would applaud a spoken piece. I have noticed that they will applaud an accident in an automobile race, and any other exciting incident, while they remain silent at the climax of a play.

"But there is no question that they enjoy pictures of all sorts. They like to see things they have read about, and they like to be amused. It is cheap amusement, too. A man can bring his wife and children, one and all, here, and give them an evening's entertainment for fifty or eighty cents, according to the size of his family. He doesn't have to play favorites; all hands are pleased. With some of the pieces we give a song or two, and the music helps to attract, although we don't intersperse vaudeville acts as do some of the houses.

"Do moving pictures pay, you ask. They pay better than vaudeville. This house opens at ten in the morning, and closes at ten at night. We have a crowd here all day long. I don't know where all my patrons hail from. In residential districts, it is not difficult to gauge your audience, but in a district like this, filled with business houses as it is, you can't tell much about your patrons, especially those who drop in during the day. Lots of them are apparently working people, who, I suppose, steal a little time for amusement. Or else they may be waiting around to keep a business appointment not yet due. At any rate, here they are, and, as soon as they go, others will take their place. So it is, until we get the evening crowd.

"I want to tell you that the better class of houses try to give clean pictures. If they didn't, they couldn't draw family parties. The French pictures often have to be censured, on account of suggestiveness, but the French trick pictures, in colors, are usually attractive and popular."

HAT NUISANCE.

The Germantown Citizens' Association recently put on record its objection to the wearing of "Merry Widow" hats in moving picture shows. William H. Gleason, ex-president of the association, introduced the "Merry Widow" hat resolution, and there was a tumult in an instant.

In explanation Mr. Gleason said a resident of the section who is not a member of the association, had asked him to introduce the resolution, which he proceeded to read. The preamble recited that the "Merry Widow" hat is worn in most of the moving picture shows in the city and that men who attended could not see the show because of it. It put the association on record as asking that the law in regard to wearing hats be enforced in these shows as in the larger theaters.

Mr. Gleason went on to tell the woes of the poor man who encountered the "Merry Widow" hat. It was a graphic tale.

The man who has snatched a few moments leisure goes to the box office, pays a dime for a ticket and passes into the theater, in keen anticipation of enjoyment. He has just comfortably settled himself when along come a couple of girlies under two tremendous topgears of the type designated as "Merry Widow" and glide in to the seats in front of him.

Not a bit of the stage can he see now, and he nearly disjoints his neck as he tries to get one peek at what is going on. He can't see over them, around them, under them or through them, and finally he gives it up and calls the usher. It is of no avail, for that stripling will not think of hurting the feelings of the sweet young things and goes back to the rear with a smile on his face. The man gives up and leaves the place swearing mad.

So eloquently was the subject treated that nearly all the members of the Germantown Citizens' Association present felt that something should be done.

The moving picture show is the poor man's theater, said Mr. Gleason, and his right to an unobstructed view of the stage should be protected as it is in the big theaters, which are for the rich.

As he ceased there was silence for a moment and then the resolution was seconded so thick and fast that Wallace A. Gleason, president of the association, could not pick out the one who did it first.

TO MAKE SMILES.

He Knew Him.

They were both operators, cubs, and each was trying to prove that he knew more people in the trade than the other.

"Why," said one, "I know Mr. Rockwell—I worked for him two weeks."

The other retaliated by naming P. L. Waters, Marcus Loew, and others.

Then the first chap came back. "Aw," he said, "I know all the manufacturers in the city and they know me. Only yesterday," he went on, "I was riding in a car and met one of them and we talked for about half an hour. D'ye know who it was?"

"No," was the expectant reply.

"Well, just paste this in your hat: It was Mr. Kalem, of the Kalem Company."

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(Opposite *N. Y. Clipper*)

DENSITY OF NEGATIVES.

In making bromide enlargements, enlarged transparencies or negatives, the chief difficulty experienced by most workers is how to determine the density of the negative. If we can arrive at a system that, at very short notice, will enable us to tell absolutely the correct density value of a negative, the rest of our considerations—lens stop, size of enlargement, and actinometer light value—should be simple, writes Sidney H. Carr, in "The Amateur Photographer."

In proceeding to make our test, the test which is to give us a standard negative by which the density of all other negatives can be valued, we may consider it as necessary that our lens should be of the same focus as that which was used to take the original negative—the camera lengs will do. Most modern cameras are fitted with lenses that cover the plate well to the edges—say at F/8—and, consequently, will suffice to yield sharp enlargements of any size.

Substitute this lens for that in the enlarger, and keep the stop at F/8. This is to be our standard stop. (F/11 or F/16 may, of course, be chosen if desired.) Our test size of enlargement should be the same size as the negative image. This sounds somewhat Irish, calling the same size an enlargement, but for all working purposes it will be understood what is meant. (Again, two or even three diameters may be chosen, if desired, as the standard test size.)

The negative to be used for our test should be what we should judge as a medium dense one—full gradation everywhere. Focus on screen until critical definition is attained. Now place a piece of bromide paper in the dark slide or on the easel, preferably fast bromide paper. This speed of paper should be retained and be our standard.

Now expose for one minute, and immediately test the light with an actinometer, and note the time taken to darken to the standard tint. This time is to be the standard one. (Again, our test exposure may be half a minute or quarter of a minute, if we desire.)

We may now develop our bromide paper. If found to be correctly exposed, we have our standard negative. If, however, it is under or over exposed at one minute's exposure we can either substitute another negative of different density, or alter our time of exposure to quarter or half a minute, or to one and a half or two minutes. Let us assume, however, that the paper has been correctly exposed.

We must now test our negative again. Make a cardboard box of a tapering, or conical shape, having a groove at one end to take the negative, and a space just large enough at the other to take the end of the actinometer, or a piece of meter paper. The box need only be four or five inches long. Insert the negative and paper in their respective ends, and expose to the same light as the actinometer was exposed to, and note the time it takes for the meter paper to change color. The merest change will do. This change of color is 1/16th the time it would take to known as the 1/16th tint, i. e., darken the meter paper to its full tint.

We may now make out our table of results:

Negative—standard one.
Enlargement—same size.
Lens stop—F/8.
Paper speed—rapid.
Meter test—full tint, say 10 secs.
Test-box—1/16th tint, say 30 secs.
Exposure of bromide paper for correct time—60 secs.

For future tests, then, we have only to make two tests in our test-box—one with our standard negative, and the other with the negative we are going to use. The density of the fresh negative, compared with our standard one, will be found quickly, and all other considerations of light, paper speed, and degree of enlargement may be easily calculated from it, and success assured.

MOVING PICTURE STORIES WANTED.

Good prices paid for interesting Moving Picture Stories—Dramatic, Humorous, or Pathetic. We want strong, first-class matter only.

The drama, humor, and pathos in the world are not enough. They lack coherence and form in their original setting. Worse still, they seldom point a moral or quicken the fancy. The moving picture man will prove it to you if you will but take the trouble to visit his hall. There you will see sermons in celluloid, and books in the running ribbon of breaking light that shoots over the spectator's heads. Wicked men pitched into Satan's fires, tuberculous and virtuous orphans wafted through the pearly gates, Salvation Army lasses marrying rich men whom they once rescued from a drunkard's grave; poor but honest servants finding buried treasure—and all wrought with that vivid compactness which only art can give. The moving picture man does not, dares not, shrink from the grossest violation of natural laws, provided only these heighten the artistic effects. The camera that once snapped trolley cars now opens its imperturbable eye upon studio miracles, and it gives back symbolism more recondite than Ibsen, dreams wilder than "The Conqueror Worm," and a deus ex machina (photographica) which, as boldly as any Laura Jean Libbey, rearranges things as they are into the things that every dreamy little shop-girl would like to see. What can our realists say now? Will they amplify Whistler by pleading that, as art is art and mathematics mathematics, so the moving picture is simply a novel contrivance outside of the aesthetic realm, and not a competitior of either naturalistic or realistic books and plays? Let them count the poor Thespians whose engagements in melodrama have been cancelled because of the kinetoscope. Let them peer into garrets where scribblers are setting words to pictures. No, the world has admitted the machine to the field of art, and romance has adopted it, won it over, and glorified it, in spite of the realists. To-day, the moving picture must move the spectator — and there's an end to naturalism.

Venice Moved.

He walked briskly into the office of a renter. The sign outside indicated that moving pictures were to be had, and he came in. The visitor showed plainly that he did not know much about moving pictures, but he wanted some films of scenes in Venice for one certain occasion.

The renter did not have them. But not caring to say so in as many words he assumed a wise air and drawled:

"We could have had them, all right; we had a photographer all the way down there through Mexico, taking pictures of Venice, Genoa and those cities, but they didn't turn out right."

The visitor said he was sorry, and hurried out, so as to be able to have a good laugh without being asked why.

A Comedy of Military Life in the Philippines Today

Length 700 feet Released Oct. 9

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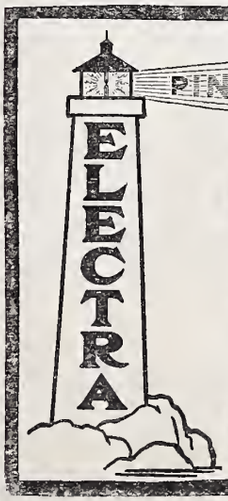

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"A DAUGHTER OF ERIN."—Kitty O'Connor is the daughter of an Irish peasant, and being a buxom lass, is courted by many of the handsome lads of the village. One in particular, Miles O'Mally, is untiring in his efforts to win this charming lass, and he allows no opportunity to escape him whereby he might press his suit for Kitty's hand. The opening scene of the picture shows the young couple gliding over the glassy surface of one of the pretty lakes of Killarney in Miles' new boat. Carefree and happy in the sunshine of their young lives, they can see no dark clouds on their horizon. But youth is unheedful of all hidden danger, and so unsuspecting of any shadow that might creep across their path, they laughingly while away the afternoon of a beautiful summer day. Charles Hardacre, a young Irish gentleman (Patrick O'Conner's landlord), while riding along the shores of the lake, is attracted by the beauty of the little Irish girl in the boat, and springing from his horse, returns her salutation with all the grace of a polished courtier. The memory of Kitty's pretty face lingers in his mind long after the young couple have passed out of sight, and obeying a mad impulse that arises in his breast, he determines to call upon the father of the little charmer and cultivate, if possible, a closer friendship than a mere speaking acquaintance. The next day, accompanied by his mother, a haughty woman and a true daughter of the nobility, he draws rein at the O'Couner threshold and, much to the astonishment of these worthy but humble people, he enters their house and partakes of their hospitality. While there he allows himself to fall more deeply than ever in love with the fascinating little witch, and, watching his opportunity, hastily tells her of his admiration. Then, drawing a ring from his finger, slips it on one of hers. The dazed but delighted girl can only stammer out her thanks before her lover has gone. But the father, a wise and careful guardian of his only child, overhears Hardacre's protestations and, after he has taken his leave, upbraids pretty Kitty for her fickleness and apparent disloyalty to Miles O'Mally, the Irish lad who has always called her sweetheart. Incensed by the seeming perfidy of young Hardacre in trifling, as he thinks, with his daughter's affections, the old man hasteus away to inform Miles of the danger of losing his sweetheart. Poor Miles is heartbroken at the news, and his one thought is to save Kitty from the fate of most girls who aspire to rise above their station in life and wed a nobleman. With the frenzy of despair the excited lad runs to the house of Charles Hardacre and demands to know why he wishes to rob him of his promised wife. With an insult on his lips, young Hardacre turns to leave his questioner, when the good right arm of our hero straightens out and the master of Keumore lies prostrated on the ground. Rushing away, Miles soon returns to the anxious father, and together they hasten to the little home where Kitty, struggling between the desire for an ambition and the duty she owes her father, is waiting. Here Miles questions her, but reading the truth in her downcast eyes and her silence, bids her farewell. We now have a lapse of two years. Kitty is a lady, but what a change has come over the light-hearted Irish girl! Saddened by the neglect of her husband, scorned for her low birth by her cruel mother-in-law, we find her beating out her young life against the bars that seem to hold her as in a prison cell. Broken-hearted, disappointed, she is but a bird in a gilded cage. One day, while gazing ont of the window, wistfully watching the birds in their freedom, she is startled by the apparition of her former sweetheart who, with reckless disregard for propriety, has determined to see his lost love at all hazards, and find ont if the reports of her unhappiness are true. Before she realizes what she has done, Kitty has called the lad into her drawing room and has begun to question him, when they are alarmed by the approach of the husband and his friend, a dissolute young English officer of the army. Concealing Miles behind the curtains, she meets Hardacre and his companion with a calmness born of months of suffering. To his brutal command to leave the room, she returns bnt a look of scorn and growing hatred, and with a toss of her pretty head, she sweeps out of their presence. Then with horror stamped upon his face Miles, who still remains concealed behind the draperies, hears a fiendish plot of Hardacre to rid himself of his young wife. Another marriage of vast importance is his excuse, so trembling in fear and rage, young Miles hears every detail of the ghastly business. Leaving his place of hiding, he dashes away to acquaint the unhappy father of the proposed murder of his child. We are next taken to the house of a brutal scoundrel where Hardacre completes the final arrangements for making away with the object of his hatred. Everything is arranged in accordance with his wishes, and the paid assassin and his two confederates are soon on their way to carry out the grewsome contract. Forcing their way through a window, they come upon the helpless woman, and before a scream can leave her trembling lips, it is smothered in the folds of a heavy cloak that is thrown over her head. The butler, aronsed by the unusual noise, hastens to her assistance, but is set upon and beaten to insensibility by the murderous rogues. Carrying the now almost lifeless body of their victim to the banks of a deep river, where the fiendish husband awaits to make sure of her certain death, the three scoundrels are about to cast her into the dark waters when, like a thunderbolt from out a clear sky, a boat shoots out of the darkness and three forms spring lightly upon the shelving bank. 'Tis Miles, with Kitty's father and a stout Irish lad, who have arrived in the nick of time. Now ensues as pretty a six-handed Irish fight as one could wish to see. Now one, now another is on top, till finally with a trick of his own, Miles tosses the burly leader of the murderous gang over his head, and sends him floundering into the murky waters below. Discouraged by the loss of their captain, the other two thugs are soon defeated and tossed in the river after their leader. Through the darkness, Hardacre mistakes the noise of battle for the struggle in disposing of his wretched wife, and groping his way toward the spot where he supposed his hired assassins were awaiting him, he runs into the arms of the heroic Miles. Springing back with a cry of fear and surprise, he draws a keen edged knife from his bosom and rushes upon his hated enemy. But he reckons not of the strong-limbed and agile Irish lad, who, forcing him to his knees, compels him to seriously wound himself with his own weapon, leaving him to be cared for by his brutal friend, the captain. Our three heroes with their precious burden make their way back to the little cottage they call home, and there, after many weeks of peace and quiet, and after the law has freed her from her unworthy husband, Kitty O'Connor sends young Miles to the seventh heaven of delight by naming the day when he could call her his own Colleen.

ESSANAY MFG. CO.

The following lecture is issued with "THE LIFE OF LINCOLN."—SCENE E.—The first scene is the log cabin in Kentucky—The Birthplace of Abraham Lincoln—Thomas Lincoln, the father of Abraham, is making a clearing before his cabin. (Change of action.) A movement from the underbrush—The fear of Indians arouses his attention. Nancy Hanks Lincoln, the mother of Abraham, appears at the door. She realizes the threatened danger—Thomas motions her to bar the window. She does so (indicated in action) and returns to door. Come inside, Thomas. Close that door, Nancy. She does so (indicated.) Thomas fires—Nancy also—Suddenly Thomas laughs heartily and runs off—Nancy reappears at the door—Ready to shoot at anything in sight—She is prevented from doing so by the return of Thomas, who objects to being shot—He shows her the cause of their anxious fear. "A wild fowl," look! What a fine stew it will make for our little Abe! Nancy suddenly remembers that the boy is over to his relatives visiting, —a matter of several miles. She will go fetch him home. "Never mind," says Thomas, "I'll go for him later on," to which Nancy replies, "I'll go for him right now—I'm his mother;" and off she goes to meet her boy in the depths—SCENE 2—of a Kentucky wilderness, already on his way home—Mother and son hasten homeward. SCENE 3.—There were reasons for Thomas Lincoln's fear of the underbrush—He had the frontiersmans' hatred of the Indian, and the noble red man reciprocated, as we perceive he has selected this hour for a raid on the Lincoln cabin. SCENE 4.—Meanwhile Thomas Lincoln, forgetting his caution, sits down to dress the fowl, thinking how his boy Abe will enjoy a wild pigeon stew. The Indians approach and steal the guns—A lucky thing that Nancy fired that shot from the cabin—The empty gun saves Thomas Lincoln's life—he is wounded, however, in the arm—The Indians, alarmed at firing heard from the woods, make off. Nancy and little Abe enter the house and discover Thomas wounded. "Husband, let us go from this wild place." "Yes, Nancy, we will leave this wilderness to the Indians, and make our home across the Ohio." SCENE 5.—The journey of a prairie schooner driven by a future President of the United States—"Look, Dad, there's a river! Look ma, ma look!" "It's the Ohio, my son, and we'll cross that river and make our home there!"—And we're told that the boy replied: "Mighty glad we're going to get a home, even if we have to make one." SCENE 6.—The Lincoln home in Indiana a few years later—Mrs. Lincoln preparing supper for her son—she stops to count the money she has been saving to buy a book for him. She expects the book and its owner—a well-to-do farmer, to arrive soon—Then she will buy it from him. But she did not count the money correctly! Surely, she had more—what became of it? Oh! yes, she bought a neck scarf for her boy. SCENE 7.—Splitting rails for the farmer. SCENE 8.—Mrs. Lincoln arranges the meal as the farmer enters with the book—She offers the money—He refuses it—"You won't sell me that book for my son?"—"No, your son has already earned this book—he has worked two months overtime for it."—Whereupon he gives her the book and departs—The mother, overjoyed, wraps the book in paper and lays it on the table to surprise her boy, "who was powerful set on reading." Meanwhile, Abraham, now a raw-boned youth of great strength, his day's work over, enters, kisses his mother and prepares himself for supper—After a gentle lesson in politeness, he sees the presents—The scarf and the hook—What a wonderful thing to own!—Absolutely own a book! The supper is neglected—Abe must read—The mother, in despair, urges Abraham to retire to his bed in the garret—"But mother, I couldn't see to read there.—I'll sleep here by the fireplace, where I can see to read."—And so the youth, Lincoln, whose Gettysburg address is pronounced a classic of literary eloquence, commences his education by the light of a pine knot fire. It is declared that he never had over one year's schooling—and among thoughtful men there is a growing belief that the ablest man the Western world ever produced was a rail splitter, by the name of Lincoln. A short while after, a judge gave him free access to his library, and Abraham became a clerk in a country store. SCENE 9.—But he didn't forget to read law, much to the amusement of his acquaintances, who thought Abe gave more attention to the law than he did to the store. In a joke they steal his book, but Abe finds out that Jack Armstrong the best wrestler in the county, has it, and demands his property.—Armstrong offers to wrestle for it—"All right," said Abe, "I'm your man," and out they go to wrestle. SCENE 10.—Abe wins the book—At this point someone rushes on to say that Congress and the President has declared war—that the enlistment tent has just been set up. Abe tells his acquaintances that fighting for your country is better than fighting each other. Whereupon they select him captain and race for the enlistment tent, to see who will have the honor of signing his name first. SCENE 11.—The enlistment tent and the vociferous patriot, who is knocked over by the arrival of new recruits anxious to sign the roll. SCENE 12.—Captain Lincoln at the head of his recruits, looking for firearms and going to the front.—SCENE 13.—Lincoln as a lawyer—A glimpse of the Lincoln-Douglas debate. SCENE 14.—Lincoln as a judge—He elucidates a point of law by telling a funny story—He is interrupted by a delegation of Pro-Slavery men, who enter and offer him the nomination for Congress on a Pro-Slavery ticket.—Lincoln declines—"You won't run?"—"Gentlemen, on a Pro-Slavery ticket, I couldn't run any faster than a mud-turtle." "What are yeh driving at Judge Lincoln?" "I'll explain. Your offer reminds me of a funny story." "Oh Lord!" cry the Pro-Slavery men, and make for the door—From there the leader asks—"Abe Lincoln, what do you mean?" "I mean," says Lincoln, "that you can fool all the people some of the time, and you can fool some of the people all the time—but you can't fool all the people all the time." SCENE 15.—Lincoln as President—Flowers left by the President for Mrs. Lincoln—The President enters (impersonated in this and the preceding picture by Mr. Logan Paul, the first to ever make up for President Lincoln). Important documents to sign—The President hesitates over the signing of one—A death warrant of a soldier found asleep on duty—Enters a military officer and adviser—"Mr. President, that warrant must be signed." The President is about to sign when the wife of the condemned soldier enters and pleads for her husband's life—She pleads in vain. The President signs the warrant and is about to hand it to his military adviser, when the child of the prisoner enters and asks for her papa's life—The great President hearkens to the voice of a child—He tears up the warraut, thus pardoning the soldier. SCENE 16.—President Lincoln entering his box at Ford's Theatre. SCENE 17.—The assassin Booth enters from the rear box—He shoots the President—Stabs his military attendant,—SCENE 18.—and jumps to the stage, breaking his ankle in doing so—arises, and crying out "Sic Semper Tyrannus," meaning "Such do I to all traitors"—Limps off the stage and escapes. Spoken between Scenes 17 and 18.—"The shadows darken, and thick clouds are about him, but thank God! the government at Washington still lives."

S. LUBIN.

"THE MASQUERADERS."—A thief entered the hall where there was a masquerade ball. He stole some wardrobe checks, got some overcoats and made his escape. When Mephisto and the big white bear looked for their coats they were gone and they had to go home in their masquerade costumes. They cause untold trouble. People imagine they are "seeing things" and the Reverend has a hard time to supply enough "pledges" for those asking his advice. The solution comes at the police station, where the sneak thief was brought with the stolen overcoats.

"WANTED—A MILITARY MAN."—To have some fun, a young man advertises that he wishes to meet a military man. Incidentally he mentions that he has lots of money and wants to marry the man of his choice. He then dresses as a lady and takes a seat

in the park, waiting for those who might come. Pretty soon military representatives of all countries appear to offer their hand and heart and incidentally become the possessor of the money. Through a too ardent admirer the ruse of the young man is discovered and now follows a lively chase which is too funny to describe.

GEO. MÉLIÈS.

"THE OLD FOOT-LIGHT FAVORITE," By Melies.—A once famous actor is seen applying at the theatrical booking agency for a position. He is informed that he is too old to take part in a show regardless of the fact that in former years he was a star of no mean repute. He returns home to his wife and tells her that it is impossible to obtain employment. After he has pawned most of his belongings he and his wife go

through the streets begging, where they are met by a leading actor of the day, who at one time was given advice which placed him at the head of his profession. Seeing his old friend in destitute circumstances he offers him his home to spend his remaining years.

"THE HELPING HAND."—Shows a poor old man and his little son and daughter begging for some food of a merchant in the market place. Their appeal for help is harshly turned aside, and the old fellow is about to take up his weary way when a charitable lady seeing the occurrence, interferes. She first upbraids the merchant vigor-

ously for his crustiness and then buys food for the unfortunates. Thanks to her kindness, they eat all they want, after which the woman offers to take care of the childreu. The old man takes advantage of her kiudness, and she takes the children in her care, while several merchants in the market-place, seeiug his plight, give him employment carrying an announcement sign.

KALEM CO.

"THE GIRL I LEFT BEHIND ME."—The first scene shows a regiment formed of youngsters, assembled in the barracks and drilled in readiness to be detailed to the Philippines, one of their number having been given permissiou to bid farewell to his sweetheart and relatives. At his girl's home, he is presented with a bouquet of violets, and after many promises of loyalty to each other, leaves her affectionately and joins the regiment which now passes by. The following scene brings the young American soldier to the Philippines. Resting himself after a tiresome journey with the troops, he takes out a love-letter from his distant sweetheart and reads its contents carefully, after which he sinks into the land of Nod, wherein he dreams of his love weeping over his absence aud adoring the picture left her of his own ornery face. But this dream, like many others, is untrue, for the maiden is no longer his, because an eugagemeut ring is now being slipped on her finger by another, and the soldier boy is out of her mind entirely. The enamoured youth awakeus in gloomy spirits on finding himself ouly dreaming and all alone; and while thus pondering and discontented a Filipino beauty approaches and uses all the artful designs characteristic of her type to win his heart. She succeeds, and both lovingly stroll together across the fields. Sometime after, the military youngster becomes homesick and soou returns to his native land, and in anxiety to see his old love, manages to get the sergeant's consent to be the first one mustered out. Back to the scene of his sweetheart days he goes, but finds there matters different —his love married, and blessed with a baby, too, and she knows him not. Disgusted with the situation of affairs, here, the memory of the Filipino beauty returns to him and he re-enlists for another trip to the Philippines, where the military story ends with the American soldier boy being successful in the game of love with the dusky queen of his heart, to whom he swears devotion and casts his lot.

PATHE FRÉRES.

"DOLL MAKING."—The manufacture of dolls is quite an important industry, and in this interesting picture we are privileged to see just how the pretty playthings are manufactured. Beginning with moulding of the clay, we witness each different stage until the complete beautiful dolly is placed in the hands of its gentle little mother. When the different parts are taken out of the moulds we see them dipped in some preparation which gives them the beautiful flesh color. Next we see women daintily tinting the cheeks and lips, and painting in the eyebrows and lashes. After she has fastened the eyes in place it is time for the hair to be adjusted, and when the shade is decided upon, it is quickly glued upon the head and the little beauty is complete. But now comes the important question of clothes, and we see the little lady being fitted out just like a real society belle, from the daintiest footgear, which is fitted with great care as to correctness in size, to a fashionable "Merry Widow," which sets with a great deal of style on her curly head. Now complete and ready to be shipped, she is placed iu a big case with a whole lot of sister dollies and sent out into the big, wide world. What is our delight when in the next picture we see a kindly gentleman in the act of purchasing our little friend for his daughter, who receives it with open arms and tenderly embraces it.

"TWO GREAT GRIEFS."—A young man is seen entering a cemetery, and in sorrow placing some flowers on the grave of his lately deceased wife. While thus engaged, his attention is attracted to a beautiful young woman who kneels weeping piteously over a nearby tomb. These two sorrow-stricken people—both craving for sympathy—soon strike up an acquaintance and before very long it looks as if an interesting romance would be the outcome. The next scene shows the young widower on his return home, where everything reminds him of his dead wife. We see him as he takes the portrait of the latter from the wall and places it on the bed, decorating it meantime with fresh flowers. A view of the interior of the widow's apartment is also given, and a truly sombre picture she presents as she reverently lights the candles in front of her husband's portrait while gazing, with tear-dimmed eyes, on the well-loved features of her lost one. The following day the two mourners meet again at the cemetery gate and the widower presents his acquaintance of yesterday with a beautiful bouquet of flowers, which, by the way, was intended for his wife's grave. It is quite evident now that, notwithstanding their short acquaintance, these two are deeply in love and we are not surprised therefore to see the man down on his knees proposing when the couple return to the widow's apartment. The next picture, which is after the marriage, shows the pair living like turtle doves, but from a sense of duty they keep the portraits of their former mates hanging on the wall, the latter, therefore, witness many interesting love scenes between the newly married pair. Soon, however, these dumb spectators are too much for the happy couple, who decide, rather than remove the pictures, to drape them over with black. This accomplished, they go back to their billing and cooing with easier consciences. The time comes, however, when the dear departed are forgotten and the pictures become an eyesore, so are sent up to the attic to be added to a lot of other articles, once so highly valued, but which have unfortunately outlived their usefulness. A landscape now fills the place on the wall where the portraits used to hang and the couple, happy in each other's love, have quite forgotten their early sorrows.

"MAKING ARABIAN POTTERY."—This interesting picture shows us how the Arabs make their famous pottery, and it is wonderful what beautiful articles they can fashion out of common clay. In the first picture we see them preparing the clay and mixing it and forming the different objects. Next is the baking process, the different pieces being placed in an oven until hard, when they are removed and decorated—some most artistically. The work completed, the different objects are sent to the bazar, where we see them on exhibition, waiting a purchaser.

"THE MAGIC MIRROR."—In this picture we see a talented youth who has compounded a wonderful fluid, a little of which he applies to the mirror in his room, and when he looks into it, his image comes to life and comes out of the frame and imitates his every action. As soon as he rubs the fluid off the mirror his double disappears. When the servant comes in, a little of the fluid is again rubbed on the mirror, and he has the same experience, his reflection stepping out and doing stunts, thereby scaring the poor fellow almost to death. The inventor of the fluid then takes the mirror with him and goes out on the street. A passing policeman looks into it, and immediately his double appears and they have a free-for-all fight. A fellow playing the hose on the street is surprised when his double faces him also holding a hose, and for a time it is amusing to see them drenching one another. He next goes into a café, where a man seated at a table gazes into the mirror, aud immediately his double appears on the opposite side of the table, and it is nip and tuck to see who can eat the most. They cause so much excitement in the place that everything is wrecked and the unfortunate fellow is unceremoniously ejected while his double disappears. The young inventor goes home, but is followed by an angry mob, who procure a vat and give him an undesired bath, and in the midst of the excitement the young student of chemicals awakens and finds that it is only a dream.

VITAGRAPH CO. OF AMERICA.

"LEAH, THE FORSAKEN."—Leah, a Jewess, with several of her people, are observed in conversatiou, as a number of Christians come suddenly upon them, stone and drive them away. At the parish church, the worshippers are observed leaving, among them Magistrate Lorenz, father of Herman and Madalene, a charming young girl whom Loreuz has chosen as the wife of his son Rudolph. They proceed to the home of Lorenz, where Rudolph is observed seated on a bench meditating. The young man is upbraided by the father for his failure to attend religious services, and while in conversation, Leah appears, closely followed by an angry mob. The crowd make a rush toward her, the priest raises the cross before them and they cower in fear.

Beneath a large cross in the forest, Leah is waiting expectantly. Rudolph appears and the lovers, for such they are, rush into each other's arms. The young man asks Leah to marry him and leave home. She promises, and after vowing eternal fidelity, the lovers part, agreeing to meet the followiug day at the same place and from there, leave for other parts. Nathan, an apostate Jew has stolen up behind the pair during their conversation, hears all and gleefully departs unnoticed. He proceeds directly to

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the home of the magistrate and tells of Rudolph's love for the Jewess. Lorenz is furious, will not believe the tale, and bids Nathan begone. At this time, Rudolph appears and being asked for the truth, haughtily admits his love for Leah. The old magistrate is heartbroken, and he and Nathan decide to buy off Leah, with gold. Altbough indignant, Rudolph consents to have her love tested. Nathan leaves with the large purse of gold and shortly comes upon her. He offers her the purse, which she angrily throws to the ground and indignantly leaves him. Nathan stands for the moment perplexed, then puts the gold in his own pocket, takes the empty purse, returns to the house and shows the purse minus the gold. The father and his associates are overjoyed, while Rudolph is heartbroken. The next day at the appointed time, Leah goes to the forest and waits anxiously for Rudolph. As time passes on and he does not appear, she falls to the ground in bitter grief at his supposed unfaithfulness. At his home, Rudolph is heart-

broken over what he thinks her falsity. He goes inside wearily with his father, and presently Leah approaches the house, knocks at the door and begs to speak to Rudolph. The father orders her away. Rudolph appears in the doorway, starts upon seeing Leah and angrily bids her depart. Leah does not understand his changed manner and pleads with him. Rudolph denounces her, then passes inside, leaving the Jewess in agony on the steps. Preparations for the marriage of Madalene to Rudolph are quickly made and they repair to the church for the ceremony. Leah creeps up to the door and hides as the party enters. She watches the ceremony, and as the villagers leave the church, she falls in a faint. Again at the cross in the forest, Rudolph is seen as Leah appears before him. She upbraids him for his faithlessness while he shows the empty purse and accuses her. She at last comprehends the situation and indignantly denies having taken the money. Rudolph also sees the mistake, falls to his knees and asks for pardon. Leah haughtily draws away, tells of her suffering and bitterly cursing him, departs. Five years elapse and outside Rudolph's home he and Madalene and their little child are seated. Leah comes upon the little girl and kisses the child lovingly. The villagers come upon the pair and jeer the Jewess. The noise brings Rudolph and Madalene from the house and Leah points to Nathan, the leader of the mob, denounces him as an apostate Jew, a thief and the instigator of her unhappiness. Rudolph shows the empty purse, justifying the charge. Nathan is taken in hand by the officers and dragged away. Leah staggers weakly, then falls dead at Rudolph's feet. "True till death."

"TWO BROKEN HEARTS."—Our story opens in a cozy home where a gentleman and his wife are in earnest conversation, the faithful dog at the woman's feet. The man is telling his wife that he must have some money with which to gamble. She has none and he asks her for her jewels, to which request he gets a positive refusal. In anger be leaves and goes to his club, where he quickly loses the little money he has. He returns home, and demands his wife's jewels. She still refuses, but this time he takes them by force, and flinging his wife to one side, the gambler goes out to a pawnshop, obtains a loan on the jewels, rushes back to the club and loses all.

Two months pass by and we find the same couple in a very poor home, the wife in rags and want depicted on every side. The husband is sitting at a table in bad humor, playing cards by himself. The wife is sick and asks for attention. In anger the husband leaves her alone but for the dog, proceeds to a low dive where he drinks heavily. The sick woman follows, begs him to come home, but he turns a deaf ear to her entreaties and forces her from the saloon. A few weeks later the wife is seemingly worse. The man neglects and beats her, leaves the house, the woman in a dying condition. She writes a note on a piece of linen and dispatches the dog to his master. The faithful animal flies down the street, enters the saloon where the master is drinking and drops the note. The husband and his companions read it, then jump up and follow the dog. Entering the poor home, they find the woman dead. The husband at last comes to his senses and grieves over the sorrow caused by his own neglect. The wife is laid away and in our closing scene the dog comes to the grave, lies down and dies of a broken heart. The husband appears, finds the faithful pet dead, staggers and falls dead on the mound.

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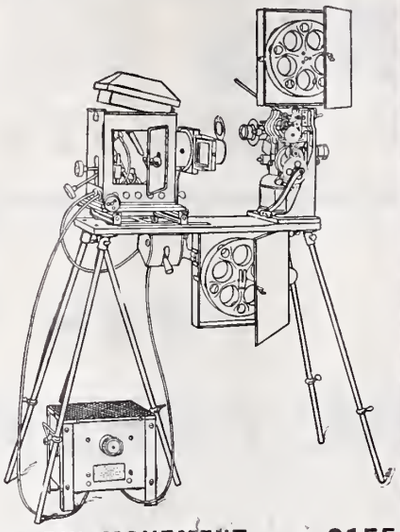

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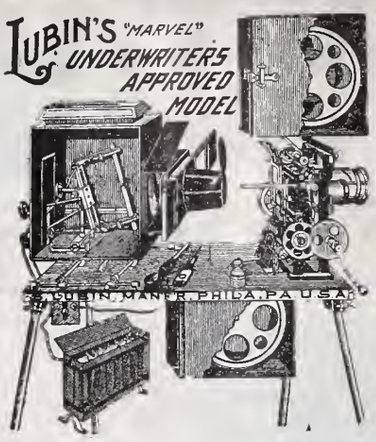

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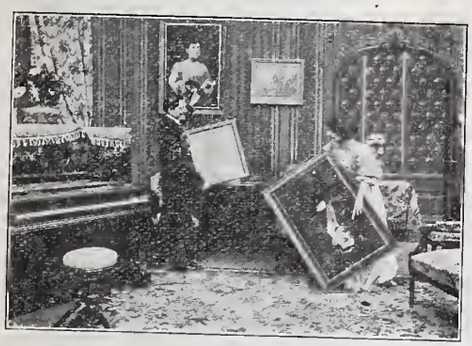

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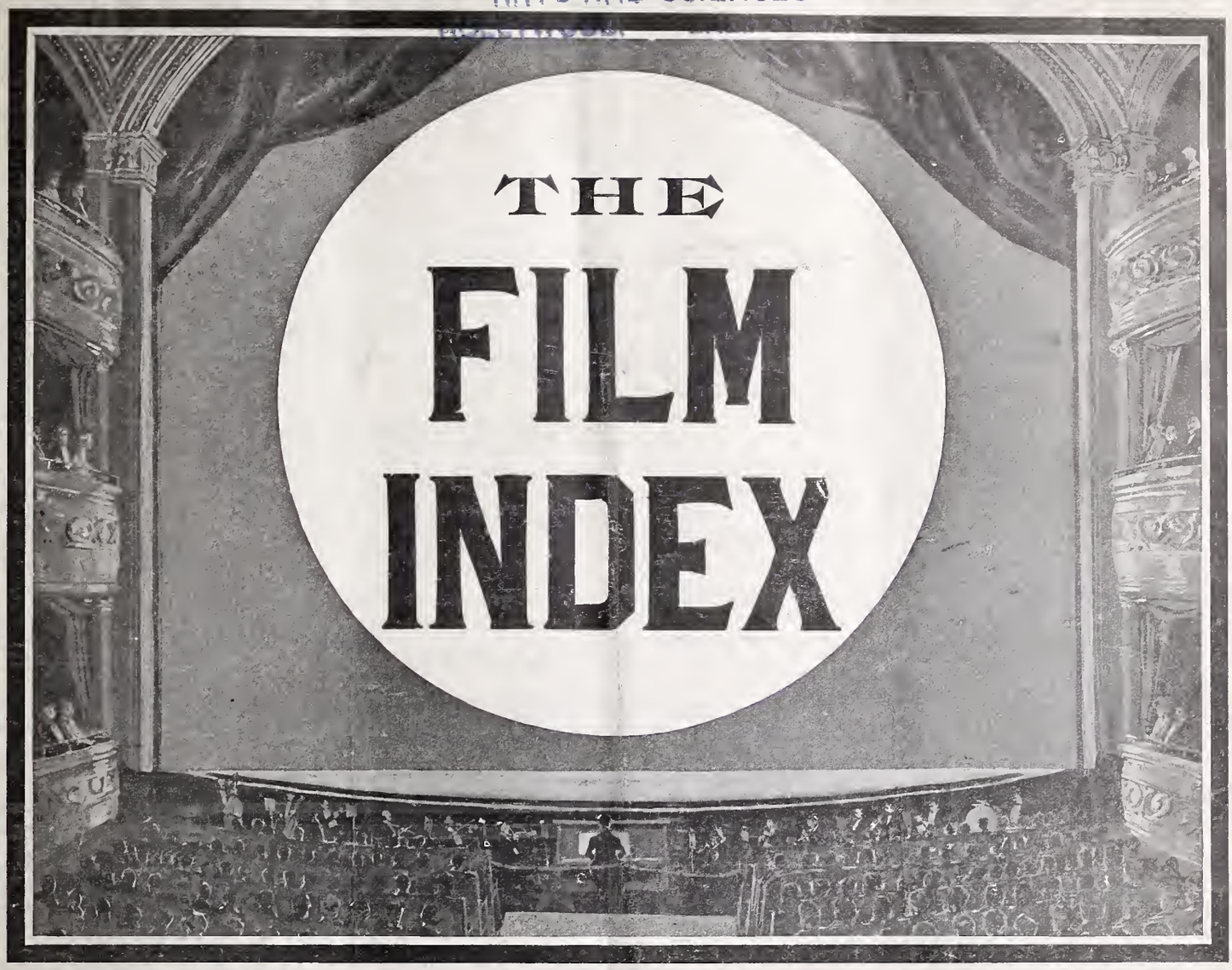

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 40. OCTOBER 17, 1908. Whole No. 130.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
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EDITORIAL

The experience and accomplishments of the New Jersey moving picture show managers, especially those in and about Jersey City, is worthy of special attention. In the first place, they have shown that organization with a sane, reasonable foundation and policy can become a factor for good results in all legitimate circles.

There is an organization of moving picture theatre managers known as The Amusement Managers' Association of Hudson County, N. J. Its officers are Dr. H. Charles Hespe, president; H. Hoffman, secretary; William Letterman, treasurer. Dr. Hespe crossed the Hudson one day this week and during his exploration of Manhattan Island he managed to set aside a few minutes for a visit to the Views and Films Index office. Dr. Hespe is a good talker, and evidently a very good worker in any cause he undertakes. During the brief space of a very short visit he threw some very important points which we feel justified in putting before our readers.

The very best feature of any organization is the accomplishment of something. The Hudson County Association has displayed the feature. When the Legislature of New Jersey last Spring enacted a law prohibiting the admission of children under a certain age unless they were accompanied by guardians the moving picture exhibitors felt very blue. An association was formed and a "goat" was picked for the ceremony of bucking against a Jersey law. The "goat" was Mr. William H. Van Horne. When the case came up the Vice-Chancellor was disposed to dismiss the complaint, but the lawyers representing Van Horne insisted upon an adjudication on the constitutionality of the law upon which the arrest was made.

If Van Horne did not have the backing of an organization that was prepared to test the law both in the lower and higher courts, if necessary—if he stood alone before the court, with all the expenses attending litigation resting upon his individual shoulders it is quite likely he would have accepted the original intention of the court as perfectly satisfactory. His position, however, was quite the reverse. He was backed by an organization determined to test the validity of the law.

The exhibitors of the entire country should benefit by the results attained. Organization should be the watchword. We infer from some things that have been told us that some of the Jersey men are indifferent on the subject. They fail to attend the meetings of the association and also fail to realize that expenses are to be met. Every exhibitor should be a member of some like association and should give it all possible support, financially and otherwise. The point gained in the Van Horne case should not be looked upon as the only avenue of use to which an association can be put. There are many other opportunities. For instance, a legislative committee, appointed to keep a watchful eye upon legislative enactments, follow them up, and where the circumstances warrant, carry the law before the court for a judicial determination on the question of constitutionality. The securing of better and cheaper electric service, the securing of more amicable dealings in the film exchanges, and the supervision of all shows with a view to gradually wiping out the fakir and promoting the interests of the legitimate exhibitor generally are few of the things that command and need attention. The supervision of programmes, the weeding out of places that tend, through bad management, or other reasons, to bring undue reflection upon the business are also avenues for usefulness.

The New Jersey Exhibitors' Association is deserving of most hearty congratulations and we hope to see in the near future all the States of the Union following the example set with the same uniform determination as that which brought about such a decisive interpretation of a law which, by reason of its manifest bias, should have never been enacted.

In all circles of life we find men possessed of that pertinacity which at times impels their neighbors to apply harsh terms to them. They are of a particularly aggressive disposition. They continually appear with some idea, always to the front carrying the banner or the sword the torch or anything that is the handiest—anything that will give them an opportunity to get to the front. Mr. Carl Laemmle, of Chicago, president of the Laemmle Film Service of that city, is one of these men. He is one of the most aggressive and active men in the moving picture business. Many say he is a bluff, looking for notoriety, seeking fame through exploits, etc.; but all must confess that he is original in a great many respects, aggressive to a degree that commands admiration; and brainy to an extent that excites envy. Of course, many will say that Carl's head, after reading this will be like a balloon. Be that as it may, credit should be given where it is due. We have in mind two cases in which Mr. Laemmle has been "Johnny on the spot." The first is the case where a gang was bagged in Texas for victimizing film renters in Chicago and other Western cities. Laemmle claims a good share of the credit for doing this. Whether or not his claim is well founded we cannot say, but we do know that the film excharges of the country are responding cheerfully to his appeal for contributions that will help defray the expenses of stamping out the evil.

The other case is that of Collier's Weekly. That paper last week published an article on "The Child and the Moving-Picture Show." The sub-title of the article read: "A vicious form of dramatic stimulation that is growing to an alarming rate and perverting the clean, natural make-believe instinct of children in the city." Laemmle was on the job in an instant. He wrote a letter to the editor of the weekly that is well worth reading. It is not a literary gem, but, Oh! it is so full of honesty of purpose. While he does it somewhat crudely, he combines humor with an appeal for justice most admirably. For instance, he says: "But we make money! That's the damnable part of our business—we make money. Bnt we cannot see that we are any more guilty of taking candy from a baby than your author is when he accepts money from Collier's for foisting upon it such a one-sided, factless bit of sermonizing as was the story in question."

When we take this quotation from Laemmle's letter we are deprived of the opportunity to criticize the Collier article. In his quaint way he hits the nail on the head.

Sequence of similarity has occupied no little attention in the moving picture field. Even the manufacturers express surprise that the character of new subjects should partake of such distinct similarity. It is well known that each maker in bidding for novelty and originality, yet when the productions are reflected on the sheet we find that, while the subjects are by no means identical, the theme is the same. Last week there were several new films that told entirely different stories, yet all were supposed to be founded upon incidents of Irish life. Not many months ago the same thing occurred with reference to stories of life in the West. So long as it remains a case of coincidence it is all right, but it is a poor rule for any manufacturer to imitate. It should be the aim of each to be as original as possible. The public want a change. Because one picture is a success does not warrant the production of a similar one.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

LAEMMLE RAPS "COLLIER'S."

The current "Collier's Weekly" prints a two-page attack on moving pictures by a certain Miss or Mrs. A. Minnie Herts. The amateur sociologist rides her hobby in demonstrative fashion and on the appearance of the article Carl Laemmle directed to the editor of the periodical the letter reproduced herewith.

The writer of the article (which is entitled "The Child and the Moving Picture Show") evidently knows more about the tendencies of juvenile nature than she knows about moving picture. While the industry in its present state has its faults, the rabid attack shows the author to be strongly biased and even unwilling to be convinced that there is a single worthy film on the market, nor a single show well conducted mechanically. Her motive may be good, but she is far away from the fair deal in treating her subject. In fact, she seems to be pulling strongly for another and cumbersome form of amusement, which has proven a failure in every respect.

Laemmel's Letter.

Carl Laemmle directs the following to "Colliers":

Chicago, Oct. 2, 1908.

Editor Collier's Weekly,
New York, N. Y.

Dear Sir:—

I am an advertiser in your publication and therefore do not expect much consideration at your editorial hands, but let me dib the following:

The story about moving pictures in your current issue, in the opinion of many who know, is ill-cousidered and illogical. It takes a hard crack at a big industry, which is trying its blamedest to elevate its standard, and which has succeeded in doing so to a remarkable extent in spite of the hysterical reformers, such as the author of your article.

The father of the moving picture business and the one man who now exercises more control over it than any other individual is Thomas A. Edison. He is hardly the sort of man who would advocate anything which might tend to pervert the morals of boys. Miss Jane Addams, founder of Hull House, finds much good in moving pictures. And she has never been suspected of harboring any malevolent feeling toward the rising generation. In a letter written about a year ago when the moving picture industry first began to hump itself toward bettering conditions, she said this:

"It is unfortunate that the five-cent theatre has become associated in the public mind with the lurid and unworthy. Our experience at Hull House has left no doubt in our minds that in time moving picture will be utilized quite as the stereopticon is at present, for all purposes of education and entertainment, and that schools and churches will count the films as among their most valuable equipment."

Her prophecy is already fulfilled. Such high class lecturers as Burton Holmes and Lyman Howe find moving pictures a great educational and entertaining power. Chautauqua lectures, fairy tales (such as the author of your story commends) and other subjects calculated to stimulate the youthful and adult imagination in a helpful way are now common in the business. Your author gives a list of moving pictures that, in part, can well be criticized, I will admit. But there are so many more good ones than bad ones—and we are weeding out the latter—that there are two sides to the story. Why not tell them both? I am appending a list of popular subjects. Look them over and see if they are vicious.

The person who wrote your story repeatedly harps on the fact that we moving picture men are after the money. We admit the soft impeachment. But, looking at it from a purely business standpoint, we find we can make more money and more friends by cutting out every single subject that might be questioned by high-browed, long-haired reformers.

Looking at it from another standpoint, we moving picture men are not exactly hyenas in human guise. We have hearts and souls. We even have children. Our children have seen moving pictures, but as yet they have committed no crimes.

But we make money!

That's the damnable part of our business—we make money. But we cannot see that we are any more guilty of taking candy from a baby than your author is when he accepts money from Collier's for foisting upon it such a one-sided, factless bit of sermonizing as was the story in question.

For the love of heaven don't hapgoodize every bit of fiction you print. Confine it to your page of editorials, compactly, so we can skip it without turning a hair and enjoy rather the interesting whims of your Japanese schoolboy or that section of your magazine which is devoted to facts, known as advertising.

Hoping you are the same,
Yours truly,
CARL LAEMMLE,
President the Laemmle Film Service.

Without commenting further on the impossibilities of the article, we cull, however, an interesting study of the child idea which should interest film makers contemplating making more films of child interest.

"Dramatic instinct at the root of the creative impulses of mental and spiritual life is incessantly active in every child and invites him insensibly to learn rules of life and conduct in the guise of a play. Not to learn formally and didactically as in the school room and the church, but genially, unconsciously, spontaneously, yet always with assured result. The child loves to see the villain brought to justice; the virtuous heroine rewarded. He invariably applauds the exhibition of loyalty, valor, human sympathy, and reverence. Indeed, he thrills to the presentation in play form of all combinations of truth.

"The value to the child of the book or the story read or told him is that thus stimulated the imagination reproduces to his fancy the impression made by the story.. These fancy pictures are valuable in the development of the child in so far as they are vivid, beautiful, ideal, and related to real life, through his belief in their reality. The dramatized story placed in action by living, speaking human beings before the child gives him the fullest satisfaction possible through his dramatic instinct, for here the pictures of his fancy are projected into what for the time seems to him actual life.

"The child's mind, not strong enough to grapple with the facts of life, finds most real the facts which he calls the "make-believe." Constant companionship with children fortifies the knowledge that the entire child—body, mind, spirit—can be reached only through appeal to the imagination. Dramatic instinct is the very root of the impulses which feed the imaginative life. To organize this instinct in its relation to education is to train the child to full human development. The child's natural desire to make believe and to pretend is elemental and based on dramatic instinct. This instinct the teacher recognizes as his most potential cooperative agent, because through it be engages the child in a something he craves to do—he puts the child's desire to use in his own development. This represents a wise use of a child's asset.

"In the gymnasium physical development is being revolutionized by relating it to the imagination. In the school room the value of teaching is being augmented by relating it to the impulses of creative fancy. Teachers sufficiently progressive and intelligent encourage children to dramatize their history and geography lessons; to act them out, to "play" them, for educators are beginning to realize that children of school age demand instruction along exactly the same lines as those developed by Froebel in the kindergarten.

"The child's imaginative life is his most real and tangible asset. It is the field of his experience whereby he is trained for contact with real life. Each and every lesson necessary to the fullest life equipment may be instilled through cooperation with the imagination, and this appeal can be most successfully made through entertainment. All literature, all amusement which tends to develop the higher imaginative life in the child, is educational in the true sense. All literature and all amusement which tends to deaden and stultify the imagination is harmful and deleterious. The appetite for diversion, amusement, imaginative stimulous, is voracious in every child. The parent, the educator, the church, the state, must see to it that this appetite is satisfied with food which shall develop the child toward integrity and citizenship, or its craving may, unguided, assimilate materials which shall build the future criminal or weakling."

OF USE TO MAKERS.

Under the alarming title of "The Degradation of the Motion Picture," C. H. Claudy, in current Photo-Era, treats the moving-picture show as follows:

I wonder if the original inventor of the motion-picture—and note that I do not attempt to name him—would not have smashed his model and burned his patents could he have seen some of the freaks, horrors and outrages perpetrated by the latest development of that invention—the biograph, vitagraph, cinematoscope or whatever else it may be styled.

A great agent for good, a means of education unrivaled, a source of much innocent and inexpensive pleasure, the moving-picture show has come to mean, as a rule, a pandering to the lowest tastes, a misrepresentation of life as it really is, as harmful and more accessible than the dime novel, and the telling of a lie, constantly and universally, not only in the fake pictures it produces, but in the way in which the true pictures are run.

Hardly a city in the land but has its moving-picture shows in beautifully furnished theatres, or in stores transformed by means of stucco and paint, glass and a screen, chairs and a lantern, and which have become veritable gold-mines for their owners. The places pay big dividends at five-cents admission, the expenses are small and the profits great, while the opportunities are endless—for good or bad. As a general rule, they are taken up on the bad side.

To be specific, I recently attended three such shows in an evening, all within two squares of each other. In each show the principal attraction was a tragedy! In one the famous James Brothers murdered, robbed and set fire to their hearts' content; in another an Indian took revenge on a white man for a wrong, in a manner highly satisfactory to the audience, and in the third some ruffians kidnapped a child and were killed in the end.

These pictures, of course, are plays—as much plays as anything one sees on the stage, and often very good plays, so far as acting goes, and almost always with beautiful natural settings. But the constant picturing of crime, in any form, even if the punishment be shown at the end, is a harmful and degrading

thing, especially when a large percentage of the patrons of such theatres is made up of minors, or adults without the education and point of view which will enable them to see these things as they are.

One can have little but admiration for the pains and time spent in making such films in the first place — the patient training of the actors, the selection of the proper backgrounds, the hiring of houses, furniture, railroad trains, steamboats, automobiles — anything necessary for the picture; but one can wish heartily that the effort had produced something elevating, or at least harmless, instead of the seeming realism of bloodshed, crime and brutality.

To see an Indian bind his captive and drag him swiftly at the end of a rope tied to his horse, over rough and rocky ground, is not a pleasant sight, even when one knows that a dummy has been substituted for the real man who was tied, and understands that the horse and man are traveling at twice their normal pace, because the operator is "hitting it up" a little with the crank he turns. To see a knife plunged deep into the breast of a woman by a jealous lover conveys a picture a thousand times as vivid as reading of the act, and, by the art of the picture-maker, the knife really seems to enter the flesh and the blood to spurt forth, after which the victim writhes, rolls her eyes and finally dies in agony! Ugh!

Of course, not all pictures are tragedies, nor are all tragedies bad. When the pictures of the Passion Play were run in the city where I live, it took an hour's waiting in line to get in. This play is a tragedy, but it is a great tragedy, teaches a great moral lesson, makes for an understanding and appreciation of the most wonderful Book in the world, and, if one can get over the natural repugnance of seeing a jewel apart from its setting, gives thousands a chance to see Oberammergau who otherwise would never hear of it.

I believe I am old enough, hard, traveled and experienced enough to separate the false from the true in experience, life or books as well as the majority of my fellows. I know how motion-pictures are made, where they are made and for what purposes. Yet I am free to say that the play I once saw of a kidnapping of a little child made me fairly writhe, and I could hardly wait to get home from the theatre (it was the aftermath of a "Polite Vaudeville" house) to my own little man to see that he, too, wasn't a victim. The intense realism comes in the natural surroundings—so utterly different from the scenes of the best staged play ever put on the boards. When you see a ruffian on the stage drag a kidnapped child across a stage rock and then slam him up against a stage door, made of canvas and that yields to his weight,

TRADE DIRECTORY.

LICENSED FILM MAKERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alahama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swansou, 160 Lake St., Chicago, Ill.

Staudard Film Exchange, 79 Dearboru St., Chicago, Ill.

U. S. Film Exchauge, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchauge, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Filu Exchauge, 120 E. Raudolph St., Chicago, Ill.

Schiller Filu Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Glohe Film Exchange, 79 Dearborn St., Chicago, Ill.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

Natioual Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Whecian, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lineoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mieh.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

Il. Lieber Co., 24 W. Washingtou St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stehhins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

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Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticou Co., 720 Heunepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

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Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. Califoruia St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Lacmmle Film Service, 800 Braudies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchauge, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittshurg, Pa.

Pittshurg Calcium Light Co., 121 Fourth Ave., Pittshurg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittshurg, Pa.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Milcs Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washingtou.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

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Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

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A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

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Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

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McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

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Mills Novelty Co., 11 S. Jefferson St., Chicago.

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Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Maehine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jaekson, Chleago.

F. S. Zimmerman, 5 E. 14th St., New York.

you may be mildly excited, but your senses tell you all the time, "This is but representation." But when you see a real ruffian take a real child and drag him over real rocks and through real water—real because photographed from life—you live that scene, and your emotions are correspondingly greater.

When it comes to the picturing of scenes of travel, feats of men or machines, or scenes from foreign lands, the motion-picture show changes from an aid to crime and a feeder to the criminal dock to a schoolhouse in which the scholars are eager to learn, albeit that they would witness the eruption of Mt. Vesuvius or the coronation of King Edward with a very mild degree of enthusiasm compared to their pleasure in a man-hunt. Such is human nature. But the educational effect is largely destroyed by the perfectly absurd speed with which the pictures are thrown upon the screen. Men row in boats with oars ten and fifteen feet long, and move them back and forth one hundred and twenty times a minute. If the Harvard crew strokes forty to the minute, to beat Yale at thirty-eight, they are "going some." Horses gallop down the street at a pace which would put Dan Patch to shame, and make a mile-a-minute automobile look like a hitching-post. Automobiles in races go so fast that you see nothing but a cloud of dust, whisking around corners, as nothing ever yet whisked, without an accident. Railway trains thunder along at the rate of three miles a minute, and men run the hundred-yard dash in five seconds!

Talk to a motion-picture man and he will tell you that as only a certain number of pictures can be taken per second—I think it is about sixteen—and as the persistence of vision is not great enough to sustain the impression if they come only sixteen times per second on the screen, he has to make it faster in order to avoid too much flickering of the screen.

It may be so. But one wonders why sixteen pictures per second is the limit in making these, when we all know that well-timed pictures can be made in a few hundredths of a second; and we want to know why the increased speed can't be put on the crank of the camera and not on the crank of the lantern. It is easy to understand that the larger the number of exposures to the second in the making of the negative film, the nearer to truthful, lifelike motion will be the moving pictures on the screen—if run at proper speed. But at the rate of sixteen exposures per second, what in the name of Beelzebub can you expect? Almost everybody is heartily sick—I know I am—of those jerky, spasmodic movements, more characteristic of automatons than of human beings, that one is accustomed to see at the vaudeville moving-picture show.

Motion-picture people will tell you—some of them—that you can't have foreground sharp with the distance. And they use lenses of a couple of inches in focal length! The trouble is they sometimes use lenses of too long focus with too large openings, and do not distinguish enough between a bright day and a cloudy one, a well-lighted spot and a dim one and, consequently, do not diaphragm their lenses enough when, as it is frequently possible to do, in bright lights prominent foreground is to be included. Neither is intelligent discrimination always shown in the choice of lenses for the production of the negative film.

There is another class of fake-pictures besides "chase 'em" films, "kill 'em off" plays and "weepy strings" which should come under the ban of a censor. I refer to those artistically simulated scenes which are so near real life that they can be distinguished only by the expert, even when the subject itself is harmless. Take a scene from the Japanese war. The pictures show you a column of marching Japs. They halt, get their dinner, go to sleep, get up, march on and act just like the real thing. As they are the real thing, it would be strange if they didn't so act. Then you see those same Japs go into battle and, stranger yet, they are shooting right at you, in the audience. Some woman behind me said, when I saw this film, "Wasn't that picture-man brave to get out there and get those pictures with all those bullets flying?" He certainly would have been, had the bullets been there. As a matter of fact, it was a joined film—the first part real, the second part faked, and the artfulness of it comes from the fact that the general public cannot say where the real leaves off and the fake commences.

Another class of pictures—the trick or fairy pictures—does no harm; amuses, like a fairy story, and presents an interesting study to the curious as to the methods employed. A man comes on to what is evidently a stage, sits down, goes to sleep. He wakes to find a beautiful woman before him, who, waving a wand, produces two more like her from jars on the table. The man, entranced, makes a grasp for one of the Sirens, and gets hold of a cloud of smoke. Women gone! As he stares, surprised, the walls of the room fade away and he is in fairyland, the bottom of the sea or in some strange place. Here everything happens as it never does happen; people appear and disappear; one thing turns into another; the man in the moon makes faces; beautiful dwarf men and women dance upon his outstretched hands—in fact, wonderland and fairyland and the magic of all the East and the Wonderful Lamp are let loose together. All these things, of course, are done with double exposures, joined and rejoined films, in the cleverest manner, resulting in a bewildering array of pictures of the same educational ineffectiveness and innocence as a conjurer's entertainment, which, in fact, it is.

The quality of the films used here—I speak not of the original film as it came from the maker, but the film, as a picture film, after it has been used for a few times—is, on the average, an atrocity. Torn, full of flicker, and, if colored, often botched past all patience, it makes an abominable showing if compared with a really fine film, or with the general run of films one sees abroad. Why this is so, wiser heads than mine will have to explain, but I would venture a guess that if we demanded fine films, as we have demanded fine vaudeville, we would get them, as we have obtained the finest vaudeville houses and the best talent of that kind in the world.

The motion-picture show is too new, as a five-cent propostion, and as yet patronized too little by the people who can and do demand the best in life, to supply it. But if a wonderful invention is to be recognized, as it should be recognized, and made an agent for the good it can undoubtedly do, something will have to be done about the class of pictures exhibited, as well as about the quality of the film shown. There is no more reason why such theatres should pander to low passions, distort the truth of educational pictures by too much speed, or ruin eyes by poor film, than there is reason for the theatres of this country to do likewise with actual theatrical performances.

Of course, I quite recognize that there are many traveling shows in the motion-picture line giving excellent and praiseworthy entertainments—shows run by people who take a pride in their equipment, buy good films, endeavor to give a good show, and one which is of benefit and not harm to the audience. I know some such show people personally, and they are as much in earnest over their work, as proud of a good show and as sorry for an unavoidably poor one as I am for a good or a poor story, as the Editor is for for a good or a poor number of his magazine, as you are for a good or a poor day's work in your own lines.

These are the people who are helping the motion-picture to come into its own. But a much larger class of picture-shows are run the other way, with nothing but the dollar in sight, with nothing in mind but the film which will draw the biggest crowd without pulling the house into the police court. These are the people who are degrading the invention.

Now it is up to you. When you go to a vaudeville house and see a picture show concluding the entertainment, write the owner a line. Say what you liked and what you didn't like. Kick on the speed and the flicker; praise the good pictures. It is the public demand which is, after all, behind these shows, and until owners can realize that they don't have to have murder, rape, kidnapping, bloodshed and abused women's bodies dragged across their curtains they will undoubtedly have them.

What are you going to do?

Last Two Week's Productions of Licensed Film Makers.

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Two Great Griefs	410 ft.
Innkeeper's Remorse	377 ft.
Tricked Into Giving His Consent	475 ft.
The Magic Mirror	475 ft.
Sailor's Sweetheart	738 ft.
The Locket	623 ft.
The Pardon	688 ft.
Strong Gale	229 ft.
Basket Party	459 ft.
Spooks Do the Moving	328 ft.
Parisian Life in Miniature	492 ft.
Magic Dice	459 ft.
Motor Boat Races, 1908	344 ft.
The Happiest Day of Her Life.	869 ft.
Fatty's Follies	459 ft.
Culture of Rice	360 ft
The Brahmin's Miracle	377 ft.
The Magistrate's Conscience	557 ft.

KALEM CO.

The Girl I Left Behind Me	700 ft.
Mystery of the Bride in White.	800 ft.
Old Sleuth, the Detective	

MELIES.

The Helping Hand	245 ft.
The Old Footlight Favorite	588 ft.
A Grandmother's Story	840 ft.
Fun With the Bridal Party	513 ft.

VITAGRAPH CO.

Leah, the Forsaken	850 ft.
The Naughty Little Princess	430 ft.
Two Broken Hearts	565 ft.
Professor's Visit to Country	320 ft.
Duty vs. Revenge	581 ft.
Gambler and Devil	492 ft.
Romance of the Alps	445 ft.

S. LUBIN.

Salome and the Devil to Pay	335 ft.
Redeemed from Sin	635 ft.
The Saloon Dance	635 ft.
When Our Ship Comes In	290 ft.
Ticklish Man	255 ft.

ESSANAY CO.

The Life of Abraham Lincoln	975 ft.
Soul Kiss	450 ft.
Beg Pardon	450 ft.
Hired, Tired, Fired	500 ft.

SELIG POLYSCOPE CO.

The Ranchman's Love	1,000 ft.
A Daughter of Erin	1000 ft.
The Great Wrong Righted	775-ft.

EDISON CO.

The Lover's Guide	925 ft.
A Voice from the Dead	1,000 ft.
Pocahontas	1,000 ft.

Films of the Week

(See Advertisements for Release Dates)

SELIG POLYSCOPE CO.

"ONE OF THE BRAVEST."—Our story deals with the life of a fireman. Our title, "One of the Bravest," seems to us to exactly fit the circumstances. No greater exhibitions of bravery have ever been recorded than we find in the annals of every fire department throughout America. The strenuous life of our great cities brings to light many instances of absolute daring and utter disregard of personal safety in almost every walk of life, but these cases of bravery are usually brought into being under the stress of sudden impulse, while our firemen perform brave acts daily, in the simple discharge of duty. To risk their lives in an endeavor to save the life of a fellow being, becomes almost second nature, and they go to their task with a light heart, expecting no reward but the consciousness of work well done. Jack Manly, our hero, is in love with a pretty shop girl, Eleanor Wilkens. Eleanor's father is a drunkard, and Jack's love is the one gleam of happiness that has come into her life. Our opening scene is the squalid home of the Wilkens', the drunkard abuses his daughter and staggers upstairs to sleep off the effects of a debauch. Eleanor sinks sobbing at the table, her chum calls and tries to cheer

her up, when a knock at the door announces our hero. Eleanor's chum says, two is company and three is a crowd, so "I'm off." Left alone with his sweetheart, Jack asks Eleanor to become his wife, and to allow him to take her to a home of comfort. At this moment the course of true love, which never runs smooth, strikes a rough spot. A stranger arrives and asks an interview with Wilkens. That worthy is called from his peaceful slumbers to receive the shock of his life. The stranger produces a document and informs Wilkens that, through the death of his brother in Australia, he is left sole heir to a fortune of one million dollars, and that in the event of his death the said fortune is to be equally divided between his daughter, Eleanor Wilkens, and Jackson Burke, son of the said brother's partner. Burke is the bearer of the intelligence, and seeing the character of the present beneficiary, determines to shape matters to his own advancement.

The rise of Wilkens in our next scene finds the Wilkens family installed in an elegant mansion, and the father completely under the sway of the plausible Burke. Burke forces his attentions upon Eleanor, who plainly shows her dislike. Wilkens asserts his authority and commands his daughter to become the wife of Burke. At this moment Manly calls, Wilkens orders him from the house. Jack asks Eleanor if it is her desire that he make no further effort to see her. "Certainly not," replies the girl. "I have promised to be your wife. Claim me when you will." Burke, realizing that he can never hope to win Eleanor by fair means, or get control of the Wilkens fortune while the drunkard lives, plots to gain his ends by foul methods. He plies Wilkens with liquor, and writes two notes, one to Jack Manly, telling him that Eleanor has met with an accident and is at the Manly home. The second note to Eleanor, telling her that Jack has been injured and wants her to come to him at once. Burke entrusts the delivery of these notes to a valet he had brought with him from Australia. We see the note delivered to Jack at the engine house, and Jack is lured away by it. This is Burke's opportunity. He enters and engages the man Jack has left on watch in conversation, and induces the unsuspecting fireman to take a drink from his pocket flask. The liquor is drugged, and he falls senseless at Burke's feet. It is but the work of a moment to cut the wires that carry the fire alarm, and Burke rushes back to the house, drags the helpless Wilkens to the landing of a stairway that leads to the garret, then sets fire to the building. In the meantime Eleanor and Jack have met at his house, where they compare notes. Jack sees he has been the victim of treachery. "It is a plot to blacken my honor." He springs to the telephone to find the wires have been severed, then to the door to discover that Burke's messenger has locked the door. With a cry of rage he hurls a chair through the window and we see Jack and Eleanor come down the fire escape. The still alarm. Jack rushes to the engine house, sees the wires have been cut, and the man he left on duty lying insensible on the floor. He grabs an axe from the wall and strikes the gong. It is the still alarm. His quick brain realizes that at once that it is a plot to destroy the man that stands between Jackson Burke and a fortune. We next see the sleeping firemen leap from their cots into their bunkers and slide down the poles, the horses dash from the stalls, and in thirty seconds after the first stroke of the axe on the gong the engine, driven by Jack Manly, is headed for his sweetheart's home. Then ensues a fire scene that for realism has never been duplicated. The central building, the home of Eleanor, is at the head of the street, a full half city block extends to the left of the building, and during the action people are seen to appear at the windows of the different houses, furniture is carried out, engine after engine, company after company arrives, and go into action. Brave Jack Manly enters the house of his sweetheart, rescues the unconscious Wilkens, and when he returns to the window by which he entered, finds his escape cut off by the flames. The life saving nets are brought into play, the fire gains headway, and the work of rescue goes on. There have been fire rescues in motion pictures, but this scene sets a new pace, nothing like it has ever been attempted before. It is realism personified, a scene properly presented and a part of the story, not a dragged-in fire scene, but an incident in the drama it was arranged for.

Our next scene is the interior of the engine house, the shattered Wilkens is brought in on a cot. Burke, little suspecting the reception he is to receive, enters. Wilkens accuses him of setting fire to his house, after tying him to the stairs in the garret. The chief orders an officer to arrest Burke, who is handcuffed and taken to jail. Six months later we are at the wedding of Jack Manly and Eleanor Wilkens. The chief arrives and graciously decorates Jack with a medal for his many deeds of bravery.

ESSANAY MFG. CO.

"HIS OWN SON."—Scene 1.—Depicts how Kenare and a fellow cracksman, "Curry" plan to rob the home of Charles Spaulding, a wealthy manufacturer. Spaulding's cashier is seen coming toward the house accompanied by Curry disguised as a private detective. The cashier carries in a money satchel the funds of the factory. He enters the Spaulding house, bidding good night to the supposed detective, who now joins Kenare. Scene 2.—Shows Spaulding, the merchant in his library. The cashier enters with satchel, counts the money, turning it over to Spaulding, and departs, leaving the satchel. Scene 3.—Curry enters and gives letter to Spaulding, who, rather puzzled, goes to telephone. Curry quickly exchanges satchels. Spaulding does not see this action, but his suspicions are aroused, and he immediately telephones to police headquarters; then taking what he supposes to be the money satchel, leaves the room. Kenare now enters by the window, sends Curry off with money satchel, and in attempting to follow, is caught. Scene 4.—Curry hides money satchel in a tree. Scene 5.—Shows the trial and conviction of Kenare. His wife and only child is present. He is sentenced and removed from the court room. Spaulding, chief witness against him, adopts his child. Scene 6.—Seven years later. Shows the Spaulding home and the adopted boy, now nine years old. Scene 7.—Shows Kenare in his cell. The convict's dream and his escape. Scene 8.—He robs a scarecrow for change of clothing. Scene 9.—He finds his home deserted. Scene 10.—He rests by the wayside and sleeps. His own child, now the adopted son of Spaulding, passes by. He awakes and sees a gypsy caravan going by. He decides to follow them. Scene 11.—Shows gypsy encampment. Kenare enters and joins the band. Scene 12.—Kenare and the gypsies plan to kidnap Spaulding's son. Kenare disguises as a blind man and follows the boy. Scenes 13 and 14.—Kenare secures the boy and leads him into the woods, telling him of the enchanted forest. Last Scene.—Shows Kenare and the boy entering the forest. The boy falls asleep. The gypsies enter and tell Kenare the boy is the son of Spaulding. The boy wakes up, and Kenare discovers him to be his own son. The gypsies return. Kenare hides the boy in the hollow of a tree. There is a fight with the gypsies. They are chased off. Spaulding and Mrs. Kenare, the convict's wife, enters looking for the boy, who by this time has found the stolen money satchel, which he hands to Kenare. The convict meets his wife. She tells her husband to restore the stolen money. He does so, giving satchel to Spaulding and earning his friendship. The convict pardoned, with his wife by his side, his son on his shoulder, leaves, the boy saying good night enchanted forest.

S. LUBIN.

"THE SALOON DANCE."—Two tramps find a cigar butt and two box tickets for the performance of Salome. While watching the famous dance an idea strikes them. "If we had such costumes, couldn't we make money!" They procure some costumes and then sail forth to do the "Saloon dance" as they call it, whereby they take everything from a box of cigars to the cash register and a barrel of Wuertzberger. The only thing they did not steal was the saloon.

"WHEN OUR SHIP COMES IN."—"When our ship comes in" we will do many things which we cannot do now. The wife of a sailor with her little boy goes every day to the wharf to see if her "ship comes in," but not until she lies at death's door does her ship come in, bringing her husband, wealth and happiness.

"REDEEMED FROM SIN."—John is a model young man and a steady workman. His only fault is his uncontrollable temper. In a moment of anger he picks up a stone with which he kills, though unintentionally, his fellow workman. This deed drives him to flee from the place of his birth, from home and from parents. He tries hard to forget, picking up work here and there, but the terrible deed haunts him, driving him from place to place. Hungry and tired he marches through the streets of a large city. Suddenly he sees a runaway horse swaying down the street. A blind man just trying to cross the street was almost under the hoofs of the horse when John, risking his own life, saved the man. He was knocked down and carried unconscious to the hospital, where the vision of an angel appears over him blessing him, as he has redeemed his sin by sacrificing his life for the life he took.

"SALOME AND THE DEVIL TO PAY."—A young married man at the dinner table describes gleefully a performance of "Salome" that he has witnessed and announces his intention of seeing "The Devil." This shocks not only his wife, the spinster aunt joins with his father and mother in roasting the plays to a finish. Dinner is over. Unknown to each other the women slip out of the house to see "Salome" and the men to see "The Devil." The craze is not confined to the drawing room for all the servants do likewise. The next morning everybody is "Devil-crazy" and "Salome-mad," especially the negro cook, who creates all kinds of excitement until police and fire department take matters in hand.

GEO. MÉLIÈS.

"HONEYMOON IN A BALLOON."—The fairest maiden is crowned queen of the May-day festival and the dignitaries of the town, surrounded by the cheering populace, music and decoration, are on the huge platform to do her honor. She is entitled to marry

the man of her heart with public celebration, and the next scene shows the joyous parade of the gaily attired townsfolks. The bridegroom, apparently besides himself with the joy of the grand occasion, soon after signifies a strong intention to accompany an aeronaut who is to make an ascension in a balloon. He makes his way to the fair grounds and jumps into the basket. Just as he is ascending his bride comes to the scene and attempts the hazardous task of joining her loved one. But she is a few seconds too late, for the air craft goes with a jerk, and she finds herself caught by its dangling anchor, and thus she rides struggling and squirming. The balloon goes high into the clouds, and is seen sailing serenely along with what now seems a mere white speck hanging below. The people on terra firma realize her plight and try to keep up with the balloon, but find it impossible after suffering many laughable mishaps.

Now the scene changes, and the mayor and dignitaries of the town are seen gathered round the festive board in a large banquet hall. All is joy, the mayor bombastically proposes a toast and the other raise their glasses when, crash, the ceiling caves in and the bride comes tumbling in on the diners. Another greater crash, and the balloon has found its way in.

The young couple fall in each other's arms, she is given her crown of blossoms again, and everybody is happy.

"INCIDENT FROM DON QUIXOTE."—Always dreaming, Don Quixote is found fighting reptiles of his imagination; when he has disposed of them, his armor which he has laid aside seems to have become inhabited by a peculiar being with limbs that stretch yards in length. The armor then falls to the ground and a beautiful maiden is disclosed. She suddenly becomes a butterfly and as the knight

approaches her, the wings of the butterfly give way to the huge tentacles of a giant spider or octopus, which reach out for Don Quixote and try to grasp him. He reaches for his spears, but it fades from view, and he awakens only to find himself savagely attacking Sancho Panca, his faithful but luckless man-servant.

KALEM CO.

"FIRE AT SEA."—Invited by a political district leader of New York, crowds gather about the wharf of the East River, and board the excursion steamer bound for a trip up the Sound—the politician smiling and indulging in cheerful moods with the women and children particularly. The gang plank is hauled in and the boat is about to be off en route, when little Johnnie Dugan is seen running toward the dock and gesticulating to be taken on. After some difficulty and delay the youngster is soon hauled up on deck, and with the picknickers. The steamer now cuts through the water and later passing such points as Blackwell's Island and through the swift curreuts of Hell Gate, the merry-makers being all the while in the most jovial spirits. In the midst of their revelry, a fire breaks out in the boiler room below and the coal passers and engineers are fighting the flame belching from the hatchway leading to the scene of the explosion; and the picknickers are only aware of it when the smoke issues out on deck. Panic-stricken, there is an aimless hurrying and scurrying pell-mell, but the officers are unable to check the stampede. The first mate directs the rescue of women and children into emergency boats; while crazed men, ignoring the plight of young ones and the delicate sex, trample upon them in their struggle for self-preservation, notwithstanding the efforts of the brave officers fighting the men off. Finally the reserved boats are launched into the water, and as many are permitted to enter as they can hold. At this point the height of the panic is reached; the heroism of the crew is everywhere shown, and the desperation of the frantic mortals jumping overboard after these boats—while others are left to the ravages of the fire. Throughout the catastrophe there is one hero deserving of recognition—he is the engineer, who sticks to his throttle, and although burned and almost suffocating, is seen most determinedly piloting his steamer to the shoals near the shore, thus saving many more lives. The finale of the film shows that a smoking hull is all that is left of the handsome steamer.

PATHÉ FRÈRES.

"A LOVE AFFAIR."—A fisherman leaves his little cottage and starts out on a long journey over the sea. His daughter, a beautiful young girl, accompanies him as far as the dock and watches him set sail, fondly waving a final adieu as the little craft disappears. As she is returning home she is accosted by a dashing looking young fellow, who invites her to take a drive in his rig. The young woman accepts and soon they are spinning over the beautiful country roads, while the young fellow pours his love tales into the maiden's ears. When they finally arrive at her home he makes an appointment to meet her the following day. The next picture shows the pair at the appointed spot and we watch them as they stroll through the woods picking wild flowers and making love, and so it continues all during the father's absence.

When the old man returns to port he is surprised at not seeing his daughter at the wharf to greet him and, fearing something has befallen her, hastens home, but is disappointed, for she is nowhere to be found. Soon the maiden appears and when she explains the reason for her absence the father becomes infuriated, and informs her that as she has given so much of her time to the young man she must now marry him.

When the girl meets her lover and explains the situation the latter hastens to explain to her father that he is not in a position to marry at present, but the enraged parent will listen to no excuses, but challenges the youth to fight a duel. They go to an obscure spot in the woods, where the young man has a hard time defending himself against the fury of his opponent, and things might have ended fatally had not the mother rushed in between them

and thus put a stop to the fight. Throwing down his arms the young lover extends his hand to the father, and the old fellow gives him his daughter with his blessings.

"HIS FIRST FROCK COAT."—Here we see a young student who has reached his majority and his folks, feeling that he must now take his place in society, purchase him a frock coat and tall silk hat—the first he has ever worn. Looking like a fashion plate, he calls on his lady love and takes her for a walk. They have not gone far, however, before a ruffian, whom they meet on the way, insults them and the young dude, infuriated, proceeds to chastise him, but is himself made short work of by the thug, who gives him one crack on the head, forcing his hat down to his chin. The young girl, realizing the ridiculousness of the situation, is struggling to get the hat off when along comes an old dame with a cart load of milk and cheese, and as the couple are so much taken up with the hat they do not see her coming, so she bumps in to them, upsetting the contents of the cart all over the young man. We next see the unfortunate lovers climbing into a cab and when they reach their destination the student's coat tail catches in the door and both he and the girl are dragged all over the street. Picking themselves up they start to take a short cut through a field, but it is not long before the unlucky wearer of the frock coat falls into a hole thereby completing the good work done by the milk and cheese. Desperate, he spies a man in the distance playing a hose in his garden, so rushes over to him and stands under the stream in an endeavor to improve his forlorn appearance. Still accompanied by the girl, who though mortified and disgusted, will not abandon him, he retires to an unfrequented spot where she gives him her skirt while he places his trousers on the grass to dry, and which a vagrant promptly steals. Unable to put up with so much bad lack in one day the disappointed maiden throws him her sunshade and leaves him to his fate. A man passing that way mistakes him for a girl and decides to have a little flirtation, but the terrified youth seeing him approach dashes away in the other direction hotly pursued by the curious admirer. He finally reaches his home, where he is met by his horrified parents, who far from sympathizing with him, give him an unmerciful beating for being such a stupid ass.

"FOR THE SAKE OF THE UNIFORM."—The first picture is in a fashionable gambling den where a young officer in uniform is a heavy loser. He is in debt, but gives his note, and leaves the place, and we next see him in an ob-

scure part of the woods, where he is about to commit suicide, but his nerve failing him, he decides to go on to his father's home, as he knows the old man has been entrusted with a large amount of money which he keeps in the house. Arriving he waits until his parent leaves the room, which contains the safe, then seizing his opportunity he hurriedly opens the latter and takes a large sum of money. When the father returns and discovers the theft, he immediately suspects the son, but never lets on, deciding to shoulder the blame himself.

When he confesses to his employers he is immediately placed under arrest and as he appears before the judge his wife, anxious to save her husband, tries to take the blame, but everything points to the old man's guilt, so he is sent to prison. The next scene shows him in his cell, where his son comes and makes a clean breast of his guilt, but the father is satisfied to suffer the punishment in order that his boy as well as the uniform he wears may not be disgraced. He therefore sends the son away and remains in his solitude. When the regiment is called to the front we see the young officer leaving the camp to carry a message, and as he is riding along the road he is shot from ambush by some of the enemy. He is carried back to the camp and placed in the hospital, where he hovers between life and death for some time. Finally we see two superior officers come in and present him with a medal for his bravery, but the young man, knowing that he has only a short time to live, refuses the medal, confessing his crime and begs that it be given instead to his father in prison, as he is the one who merits it on account of the sacrifice he made to keep the uniform from disgrace. He then falls into a state of coma and just before his death sees as it were in a dream, the officers in his father's cell presenting the latter with the medal intended for himself and realizing that the old man is now free passes peacefully away.

"AN UNSELFISH GUEST?"—A young man from the country goes to visit his city relatives and before he has spent many hours in their home he makes them feel that they would be the better for not possessing such a unmannerly, selfish kinsman. Upon arriving he is graciously received by his kind-hearted uncle and aunt, and immediately they all repair to the dining room to enjoy a hearty dinner which has been specially prepared for the newly arrived guest. When the latter begins to eat he quickly demonstrates, much to the disgust of his relatives, that he is very lax in his table manners. He stuffs everything into his mouth as though it were the first square meal he had had for days and though he were afraid it would be the last. He does not take the trouble to drink the wine out of the glass, but puts the bottle to his mouth and pours the contents down his throat. His hosts, unable to endure such conduct any longer, leave him to finish his meal alone. After some time he follows them into the parlor, and when it is time to retire they give him a candle and the maid directs him to his room. He makes a close survey of the latter and as it does not quite come up to his expectations, and feeling that his relatives are enjoying a better room, he hits upon a scheme whereby he can be the possessor of their apartment during his stay. He takes the candle in his hand and makes his way to their quarters where he finds the couple preparing to retire, and feigning somnambulism scares the poor people out of the place, who seek refuge in their guest's room, while he happily piles into their bed and enjoys a peaceful slumber.

"THE MIND READER."—A man possessing the power of reading what is transpiring in other people's minds is seen seated on the lawn as the maid comes to attend to his wants. Seeing the girl approaching he casts a spell over her and as he reads her thoughts finds that she is in love with his son. When the young man returns home he gets a terrible

beating from the old fellow, who gives no explanation for his sudden wrath. The wise old mind reader now puts an "ad" in the paper offering his services to the public, and a young lady of wealth who is being courted by a sturdy youth sends for him to learn if her lover is after her money. The old man loses no time in calling at the residence of the heiress, and is not long in convincing the girl that her so-called sweetheart has designs on her large fortune. He is therefore quickly sent on his way. An old farmer comes to a banking house to deposit his life's saving, and the mind reader happening in at the same time, shows the old fellow that he is making a mistake in intrusting his funds to the banker, for the latter intends spending it to his own advantage. The farmer, therefore, takes his gold and beats a hasty retreat. Next the mind reader is passing a woman with a babe in her arms, and in her eye he sees what she is planning to do with the little waif, that is to leave it on a doorstep and desert it. So he dissuades her from her cruel purpose and gives her some money and the grateful woman clasps her little one to her breast and returns home. Next passing through the woods our friend comes upon two ruffians, and when he stands over them he reads in their minds that they are going to waylay a passer-by. He therefore summons the police and when the footpads turn off the trick they are taken unawares and landed safe in jail, while the professor goes on his way happy that he can be of service to his fellow men.

"CROCODILE HUNT."—This picture is sure to interest sportsmen, for here we witness the unique sport of hunting crocodiles in the jungle. In the first picture a monster crocodile is seen as he swims swiftly across a stream and attacks a young goat that is close to the water's edge, and drags it to its doom. In the next picture are some natives perched up in the trees overlooking the stream and as a crocodile shows his head over the surface of the water, they take aim and fire. When they have killed a number they come down with spears and wade in and drag them to shore. Next they tie them in a row and start down stream, dragging them in a long line till they reach their destination, where they load them on camels' backs to be carried away to be shipped to foreign lands where their hides bring splendid prices.

"HEART OF A GIPSY MAID."—In this pretty little love story of Bohemian life we see a band of gypsies in their camp, and among them is a pretty girl whom the rest of the band treat with severe cruelty. On one occasion when the band is out rifling neighboring farm-

ers' hen coops, they make a raid on a rabbit den and succeed in bagging several, when they are discovered by the peasants. The alarm soon spreads and before the thieves are aware of it they are being pursued by a large crowd. They make good their escape, but as they are hastening along the road the girl falls and injures her leg. She tries to stand on her feet, but the pain is too great and at last she is compelled to lie down by the roadside. One of the band tries to drag her back to the camp, but when he realizes that it is no use, he deserts her and flees for his life, leaving the unfortunate girl to her fate. One of the pursuers comes upon her lying helpless in the road, and when he sees her agony he immediately bathes the injured member and does all in his power to soothe her pain. When she

is able to go he takes her back to his home, and the rest of the peasants, realizing that it is a case of love at first sight, do all in their power to assist her. When she is able to get about she returns to the gypsies' camp, but receives such harsh treatment there that she soon seeks out her kind peasant friends again, and makes known to them the secret hiding place of the band. The police, being notified, lose no time in arresting the leaders, and the pretty gypsy girl remains with the honest peasants, who have befriended her, and promises to marry her rescuer whom she has now learned to honor and love.

"RESULT OF EATING HORSE FLESH."—A fellow who is dissatisfied with the food that his kind wife gives him to eat, remonstrates with her, and starts out to purchase some horse meat. When he returns his wife cooks it and he sits down and makes a hearty meal of it. He eats so much, however, that he is distressed, and starts out, thinking a little exercise will help him. Suddenly he is seized with a fit and acts exactly like a spirited horse. Running down the street, he sees a wagon standing at the curb, so takes hold of the fills and dashes away at a great rate through the city streets, followed by a large crowd. He smashes into two peddlers' carts, upsetting their wares all over the street, and then runs down a nurse maid pushing a perambulator. Next he dashes down a hill and through a fence and upsets a lot of washerwomen hanging out their clothes. Still galloping on at a great rate he goes up a flight of stairs, and makes for the river, where he jumps in and hauls the wagon through on to the opposite side. He continues on down the street and smashes through the wall in the police station, wrecking the building and throwing the debris over the surprised officers. They seize him and while he kicks and scrambles they carry him to the hospital, where he is relieved and brought to his senses by a doctor. His wife and little girl then rush in and take him home, after he expresses his thanks to all hands for the services rendered him.

VITAGRAPH CO. OF AMERICA.

"TWO'S COMPANY; THREE'S A CROWD."—A Business man and his typewriter are observed in the former's office chatting pleasantly. Both show by their actions a feeling of mutual admiration. The gentleman dispatches a note to his wife to the effect that extra business will necessitate his remaining at the office until midnight. The trusting wife receives the note, is sorry for poor hubby, suddenly decides to spend the evening with him, puts on her hat and starts for his office. Meanwhile, hubby and the typewriter leave the office and proceed to a swell restaurant. The janitor has observed their departure, and so informs the wife when she inquires about her husband. The lady departs in anger, goes to the restaurant, where she sees her "better half" with his typewriter, enjoying a swell "feed." She enters, greets hubby pleasantly, and explains that she came to keep him company during his long evening's work. This upsets the gentleman's plans, and both he and the typewriter are sorely distressed. However, he accepts the situation and the trio start for the office. They enter the building, where the janitor enjoys the joke. Entering the office, the wife removes her hat, picks up a newspaper and makes herself comfortable, telling her husband to go on with his work. At 10 o'clock the man yawns and the typewriter is cross and sleepy, the wife laughing behind the paper. At 11 o'clock the man and his clerk are more tired and sleepy. The wife watches them and hugely enjoys the situation. At midnight the typewriter and her employer are both fast

asleep. The wife awakens them and all leave the office. The gentleman and his wife arrive home, the lady acting very sweet until the door is closed, then she turns on him, letting him know that she was "on" to him all the time; beats him with her parasol, pulls his hair until he falls on his knees, begs for forgiveness, and promises in the future to cease deception.

"A SPANISH ROMANCE."—In a small Spanish town some forty years ago, an innkeeper, fat and good-natured, sits dozing in his chair. Presently an English tourist comes up, alights from his horse and approaches the inn. The proprietor jumps up and ushers the guest inside. The landlord and the tourist take seats and converse over a bottle of wine. In a short time Donna Inez, daughter of Don Jose, a military man, passes by, accompanied by her governess, Donna Maria. The tourist watches them with interest, then leaves the hotel. He comes upon the ladies, and as the young woman deftly drops a note it is evident that they are not strangers. The missive states that her father wants her to marry an old grandee, but that she loves the young Englishman and implores his assistance. The tourist presses the note to his lips, turns and hurries up the street. In her daintily furnished boudoir, Inez and Maria are seated on a couch unwinding a rope ladder to see if it is in good condition. They fasten it to the balcony outside and re-enter the room as a bolt of thunder and flash of lightning warn them of an approaching storm. In the garden beneath the balcony the young lover comes from behind the trees and whistles. The ladder is lowered and the young man climbs to the balcony. He seizes Inez in his arms and the lovers sit on the couch, talking earnestly, when a knock at the door startles them. The Englishman is hustled outside as the father and the man of his choice enter. The pros-

pective husband is presented to Inez and acts the gallant lover. The young lady is distressed over her lover as the thunder and lightning increase in volume. She breathes a sigh of relief as the unwelcome callers depart, rushes to the balcony, returns with the young Englishman, drenched to the skin. He remains a few moments planning an elopement, then takes an affectionate farewell. The following evening Inez with her governess elope with her lover. The lovers have not gotten to the ground when Don Jose, gesticulating wildly, appears in the balcony above. He starts to descend when the younger man pulls down the ladder, leaving the irate father clinging to the balcony. The young couple leave the garden, locking the gate behind them, mount a horse which is in waiting, dash down the street to the beach, where a boat awaits them. The sailors cut loose and pull out from the shore as the father and the "near" husband reach the beach. On the deck of the British vessel, the captain and first officer are promenading the deck, occasionally looking out to see through their glasses. Presently Inez and her English lover climb over the side and are warmly welcomed by his countrymen. The chaplain is summoned and surrounded by officers and sailors, the young tourist and his Spanish sweetheart are made man and wife.

"AN AUTO HEROINE."—Our picture opens in the workshop of an inventor where he and a mechanic are working on an automobile. His daughter comes with his lunch and to her the inventor shows the workings of the car. She gets in and is driving about when some foreigners arrive. They examine and admire the car, congratulate the man to his face, but as they step aside to depart they talk excitedly, thereby arousing the daughter's suspicions. The foreigners go to a hotel, call in two confidential villains, to whom instructions are given to smash the car. The inventor warns his mechanic to guard the car with his life, then with his daughter, leaves the shop. The helper falls asleep, and is aroused by the sound of someone tampering with the car. He jumps

up— a terrific fight ensues, in which the villains are worsted. They return to their leader, battered and torn, with black eyes and bruised heads, and tell of their encounter.

"THE RACE."—In the Lozier camp at Brighton Beach on the morning of the race, the inventor is ready for the start. His daughter is with him. The foreigners and his accomplices are seen lurking in the background. As the inventor comes to the starting point he is handed a note stating that a protest has been entered against his car. He leaves hurriedly goes to the place appointed and as he enters the room is pounced upon and beaten into insensibility by the villains of our former scene. Meanwhile several cars

have already started and the inventor's is the next to leave. As her father fails to return, the young girl is frantic. She tears off her coats, grabs goggles and cap from the mechanic, and dashes off amid cheers just as the villains arrive and curse their luck. The twice thwarted men leave and plan another scheme to defeat the inventor. The cars dash by at breakneck speed and at a sharp turn the villains drag out a huge log and place it across the road. A car comes along, hits the obstruction and is turned over, the driver, crawling from beneath as the machine catches fire. A moment later the girl's car dashes around the corner, narrowly missing the wreckages, swerves around too far and smashes through the fence. The mechanic jumps out and assists in repairs and when finished, the girl starts off, sending the helper to look for her father. The mechanic hobbles along and comes upon the foreigners at the corner of a building. They are talking excitedly. He crawls up, listens, then hurries away. His destination is the hotel where the inventor is held prisoner. He bursts into the rooms, tells of the plot, also of his daughter's pluck and daring riding. The two men start for the finishing point where the score board shows the inventor's car in second place. Down the road three machines are coming in a bunch. Amid great excitement, the girl passes the other two, and dashes across the line a winner.

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"EX-CONVICT NUMBER 900.—A New Lease of Life.—Convict number 900 is released from prison—Handicapped by poverty, disgrace and weakness—Resolved to begin life anew—Hastens homeward to see his wife and child. Man's Inhumanity to Man.—He finds a position as Shipping Clerk, and does well—Wife's and child's happiness his incentive—Works hard, but detectives spot him, and he is discharged. "Trying Again."—Undismayed, he starts to find another position—Without friends or influence, it is a hard task—Returns home to find his child sick—Unable to get medical assistance. "Nil Desperandum."—Every hand against him—Everywhere refused work—Is well-nigh discouraged—Fights on, bravely, hoping against hope. A Hero at Heart.—Wild excitement on the street—Runaway team about to dash a child to death—Number 900, at the risk of his life, saves the child—Modestly retires, a nameless hero. Back to the Old Life.—After a weary struggle, rebuffed everywhere, he gives up the fight—Determines to return to thieving—Gets his tools and starts—Locates a house and enters. Caught in a Trap!—In a banker's house—Old instincts revive—Finds plenty of loot—Starts packing—Surprised at work—Covered, he is helpless—Banker confronts him. A Friend in Need.—Banker calls up police—House surrounded—Banker's only child enters the room—Looking for "Dollie"—Recognizes Number 900—Man who saved her from the horses—Gives him a cordial greeting—Banker amazed—Sends police away. The Helping Hand.—Guided and assisted by the Banker, Number 900 obtains work, his wife food; his child medical attention—And we leave him in a happy home, with life well worth living.

"THE BRIDGE OF SIGHS."—The Whole World Kin.—Hood's poem, so universally appreciated, has inspired a picture that grasps the heart, compels our sympathies, and draws the ties of the human family closer. A Little Eden.—"Far from the maddening crowd"—A peaceful country home—A devoted father and daughter—The "Serpent" enters—A stranger at the gate—A glass of water, and a chat—Innocence flattered. In the Toils.—Stranger lingers—Father forbids him coming—Clandestine meetings—Girl infatuated—Elopement is planned—Girl leaves home—He swears eternal constancy—They depart for the city. The Gilded Cage.—Rooms in the city—A false life—Hollow happiness—Neglect and indifference—Promises broken—Final desertion—A dark future. The Dream Ended.—Alone in a great city—Helpless, friendless, inexperienced—Everything sold or pawned for food—She seeks work—Turned into the street. "Home—She Had None."—Hopeless wandering—Sinks lower and lower—The bitter dregs—She secs her lover, and his new mistress—Her last appeal roughly repulsed. "The Bridge of Sighs."—Crouching in dark corners—The gay throng passes heedless—Bitter memories and keen remorse—Starvation weakens—The rushing tide invites rest—The plunge made. At Rest!—Borne onward by the river—Rough, but sympathetic hands lift her tenderly—Past human help—To the Morgue—Young clergyman reverently crosses her hands—Peace at last! The Good Shepherd.—The cold moonlight streams across her face—It is transformed—As the moonlight fades, the vision of Christ appears with attitude of infinite pity, and a look of Benediction.

"THE LOVER'S GUIDE."—A Lovesick Youth.—"Cholly" has arrived at the time of life when every girl seems a divinity—Uncertain of his powers, he buys an alleged "Lover's Guide"—Works overtime to master its rules. Invitations to the Picnic.—Anxious to try his knowledge, "Cholly" arranges a select picnic, including himself and lady friends—Girls are "delighted" and eager to go. "They're Off."—"Cholly" burns midnight oil to finish his "education"—The happy day arrives—"Cholly" gallant, but nervous—Girls ready—Give "Cholly" a few things to carry not mentioned in the "Guide." In the Country.—"Cholly" does his best to manage a bevy of frisky girls and a wagon load of "traps"—"Cholly" rides in the rear. The Worst to Come.—Rocky roads and hilly—"Cholly" takes a tumble—Gets tangled in the hammock—Girls, intent on a "Talkfest" do not miss him—But horses have to rest, and "Cholly" catches up. "Such a Lovely Dinner.—Girls allow "Cholly" to "set the table," make the fire, carry water, and wash the dishes—He is happy, nervous and dirty—"Falls all over himself"—The girls have fun with him. "Cholly Has His Inning."—The girls seek shady nooks to rest or read—"Cholly" gets busy—Makes love to each girl in succession—He works hard, but — Guide Book in Hand—He approaches Nellie—The mosquitoes rout them—Margie is up a tree—"Cholly" tries elevated love making—The branch breaks, his ardor cools—Under a haystack he spies Dottie—The girls "butt in" and they flee. A Damp Gallant.—A rickety foot bridge o'er a stream—"Cholly" carries Mabel on his back—Not far; but such a ducking!—"Cholly" retires in disgrace. Homeward Bound.—"Cholly" packs up—Girls impatient—Drive off and leave "Cholly"—A made rush to catch up—Arrives in time to see girls leave on the train with a handsome drummer—"Cholly" a wiser, but sadder man.

A NEW LUMIERE SCREEN-PLATE.

A French patent has recently been granted to the Lumiere Brothers for a method of preparing screen-plates of definite predetermined structure for color photography. The process is based on the successive application by imbibition to the surface of the screen of suitable dyeing colors. The process provides for the protection of one or several colors by a special varnish, one color thus being protected by varnish before another is put on. The diagrams represent a portion of the screen in various stages of manufacture, these representing the making of a three-color screen, although the process is equally applicable to screens containing a larger number of colors. The transparent support of glass, film, etc., is given a thin coating of gelatine or other suitable substance, and is then passed through the following stages of treatment:

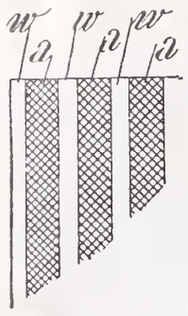

Fig. 1.

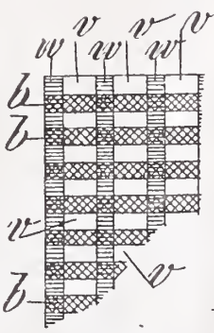

Fig. 2.

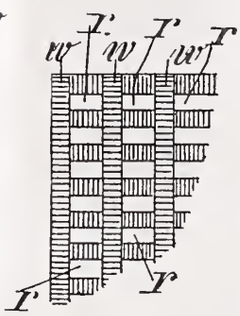

Fig. 3.

(1) Two-thirds of the surface of the plate is covered with a greasy ink, which serves only as a temporary resist, and may therefore be of any color. This application can be made in the form of lines, points or grains. Fig. 1 shows this first ink coating in the form of equidistant lines a a, indicated by cross-hatching.

(2) The portion of the surface not protected by the lines is dyed with a suitable solution of coloring matter, violet, for instance.

(3) The whole surface is then varnished with a preparation which must fulfil the two following conditions: (a) The solvent employed in making it must not dissolve the greasy ink before mentioned. (b) The resin or other substance which forms the basis of the varnish must be insoluble in liquids which dissolve the greasy ink—that is to say, if the ink employed contains linseed oil, and the varnish is made of resin previously extracted by ether and dissolved in alcohol, the solvent of the varnish, alcohol, will not dissolve the greasy ink, and after it has evaporated will leave the whole surface covered with a thin film of resin. This film, in the parts where it is in contact with the greasy ink, tends to mix with the latter on gentle heating.

Fig. 4.

Fig. 5.

Fig. 6.

If the plate is next treated with a solvent of the ink in which the varnish base itself is insoluble—that is to say, with sulphuric ether—a slight friction will remove all the ink as well as the resin which covers it, and will leave on the surface of the plate only the resinous lines covering the parts which have been dyed violet. The structure of the plate at this stage is shown in Fig. 1, where w w represent the series of violet lines covered with varnish, and a a a the portions of the unaltered plate from which the ink has been removed.

(4) A second application of ink is now made over half the total surface, say, in the form of the horizontal lines b shown in Fig. 2, or in any other way. The plate is then stained green, this dye in the present case being absorbed in the rectangular spaces marked v v v, being prevented from reaching any other part of the plate by the lines of ink on the one hand, and the lines of varnish on the other.

(5) The whole surface is again varnished, the solvent again applied and the ink removed as already described in (3). We then have, as shown in Fig. 3, one-third of the surface colored violet, indicated by the horizontal hatching, and another third colored green as indicated by the vertical hatching, the remaining third of the area of the plate being uncovered. The colored surface being protected by a varnish, the whole plate can now be dyed in the red coloring matter, and it is then complete.

(6) The whole surface of the plate is then washed by means of a solvent of the varnished base, such as alcohol, and a protective film of rubber then applied in order to prepare the plate for the application of the sensitive emulsion.

Figs. 4, 5 and 6 show other forms in which the colors may be distributed over the plate.

In Fig. 4 one of the colors is applied in the form of circles or rectangular polygons covering one-third of the surface; the other two-thirds are covered with a grain which is equally divided between the two colors.

In Fig. 5 the three colors are divided equally, one-third each, in a grain which colors the whole surface. One can also combine these different forms, as in Fig. 6, where the vertical lines, as shown in Fig. 3, are combined with the circles and the grain of Fig. 4. By repeating for any given number of times the application of the ink resists, in each case following it by the process above described, a screen of any number of colors may be obtained. In short, the invention consists in a process of preparing polychromatic screens for direct color-photography as follows:

Each successive fraction of the surface of the screen is dyed with a different color, while the rest of the surface is protected partly by an application of ink and partly by a varnish covering the color or colors previously applied. This varnishing is rendered possible by the choice of the constituents of the varnish, which must be such that the solvent of the resin employed does not dissolve the ink, while the resin is insoluble in a solvent of this ink.—British Journal of Photography.

NOTES.

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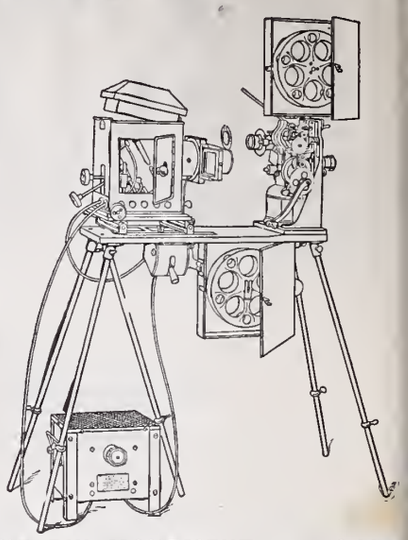

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We carry everything pertaining to the Moving Picture business, so if you are in need of anything in the above line
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With You in Eternity.
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There's Nobody Else But You.
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On the Grand Old Sand.
Down Where the Green River Flows
Taps.
Captain Willie Brown.
Won't You Be My Baby Boy?
Rain in the Face.

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I Wonder Why I Think So Much of You?
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Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
[illegible]
Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

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Fare Thee Well, My Old Kentucky.

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 41. OCTOBER 24, 1908. Whole No. 131.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:
INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

F. S. A. WILL BE STRONG.

The air is full of all kinds of wild reports about consolidation of interests of manufacturers; some amusement journals which have recently and suddenly become interested in the moving picture field have hitched together rumors, suppositions and calculations and the results have been stories from which it would seem that the Edison licensees of the near future will be almost everybody that turns out a foot of film. Some other contemporaries have felt that they, too, ought to say something about it, and knowing nothing, a lot of confusing "merger stories" were printed.

Investigation, however, shows that there is only a slight prospect that the leading European film makers will be granted licenses which will enable them to sell to F. S. A. members, and there is nothing whatsoever definite as to the date of their entrance or any other particulars. The only light in which this has been looked upon with any favor at all by the Edison manufacturers has been with a view to strengthening the Association by giving its members a larger variety of productions to choose from. The two concerns in view at this writing seem to be the Urban Trading Company and Gaumont. These are the acknowledged leading European makers and there is no doubt but that their products are meritorious. Their entrance under an Edison license should be a great factor toward strengthening thes helves of the renters who are clamoring for more feature stuff. The products of these two concerns excel by far that of any American maker not operating under an Edison license.

An attempt to gain any more definite information has been unsuccessful. The film makers seen on the subject will only say that whatever is for the good of the American market as controlled by the Edison licensees will certainly be done. Presentation of the names of some foreign concerns which are mentioned in rumors as being slated for licenses brought forth the statement that only the best makers in Europe would be considered, if any at all. When Gaumont and Urban were mentioned in this connection it was pointed out that their products seem to be the best.

A very important investigation is in progress in New York City relative to the issuance of licenses. If the case should be taken in its original status it would be one of the Peddlers' Association against the city in an effort to protect its members against imposition. Singularly enough, it is found that it is not only the push-cart, or peddler, men who are interested in the matter, but the moving picture people—the very people who keep the peddler on the move—in the pictures. It seems they both keep within the same provisions regarding the licenses, and at the same time it seems that both have been subjected to a squeeze that should put the squeezer in jail for a term long enough to convince him that, after all, honesty is the best policy. According to present developments the chief offender is a man who has plied upon the ignorance of his own countrymen to an extent that makes him despicable. We do not wish to create prejudice against any man, but in the case before the people and before the investigating committee we feel bound to say what we have. We hope the investigation will go forward to a conviction of the proper parties, because we feel that many people who have embarked in the moving picture business as a means of livelihood have found themselves handicapped for months through criminal extortion. This is strong language to use, but it is the truth. One woman in the Bronx swore that in order to continue her business it was necessary to bribe a certain man before she could be allowed to continue her moving picture show without molestation. Her testimony was humorous to an extent. A certain man called upon her and $50 was the price. The blood-sucker was drunk. The woman was to go to a drinking place to "see" him, according to her sworn testimony. She gave him a $50 bill. He was so drunk that he counted out $50 and gave it to her as change, believing that she had given him $100. The laugh was on the squeezer to an extent, but in reality it is upon the people.

The woman in question is one known to the moving picture world as a person of intelligence and experience. That she came out ahead in the transaction was merely a matter of accident. She knew and expected that she was being "pinched," as some of them call it, and knew when she went into the thing that she was not being misled by a fellow-countryman.

During the present investigation much has been intimated against the Board of Electricity of the Borough of Manhattan, New York. Thus far nothing has been substantiated by proof, but we believe that many men have been subjected to suspicion by the acts of those in a subordinate position, who felt they were smart, but did not have the intelligence to see into the future. Every piece of evidence thus far adduced indicates that a certain man acted as the go-between in all the questionable transactions. No evidence has been adduced to show that the head of any of the departments knew of or co-operated in any o fthe transactions, but some of them have been placed under bonds for trial and it is up to them to meet the issue. The keynote furnished is that even politicians should require more than political pull in putting men into office under them.

Be that as it may, there is too much laxity in the control of public employees. When the moving picture business bloomed as something worth noticing the municipal authorities became most interested in it. Graft took root in every square inch of space and it rapidly gained strength. We make no complaint against individuals, but we do say that the complaints made to us by moving picture people show a disgraceful system of graft. If the business were an illegitimate one no complaint could be made, but advantages have been taken of honestly invested capital that should bring the blush of shame to those responsible.

It has been remembered by some that the Legislature placed the opportunity for graft in the hands of those woh sought it. We do not believe such a theory or statement. It is just as proper that moving picture exhibitions should be governed and controlled by legislation as anything else, but it is not right that those selected to enforce the legislation should profit by refraining to enforce it.

If there is a law, enforce it. If anyone, for a consideration of any kind refuses or neglects to enforce it, he is an enemy to the people, and if he accepts pay to further that end he is a bribed official who should be called to account.

All the boroughs of Greater New York, including the outlying districts of Richmond and Queens, are flooded without officers serving subpoenaes upon moving picture people to appear before the board making inquiry regarding licenses. Every moving picture man should respond cheerfully and truthfully. Many of them hesitate in the fear that what they may testify to may prejudice them in the future, but assurances are given that they will be fully protected. No citizen should hesitate in this matter. If the legal license is $25 per year there should be no excuse for imposing from $75 to $250 or more per year, and every step should be taken to put out and keep out of office, whether elective or appointive, any man who will take advantage of his superiority over his fellow-countrymen either in education or political influence. The present investigation is in the right direction. The main question is: Will it be pressed and maintained to the proper point?

A feature of the electrical show held in Madison Square Garden, New York, during the past ten days was the attention given to moving pictures. The concert hall was set aside for moving picture exhibitions and two of the most prominent booths on the main floor were devoted to the same line. Both had machines mounted and threw pictures upon the screen as occasion required in the course of demonstration for the satisfaction of visitors.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

THE NICKELODEON.

By LUCY FRANCE PIERCE, in "The World Today."

"What is it?"

"The academy of the workingman, his pulpit, his newspaper, his club."

"Where is it located?"

"On every thoroughfare in every large city."

"Why was it established?"

"To afford an inductive method of instructive entertainment for five cents."

"How is it governed and regulated?"

"By me," said the Chief of Police.

"Is the nickelodeon a municipal institution?" finally questioned the investigator, as an officer of the law posted the weekly instruction of the Chief of Police in the entrance.

"It isn't, but it is good enough to be," replied Jane Addams. "It is one of those peculiar mushroom growths in the amusement of a great city that sprang up suddenly, somehow, no one knows why, and it had to grow because the good in it was too big and splendid at rock bottom to allow the little evil to control and destroy it."

A fascinating ribbon of incandescent light wriggles around and around the word "Motion" strung out before the gaudy blue and yellow Moorish entrance, flaming with posters, which leads into the place itself. On the edge of the sidewalk the persuasive notes of the barker rise fitfully above the roar of the elevated trains. His eloquence in many cases stamps him as a person who might have been a United States Senator, only he considered the show world less corrupt than politics. One can't miss him. He never permits it. An army of men and women and children, a million strong, march and countermarch past him nightly, past that flaming yellow entrance, as they spring out of the dark to plunge headlong into the dark again. How many thousands know no other light! They pause and look, startled, pleased, drawn by the brilliancy. The eloquence of the barker, the purring of a string band hold them. The conscious thought of relaxation, of recreation, is upon them. The subconscious desire of being a unit in the passing show seizes them. "It is only five cents!" coaxes the barker. "See the moving-picture show, see the wonders of Port Said tonight, and a shrieking comedy from real life, all for five cents. Step in this way and learn to laugh!" And the thousands venture.

Three years ago the nickelodeon was unknown. Cheaply made moving pictures on indifferent topics were utilized to fill up the bills of vaudeville theaters. As the machines became perfected, and every phase of life was drawn upon to enhance the novelty of motography—notice the new word—it was found expedient to create a place devoted solely to the bringing of this practical and inexhaustible form of entertainment to the people.

So vast a field of knowledge, of art, of science, of natural history, of political history, is embraced by motography today that it has become a liberal education in itself. In three years' time the nickelodeon has in truth become both a clubhouse and an academy for the workingman. Saloonkeepers have protested excitedly against its permanent establishment as a menace to their trade. The saloon has lost its hypocritical and pious cloak as the workingman's club. The nickelodeon now beckons to the saloon's former patron with arguments too strong to be withstood.

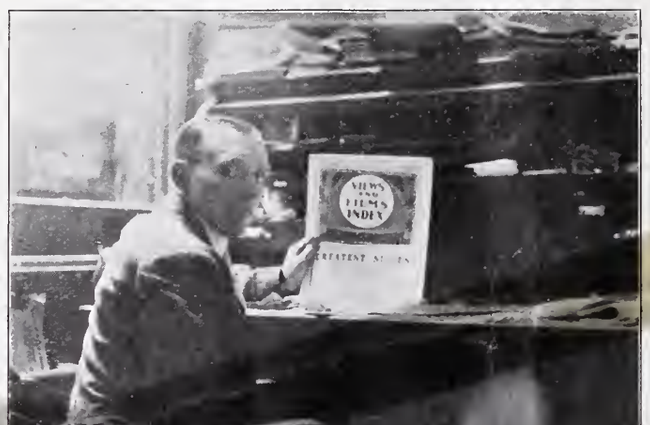
The nickelodeon's grasp on the public, then, is a fact to be reckoned with. It has become a nightly amusement ground of the masses and its influence is widespread and insidious. Ten thousand or more of these little theaters daily open their doors to the working people and the children of the great cities. More than two hundred thousand people find amusement within their doors in New York city every day. More than one hundred thousand pay admission into these theaters daily in Chicago alone.

There is no town of any size in the United States which does not contain at least one nickelodeon. It has become a kind of recreative school for the whole family. On Sunday with its religious subjects it takes the place of the sermon. On week days with its current events of the city, of the world, it takes the place of the newspaper. The clerk, the mechanic, the student, each with his "lady friend," the mother with her brood, young school children in droves, spend the day and a greater part of the evening loitering in these places. They command a vaster patronage than any school or church. The nickelodeon is more varied than any other type of amusement. It presents its lessons more graphically, more stupendously, reproducing in heroic action life itself without the limitations of art. It is evident that so far-reaching and commanding an institution among the masses may work irreparable evil or boundless good.

Municipal ordinances in New York and Chicago covering the exhibition of what is termed immoral pictures, and a strict police censorship, ever vigilant, are reducing the baneful influences to the minimum. All representation of criminal acts, violent scenes, or questionable social incidents calculated to arouse harmful emotions, is prohibited. Careful inspection is made of every picture which is thrown on the screen. A heavy fine is imposed for every infringement of the law.

The entertainment is invariably some kind of moving-picture exhibition. Songs and lectures by hired performers sometimes accompany certain series of pictures. Motographs are for the most part self-explanatory, and these interpreters are regarded as superfluous, and are being done away with, or replaced by phonographic reproduction of the speech of the actors in each moving scene. Decorum in these little theaters is enforced. No persons, not properly attired in conventional business or street dress, are permitted to enter. This rule pertains for the most part to day laborers. Ushers are employed to enforce strict quiet and no smoking.

(Continued on page 6.)



Mr. Mathot is the new manager for the Humanovo Producing Co., succeeding Will Stevens, who is now managing the Nickel Circuit. He personally drills and rehearses the talking picture companies, and his experience fits him for the work. Mr. Mathot's theatrical connection is wide, having been business manager of the Alma Chester Repertoire Co., and now controlling two vaudeville acts of which he is the author. For the past two years he was using talking pictures (he claims to have originated them) in western cities, and for fourteen weeks he managed a company for the Humanovo concern.

In his new capacity as manager-impresario, Mr. Mathot should be more than a success. He is energetic, experienced and when visiting us spoke of several innovations which he will inaugurate in connection with the Humanovo talking pictures which undoubtedly place upon him the stamp of originality; and that is a quality which brings home the business. We shall keep our eye upon him anxiously.

MANTLE ILLUMINANT.

A new incandescent gas "mantle has been introduced which shou prove of considerable interest to ph tographers from the fact that, whil giving a good, intense light, the la ter possesses a spectrum particular rich in green and yellow rays. Tl incandescent element consists of number of delicate and rare eart composition rods, a little thick than the ordinary pin, depender from a top part which is fixed to a iron wire holder. The collection rods, writes Mr. Thomas Bolas, F. S., in a contemporary, is placed in Bunsen flame similar to that use for the ordinary incandescent ma tle. The "Buisson Hella" has tl peculiar property that it may be we ted, or subjected to considerable v bration, without being any the wor for it; it is thus totally unlike tl ordinary gas mantle, which might l described as "ultra-sensitive."

Incandesecent gas is used a goo deal as a source of illumination fo portrait work, and the new gas ligi will prove of considerable value this direction. The light is conce trated into a fairly small space fu thermore, and hence it will prove useful illuminant for the magic la tern or for enlarging lanterns. has a fairly long life, during whic the illuminating power is approx mately constant, though the latte will vary to some extent with chan es in presssure of the gas, whic should, therefore, be kept constant The spectrum contains considerab less blue-violet with insufficient ga pressure.

Altogether the Buisson Hel should prove of use to photograph ers, giving a light rather similar t daylight and being in a small com pass.

Many improvements are to l looked for shortly in the mercur vapor lamp; a claim already exis for a lamp which gives a "pur white" illumination, presumably l the addition to the mercury of som metal or metallic compound whos spectrum suitably complements th of the mercury. The light is not, course, likely to give a continuou spectrum, but the "whiteness" wi be produced by the combined effe of picked regions of the spectrum.

Metallic filament electric lamp will now probably fill a place in ph tographic work; a softer illumin tion for portraiture is necessari obtained by lighting the subject wit a number of small units in numerou positions rather than by one unit one fixed position. The low-voltag metallic filament gives a very actin light, photographically speakin whilst for visual power it effects saving of about 70 per cent. on th carbon-filament lamps, which are i consequence gradually becoming ob solete. For studio lighting osru or similar lamps will, therefor prove exceedingly economical. Th osrum lamps, if worked at a con stant voltage by some suitable metl

od of calibration, prove quite a reliable constant light for H. and D. and similar work, and are far preferable to the standard candle.

NOTES.

W. N. Selig came into town Wednesday and stayed two days.

One of the office staff of the Vitagraph Co. claims that he never forgets anything; he is known as "Jerome."

Mr. J. Stuart Blackton is now aboard the Lusitania with Mrs. Blackton, to begin a ten weeks' trip through Europe. Of course, Mr. Blackton will do a few things in the interests of the Vitagraph Co. while abroad, but let it not be forgotten that although he recently married he has been too busy to take his bride on a honeymoon; so that this is a double opportunity.

Max Gluck, of Laemmle Film Service, has returned from a four months' tour of Europe. He looks robust and brown as a nut. His rambles took him to England, France, Germany, Italy, Spain, Switzerland, and he looked into all of the little monarchies of odd interest. Mr. Gluck is an observer, a very keen one, and we shall not be surprised to see the fruit of whatever study he may have allowed to mingle in his pleasure in the form of a new "Laemmle wrinkle."

The searchlights of tremendous candle power used for illuminating the racers and bulletin board at the 24-hour auto race on the Brighton Beach Race Track were controlled by "Hallberg Automatic Electric Economizers," which were especially made for this purpose. The light was so brilliant and unusual that it was commented upon by many of the visitors. The "Economizers" are now being exhibited at the Electrical Show at Madison Square Garden. Special attention is called to the Moving Picture exhibit of the Edison Manufacturing Company, in which many new and novel features in the moving picture line will be introduced. The light for this exhibit will be controlled by the "Hallberg Economizer" for direct current.

ALTON (ILL.) NOTES.

Manager Sauvage has made a picture house of "The Temple." He has a picture show every night that there is an open date. Ada Kastner sings.

The Lyric is drawing the crowds with their four vaudeville acts and illustrated songs and pictures. The "Romance of a War Nurse" made quite a hit as a picture with the Lyric audiences.

TRADE DIRECTORY.

LICENSED FILM MAKERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa.
Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago. Illinois.

ASSOCIATION RENTERS.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alahama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., New Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

GENERAL APPARATUS.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKET AND POSTER PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDE AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINES.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

THE NICKELODEON.

(Continued from page 4.)

Few nickelodeons, no matter how gaudy or alluring on the outside, can be described as more than puritanically simple within. They are little more than academic halls, given over to a direct and vital appeal to the eye from the screen alone. Sometimes they are fitted up to look like the interior of a railway car, and the workingman may take a quick, imaginative journey into a strange land. Sometimes it is a submarine boat, and he looks out (through the screen) to behold the giants of the deep hobnobbing with curiously humanlike mermen. And sometimes it is a thick jungle overhung with tangled growths, and by the aid of the phonograph he hears the very scream of almost real monkeys disporting themselves in what looks like a farther glimpse of a tropical wilderness. But usually it is only a plain, neat hall, scrupulously clean, with the usual uniformed group of ushers as in an ordinary theater, and a "ticket-chopper" at the door.

The sentimental side of life is far from being ignored. The comedie humaine in all its side-splitting drollery is reproduced from every quarter. It is at this point that art joins hands with science, and the esthetic and human side of life is presented with due regard to the canons of dramatic construction. Motographic comedy is therefore manufactured by a competent stage manager and a group of hired actors. The comedy is always a little incident, or perhaps an episode, devised by an expert, with a certain consideration for artistic development of plot, of natural amusing climax, of denouement or retributive justice. It is rehearsed in the open with nature's stage-setting, or with a background deep in a great city's heart with the voices of a great city for orchestral accompaniment. Thrown on the screen, these miniature comedies seem to reproduce life itself with its tender sentiment, its pantomime fun, its buffoonery, its last cry in farce.

The past year has developed a remarkable phase of mechanical amusement, housed in the nickelodeon, which may in time revolutionize the whole amusement world. The action of entire dramas of recognized artistic worth is now being projected to the screen, not in movement alone to satisfy the eye, but with the sound of the voices of living actors speaking the lines. This is accomplished in two ways: first by stationing a group of actual actors behind the screen, and second, by means of the phonograph synchronized with the kinetoscope or projecting machine. In the former case companies of actors are trained to follow the movement of the figures in the motographs, reciting the lines of the action as the play progresses on the screen, but always concealed from sight. In the second place science alone gives the whole show and its cost is then reduced to the minimum.

The nickelodeon is still a novelty to a large portion of the public. Motography itself is still in its infancy. The talking machine is yet to be exactly synchronized with the projecting machine in order to avoid ridiculous lapses between speech and action at the screen. Yet the future is rich with promise. To create complete poise and exact concerted action is the mechanical problem of the hour. Considerable curiosity is being manifested in the possibilities of a device which claims to produce speech at the screen as if emanating from the throats of the figures in the picture. It is operated by electricity on the plan of the telephone. A switchboard erected on the stage behind the screen will receive impressions from a steel ribbon in the projecting cabinet, and turn them into sound.

When some such invention has been exactly synchronized with the picture machine, it will materially change the working scheme of the world's theater. The first performance of a new play given in Paris or London will echo around the world in ten thousand simultaneous performances, giving not only the actual movement of the original actors, but the sound of their voices. The modus operandi is simple. Henri Bernstein will write tragedy for Sarah Bernhardt. The actress will rehearse her company to the point of perfection. A dress rehearsal will be given before the moto-camera and a giant talking machine loaded with blank disks. When the play is over a complete record has been obtained of both speech and action. Then any one may hang up a sheet anywhere, press the button, and the play is reenacted exactly as the original—and for five cents!

But the dream of the mechanical world does not end there. Inventors behold in the nickelodeon the future forum of the race. With the progress of science it is destined to replace the lecture platform, the pulpit, books and the newspaper. It will become an institution where the people may pause to rest for a few moments, a quiet orderly little hall where silence is wholly enforced and where, on a huge screen, the human activity of the world is being shown almost simultaneously with the action of the event, with the very shouts, the cries, the speeches or what not, all transmittel by teleophotography.

To the French nation the world is indebted for the most advanced strides in motography, for France was the pioneer, and all others have been her imitators. The greatest film-makers in the world are two Parisian brothers whose reels are known and distributed around the globe. The projecting machine has reached some degree of perfection in America. While it is generally known by the generic title of the cinematograph or kinetoscope, there are actually 120 patented machines fundamentally similar in principle, which have been placed upon the market under 120 different names. The result is confusing and misleading to the general public. These 120 patents are moving-picture machines operated with a crank, an arc-light and a magazine which supports the reel on which the picture film is wound. They are similar in construction and identical in purpose. In the same way five or six variously twisted cognomens have been applied to as many modifications or improvements or inferior imitations (as you will) of the original talking machine known generally as a phonograph.

While it is announced by a famous French firm of moving-picture makers that their output last year reached the seven million dollar mark, it has been roughly estimated that the profits to American manufacturers of films and projecting machines amounted last year to $75,000,000. The middlemen, or rental agents, buy annually from the manufacturer $4,000,000 worth of films, from which they derive a rental from the exhibitor in the nickelodeon of $8,000,000. It requires an army of ninety thousand or more persons to conduct the rental agencies and the theaters proper. It is estimated that four times that number are employed in the manufacturing corps. In the season just past $65,000,000 were spent in paid admissions to the nickelodeon in the United States alone.

Competition has lately become very keen between French and American manufacturers. The American is better able to cope with native demands because he understands the taste of his own countrymen. However, it has been found that while French pictures are often immoral from a social standpoint, American ones have often been found to encourage violent crimes and daring deeds of robbery and brigandage. Such pictures invariably fail to pass the censorship of the police.

Many outdoor productions and spectacles are made, the scenes portrayed being set on a huge outdoor stage, permitting aquatic feats by means of a tank of real water, equestrian feats with mounted riders, circus scenes, wild-west shows and all manner of spectacles impossible on the narrow confines of the stage of a real theatre. The pictures when completed have in consequence a curious resemblance to reality, and when thrown on the screen are supposed to be motographs of actual life.

"Is this a new thing for the theater?" a critical onlooker asked when he observed the process of an entire play being squeezed into a tin and laid on the shelf. "Is it a good thing for the theater?" he continued, thinking, no doubt, of the pretty inspired art of mere man, against the wonders of the machine. It is new, and yet it is as old as the drama itself. The world's first plays, though acted by living men, were in reality pantomimes. Even in later days, when Rome took up the drama, actors depended almost exclusively upon movements of the body rather than facial expression, or tone and inflection of the voice, to convey their meaning. Motography is in fact a modern development in the classic art of pantomime.

Last Two Week's Productions of Licensed Film Makers.

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

A Love Affair	541 ft.
For The Sake of The Uniform	784 ft.
The Mind Reader	567 ft.
Heart of A Gypsy Maid	492 ft.
His First Frock Coat	442 ft.
Two Great Griefs	410 ft.
Innkeeper's Remorse	377 ft.
Tricked Into Giving His Consent	475 ft.
The Magic Mirror	475 ft.
Sailor's Sweetheart	738 ft.
The Locket	623 ft.
The Pardon	688 ft.
Strong Gale	229 ft.
Basket Party	459 ft.
Spooks Do the Moving	328 ft.
Parisian Life in Miniature	492 ft.
Magic Dice	459 ft.
Motor Boat Races, 1908	344 ft.

KALEM CO.

Fire At Sea	
The Girl I Left Behind Me	700 ft.
Mystery of the Bride in White	800 ft.

MELIES.

Honeymoon in a Balloon	430 ft.
Incident From Don Quixote	355 ft.
The Helping Hand	245 ft.
The Old Footlight Favorite	588 ft.

VITAGRAPH CO.

A Spanish Romance	495 ft.
Two's Company—Three's A Crowd	475 ft.
An Auto Heroine	950 ft.
Leah, the Forsaken	850 ft.
The Naughty Little Princess	430 ft.
Two Broken Hearts	565 ft.

S. LUBIN.

The Way They Fooled Dad	850 ft.
The Bloodstone	950 ft.
Salome and the Devil to Pay	335 ft.
Redeemed from Sin	635 ft.
The Saloon Dance	635 ft.

ESSANAY CO.

His Own Son	1,000 ft.
The Life of Abraham Lincoln	975 ft.
Soul Kiss	450 ft.
Beg Pardon	450 ft.

SELIG POLYSCOPE CO.

One of the Bravest	1,000 ft.
The Ranchman's Love	1,000 ft.
A Daughter of Erin	1000 ft.

EDISON CO.

The Bridge of Sighs	1,000 ft.
Ex-Convict No. 900	900 ft.
The Lover's Guide	925 ft.

Films of the Week

(See Advertisements for Release Dates)

SELIG POLYSCOPE CO.

"THE FISHERMAN'S RIVAL."—This film depicts the romance of a fisher village in which the daughter of a fisherman, her city sweetheart, and a village rival are the central figures. Clay Hughes, an athletic young city chap, spending his summer vacation at a little fishermen's settlement, meets and falls in love with Ethel Dean, the eldest daughter of a large family. Rufe Brown, a native of the village and accepted suitor by the parents of our heroine, soon learns of his rival's progress in winning the smiles of pretty Ethel, and in his ignorant and blundering way proceeds by threats and abuse to discourage any attempt on Clay's part to win from him the prize he has coveted for years. But Ethel, who has spent some of her life in a metropolitan atmosphere, is not so easily cowed by her parents' commands and the noisy threats of the now thoroughly detested Rufe. Goaded to desperation by the nagging of father and mother, who look upon Clay Hughes as a no-account city "stuck-up," she makes up her mind to elope with her sweetheart, and after the marriage is culminated to forever shake the dust of Seaview from her feet. On her way to the postoffice to mail a letter arranging a meeting with her lover, she encounters her burly suitor, Rufe, who demands to know upon what errand she is bent. She attempts to pass him, when he snatches the letter from her hand and reads the address. Cursing his fortunate rival and heaping dire threats upon the head of the helpless girl, he rushes away to inform her parents of what he has learned. Old man Dean is infuriated at his daughter's choice and advises Rufe to hunt up his rival and administer to him a sound thrashing, confident that the young city chap would beat a hasty retreat and thus become ridiculous in the eyes of the deluded girl. Acting upon this suggestion, and accompanied by the old man and two younger brothers of Ethel, he goes to Clay's boarding house and calls him out. They all repair to the outskirts of the village and there Rufe informs Clay that he intends to give him the "derdnest lickin'" he ever had. Something happened, but to the complete surprise and sorrow of the village bully the outcome was far different from what he had gleefully anticipated. Never in the history of Seaview had one of its natives been so thoroughly and easily whipped. To the science and iron muscles of the mild-looking city chap, poor Rufe was but a child. Bellowing with pain and rage, he staggers away and gives himself up to thoughts of hate and revenge. Fearing to encounter his now feared rival alone, he secures the aid of a rough companion, and together they lay in wait for their victim. The evening shades are fast falling when Clay and Ethel are seen walking along the sandy beach, planning their elopement of the morrow. Two figures come skulking out of the gloom, and sneaking up behind the unsuspecting couple, the girl is seized, and by a well-directed blow, Clay is hurled unconscious to the ground. With a scream of agonized fear Ethel sinks in a swoon on the sand. Hastily raising the limp form of his hated rival, Rufe carries him to a small row boat, and placing his insensible victim in the frail shell, he pushed it off into the waves, where the wind quickly seizes it and carries it rapidly out to sea. Returning to the girl, the two ruffians drag her to an old warehouse, where the dissolute companion of the villainous Rufe makes his home. In order to divert suspicion from themselves, the two partners in crime try to induce Ethel to write a letter informing her parents that she has eloped with her lover, Clay. Her refusal to accede to their wishes causes them to resort to drastic measures. Opening a trap door to a slimy underground cellar below them, they lower the struggling girl by a rope into its grewsome depths, and there leave her until by fright she is compelled to obey their instructions. Many hours these two fiends in human form await the brave girl's breakdown, but it does not come. One last expedient is left them. Separating the cellar from the rising tide are two sluice gates by which means the passage below may be flushed. Hastening outside, they raise the ponderous gates and then return to the room, where looking down through the open trap door they may watch the effect on Ethel of the rushing water as it swiftly rises about her form. Mad with fear, as the angry tide pours in great volume through the open gates, the poor victim gives up her fight and pleads to be rescued from her watery grave. Lowering himself by the air of a rope, Rufe drags her from the onrushing tide just in time to prevent the waters from closing over her. Securing the letter he wanted and leaving her to be watched by his accomplice, the ruffian hurries to the old fisherman's house to apprise him of his daughter's disappearance, while sitting huddled in the corner, Ethel awaits his return. But what of our hero who was left to be tossed about on the open sea? Through the long night he drifts about, until with the return of dawn he finds that the wind has changed and is carrying him back towards the land. His signal of distress is finally seen and a life crew is soon plowing its way through the waves to his rescue. A fast row back to the land, and then a search is begun for the missing girl. Again we return to our heroine. She is watching with bated breath the intoxicated guard as he sinks into a drunken slumber. The thought of escape comes to her mind. She first convinces herself that the scoundrel is asleep, then steals softly towards the outer door. Too late—the burly form of Rufe looms up before her. He seizes her in his arms, but in her frantic struggles the lamp is dashed to the floor and before the villains have time to strike a match the girl has fled. With an oath Rufe dashes through the door to follow her, but the girl is swift of foot and has almost reached her home when she runs into the arms of her lover, who with a party of men has been searching for her. Rufe also stumbles into their midst and is at once put under arrest. His subsequent trial and condemnation are shown, also the happy ending of Ethel and Clay's romance.

ESSANAY MFG. CO.

"THE IMPERSONATOR'S JOKES."—We open our picture with the Impersonator being ejected from his boarding house for failure to pay rent, and being of an easygoing spirit, he packs his belongings, consisting of wigs, beards, clothes, etc., such as he uses to do his impersonations. He starts out to have a little sport, and incidentally collects a few spare nickels in this manner. An automobile owner has just left his machine to go into a friend's home. The Impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and quickly makes himself up to look like the owner. He then walks out of the house, jumps into the machine, and the unsuspecting chauffeur takes the orders of the Impersonator, thinking he is his employer. When the owner comes out, sees his machine leaving in the distance, he gives chase, and the Impersonator, after having his ride, leaves the machine. Next he impersonates a dude, thereby getting the benefit of two sweethearts kissing. His fun continues in this manner, until he sees a notice in the paper that a foreign nobleman is going to be honored at a reception. He impersonates the gentleman, thus getting the honor of the multitude who think they are showering their pladits upon a celebrity, when it is only the Impersonator. While they are seated at the banquet, a telegram comes from the real nobleman saying it will be impossible for him to attend, and immediately every one jumps upon the poor Impersonator, tearing off his beard and wig, giving him a quick exit by the boot and shoe route.

"THE EFFECT OF A SHAVE."—It shows a well-to-do business man leaving his home for his office. After dictating his letters and transacting his business, he leaves his manager in charge and visits his club. He is a baseball fan of most pronounced type, and a firm believer that the "White Sox" will win the pennant. He has made a wager with a fellow club member that his favorite team would beat the "Tigers." The loser to have his hair clipped and his beard and mustache shaved. This they consider a great sacrifice, as both are inordinately proud of their hirstute adornment. Our friend is informed at the club that he has lost and must pay the wager. He leaves the club in a cab for the barber shop, and after a great comedy scene with barber, emerges hairless. The cab driver does not recognize him, refuses to allow him to enter the cab, and after various ludicrous adventures, he reaches home, where he is greeted as an insolent intruder. His wife sets the dog on him who chases him down the street. After many trials and tribulations, and being ejected continually as an impostor, he returns to the barber shop, and between threatening and beseeching, he induces the barber to apply a magic lotion. Scene shows how the particles leap from the floor and adhere to his smooth face and his bald plate, and so triumphantly returns home and is welcomed by his wife and children.

S. LUBIN.

"THE WAY THEY FOOLED DAD."—Mr. Newlyrich wants his daughter to marry a nobleman. He introduces a smart Englishman who, however, finds little favor in the eyes of his beautiful daughter, as she is secretly in love with Jack. While the father is talking matters over with the nobleman Jack appears on the scene. The father surprises the lovers. Enraged, he shows Jack the door, and to make his daughter more willing to accede to his wishes, he brings her to a ladies' seminary. Love, however, finds a way. Jack discovers the hiding place, he elopes with the girl he loves, and before the father, in a pursuing automobile, is able to reach the elopers "the true lovers' knot" has been tied by the hands of a priest. The father forgives and a happy reunion follows.

"THE BLOODSTONE."—An Asiatic Prince, surrounded by his suite, soldiers and the ladies of the harem, is seated on his throne amid

a scene of surpassing splendor. During the festivities a snake charmer, seeing the Bloodstone upon the Prince's finger, makes the prophecy that the ring, which is proverbially unlucky, will soon bring woe and ruin to the nation. This angers the Prince and the fakir is thrown out by the numidian guards. An old courtier is directed to consult the archives and he, too, verifies the prediction. The Prince is very uneasy. A dancer is summoned to amuse him. Now ensues a terrible scene. The city is in flames, the ruthless invaders enter, a massacre takes place, the Prince is put to death and a sailor takes the unlucky ring from his finger. A gambler fleeces the sailor; he starts a row and is shot by the gambler. Before expiring he hands the ring to the doctor. The doctor and his party embark for America. The ship is wrecked, and for weeks three famished men toss about the Pacific on a raft. As the doctor dies from thirst and hunger he hands the ring to young Gerald. A ship is sighted and the government launch hauls them aboard. Arriving at home a jealous suitor tries to poison his wine, but unkind fate still follows the ring and his fiancee dies through drinking the wine. Gerald is now desperate. In his room he smashes the ring to pieces. Almost on the instant the spell is broken. A letter announces a legacy and the sun seems to shine at last.

GEO. MÉLIÈS.

"THE DUKE'S GOOD JOKE."—The Duke is a jolly fellow, and when, coming into the public square with his royal train, he espies a comical-lookiug man, he hits upon a merry idea. The helpless man is put into the royal litter and taken to the palace, where he is first robed as befits blue blood. He is seated in the official throne, and here follows a funny scene as he receives the courtiers and fair ladies, who enter into the jest with a vim. A grand feast is spread for him, but the Duke's sorcerers cause it to disappear when he attempts to help himself. His befuddled brain wrestles with the situation, but presently abandons all attempts at eating and calls for drink. A bottle which is placed before him, however, assumes gigantic proportions as he reaches for it and finally it vanishes. Then the servants bring in a huge funnel, and he is filled with liquor until his abdominal proportions resembles a balloon. In this condition he is taken to a bed chamber, where he is worked upon by the Duke's doctors, and he comes down to normal size; then he is put to bed. But his thirst does not allow him to slumber, and he arises. Suddenly the paintings on the wall become animated, drinking, hopping from his grasp, and other magic effects show him only drinking men and girls. By this time the Duke has tired of the fun, and the poor man is carried back to where he was found in the square. Others of his ilk drag him into the road, and he is left kicking his way out from under tables and chairs which are piled upon him.

KALEM CO.

"CAUGHT IN THE WEB."—A young woman and her lover are seen strolling together in the lane leading to her suburban mansion. The fiance confidently measuriug his sweetheart's affection for him embraces the opportunity for a proposal, and she likewise accepts him. The young man now seeks out her father for his consent, but is greatly surprised to hear the latter object frantically without apparent cause. The daughter, on the other hand, brings relief to her lover when she gives herself over entirely to him and they hasten forth to be wedded secretly. When the irate parent discovers their secret union he disowns them. It happens, however, that it is the old man's fate to be met with foul play at the hands of highwaymen while on his way to the office and they are only beaten off by the son-in-law accidentally appearing on the scene. When revived the old man accuses the husband of his daughter of being guilty of the assault; and the rescuer, instead of being thanked is arrested, despite the protestations of his young bride and the bystanders. To prove his innocence the true wife braves the woods on the trail of the hold-ups and follows them slyly until they find themselves out upon the lively streets of the city and enter into a beer garden, where they divide their spoils. The female detective seats herself at an adjoining table, and in watching their movements discreetly recognizes her father's purse. Thinking she is a dissolute wench, they make an acquaintance with the flirting woman and take her into their confidence. Her charms having completely taken them in, it is easy for her to lead the two where she will, and when passing a police station, holds on fast to one and screams aloud until relieved of the burden by policemen, and the other's attempt at escape is frustrated, too. The criminals are brought to justice when matters are explained. Hence the stern parent regrets the accusation of his son-in-law and atones for it by bestowing his blessings upon the couple and taking them again into his graces.

PATHÉ FRÈRES.

"PIERRETTE'S TALISMAN."—In this pretty picture we see a harlequin come into his room, and being tired, stretches across the bed, and is soon in the land of Nod. Just then his little sweetheart enters and we see her pick up a suit that is thrown over a chair and out falls a photograph of another girl. The little creature is so jealous of her rival that she tears the picture up, and taking her guitar leaves the place, vowing never to return to her faithless lover. In the next scene we see her standing outside of a cottage on a cold winter's night, playing her guitar and singing, when out rushes an old man who is annoyed by her music, and knocks her down in the snow. The poor little thing, tired and discouraged, falls asleep on a heap of brambles. The next picture shows us her beautiful dream, in which an old witch appears and presents her with a jumping jack, and tells her that by pulling the string, any wish she may make will be immediately granted. Like all poor little girls, her first wish is that she may be rich and receive the attentions of a noble young lover. In a twinkling we see her transported to a beautiful garden, where she is greeted by an old man who takes her to a beautiful palace, where, with the assistance of a maid, she is decked out in the most costly of gowns. When her toilet is completed, the old man returns with a noble-looking young fellow and when the latter sees Pierrette it is a case of love at first sight. Before she can accept the young lover, however, she must rid herself of the old man's attention, so wishing that the latter would vanish from her sight, we see several attendants appear and take the old fellow away. The young man then takes her to a grand reception, where she is the envy of all the ladies present, and is showered with attentions by all the men. One youth in particular is terribly smitten with her charms, and his devotion arouses the ire of her escort, who challenges him to fight a duel. They retire to the open and have it over in a few moments, her lover being killed. Having the field now to himself the successful wooer accompanies her back to her palace, and is making ardent love to her when she wakes up, and finds herself

alone in the chill night air. Disappointed and miserable, she manages to fall asleep again and this time sees beautiful nymphs dancing around her, and dreams that her own lover is searching for her, which dream comes true, for the latter is soon upon the scene and is horrified to see her lying there in the snow. Gently awakening her, there is a reconciliation between the happy pair and he takes her home to make her his happy young bride.

"THE FAKIR'S DREAM."—An old fellow who runs a "Knock a baby down and you will get a good cigar" booth in a large amusement resort, similar to Coney Island, has a lot of grotesque figures which afford no end of amusement to the spectators. The attendant of the show, falling asleep, dreams that all the figures get up and leave their places and go out in a body to have one hilarious time. The first place they strike is a Pathe show, and we watch them crowding in to enjoy the moving pictures. Next they all take a slide on

the toboggan and their antics cause us much amusement, especially when we see them landing in a heap at the bottom of the slide. They have a boat ride, go on the roller coaster, have their pictures taken and enjoy all the sights in the place. Finally they come to a side show where a man is offering a price to any one who can throw him in a wrestling match. One of the fellows tries, but loses in the first hold. Finally, one of the women of the party challenges the professional and with the greatest ease downs him and nearly breaks his back in the operation. They wind up by having a ride on the merry-go-round, and in the last picture we see them all back in their different

places in the booth, and the old attendant waking up, gazes anxiously around in order to satisfy himself that it is only a dream.

"HUNTING FOR HER BETTER HALF."—A young woman who is insanely jealous of her husband, receives an anonymous letter telling her that her husband is unfaithful to her. She immediately leaves the house, and in a terrible rage starts down the street in search of her hubby. As she goes along she is followed by a masher, and being in no mental condition to receive the attentions of the stranger, she turns on him and gives him a terrible beating. In her rage she dashes into a tradesman carrying some bundles and upsets him and his goods all over the street. She then hails a tram car and thinking only of getting inside she makes a dash up the steps and beats every one who interferes with her. When she is getting off she causes another panic among the passengers, and one poor unfortunate woman who happens to get in her way, gets a terrific beating and is left sprawling in the middle of the road. As the jealous creature is going down the street, still vainly searching for her better half, she spies a man who happens to be dressed exactly like her husband. She watches him flirt with a woman, and get into a cab and drive away with her. The enraged spouse hails a cab and after knocking the driver off the seat, mounts the box and follows the pair. When she catches up to them she proceeds to give the fellow a terrible thrashing, when all at once her own husband comes along and is shocked at his wife's conduct. But the shock he receives is nothing compared to hers when looking at her victim she finds that he is a negro. After this she calms down and quietly returns home with her husband.

"HOW MABEL FOUND A HUSBAND."—A pretty girl who is continually under the eye of her father is seen seated in the drawing room of her home with her aged parent, who is constantly falling asleep. She finds his company rather monotonous, and during his slumbers she steals out to seek a diversion. She hits upon a scheme whereby she can make the acquaintance of a young man in the neighborhood who owns an auto, and who passes her home quite often. Going out to the street she breaks a couple of bottles on the curb, and comes in to await developments. Soon the auto is passing the house and as it goes over the glass the tire is punctured, and the occupant and his driver are helplessly standing

surveying the situation when the clever miss appears upon the scene and offers her kind assistance. Immediately the young man is impressed by the pretty girl and needs very little coaxing to be lured into her garden, while the chauffeur mends the tire. She takes him to a beautiful spot in the garden and they are becoming very friendly when the father appears on the scene. The young lady introduces her friend and explains the embarrassing situation to the old gentleman, who is extremely cordial to the stranger. Soon the old fellow is fast asleep and it gives the young couple an opportunity to steal away to a secluded part of the grounds, where the youth proposes to the maiden. She refers him to her father, but when the old man hears the news he is shocked and immediately sends the girl into the house and orders the youth to leave the place. But the latter pays no attention to the father's commands, and in a short time the girl appears on the balcony and climbs down a ladder which the lover has secured and they elope in the waiting auto. When the father misses his daughter he starts in pursuit, and overtaking a motor cycle on the road, he engages the fellow to take him on and follow the fleeting pair. The latter are gaining good headway when something goes wrong with their car, and it comes to a sudden stop, thereby letting the enraged parent catch up to them. He flies at the young people, but the girl clings to her lover, and when the old man sees that there is no use of interfering farther, he gives his consent and blessing.

"CAUGHT WITH THE GOODS."—An old jeweler and his wife start out to enjoy a basket picnic in the country, and we see them as they trudge along over hills and through fields in search of a nice, quiet spot to spread their lunch. When they find a suitable place they unload their basket and enjoy a fine repast. Then, removing their shoes and outer garments, decide to lie down and enjoy a snooze. A man and woman coming through the wood, see the slumbering pair and noticing their wearing apparel lying on the ground, seize it and hasten away. When the old couple wake up they are horrified to find that they have been robbed, and are compelled to make their way home in their stocking feet, a sorry-looking pair indeed. The thieves deck themselves out in the stolen clothes, but find that the watch won't keep good time they go to the jeweler's to have it repaired. Unfortunately for them they happen into the shop run by the people whom they robbed, and immediately the old jeweler recognizes his watch, while his wife knows her hat, which is adorning the thief's companion. While the jeweler is in earnest conversation with the pair, his wife sneaks out and gets the police, who come in and take the thieves unawares. They are stripped of the stolen goods and locked up, while the happy couple are pleased to have their belongings returned.

"MYSTERIOUS KNIGHT." This is another of our beautifully colored trick films which must be seen to be appreciated. The Mysterious Knight first appears in a burst of flame and immediately begins to make things interesting for the amazed spectators. He dances around and cuts some funny capers and then with a swing of his sword calls up a group of beautiful Amazons, who go through a drill and then disappear. Next two young girls dressed as pages spring out from under his robe, and when he has introduced them he goes up himself in a cloud of smoke. These little pages perform some wonderful tricks, such as bringing to life the figures on a coat of arms, and we look on with interest at the miniature soldiers engaged in duels. One of the pages then places a sword in the middle of the stage, on the hilt of which a tiny warrior perches himself and entertains us. Finally the knight appears again and there is a grand ensemble of all the different characters which have taken part in the performance, making a very beautiful tableau. All at once with a swing of his sword the Mys-

terious Knight causes the entire group to disappear and then he himself vanishes in a cloud of smoke.

"A SICILIAN HERMIT."—In this interesting picture we are brought in close contact with an old monk who has lived his long life in the monastery, and now, at the evening of his lonely existence, we see him as he goes about in simple Christian way, administering to the poor and needy. In the first picture he appears in the grounds of the convent, meditating before the skeletons of his departed brethren, whose bones are arranged in a crypt, where he goes to pray and meditate. Next we see him start out to the village for supplies, and as he goes along the road he begs for the poor from the villagers. With those in want he shares his scanty provisions and always has a word of consolation for them in their troubles. He instructs the children and teaches them their prayers, and goes about the village streets carrying sunshine along with him. Everyone seems happier for having met and talked with the kind old man, who has only love in his heart for all his fellow creatures.

VITAGRAPH CO. OF AMERICA.

"A DEARLY PAID FOR KISS."—Frank, a good-looking young man, is seated at his dining table as the pretty maid enters, puts some dishes on the table and starts to leave the room. Frank calls her back, pretends he is going to whisper to her and kisses her on the cheek. At this moment Margaret, his wife, enters the room. She looks terribly hurt.

The maid glances from one to the other and hurriedly departs. The young man is sorry, for he really loves his wife. He was flirting with the girl, he tries to explain, and begs forgiveness. His wife will not listen, puts on her hat and coat saying she can't forgive him

and leaves the house. On the street a sign meets her gaze, asking for soldiers and nurses for the Philippines. She enters the building and is engaged as a nurse. Some time later Frank leaves the house, strolls along the street looking heartsick and disgusted. He glances at the same sign, suddenly decides to enlist, enters the building and joints the army. ONE YEAR LATER.—A battlefield in the Philippines after a battle. Dead and wounded soldiers are lying around. Margaret appears dressed as a nurse with two attendants carrying a stretcher. The doctor examines a couple of the men and pronounces them dead. Orders are given to carry the three off, when Margaret notices a man lying on his face. Turning him over she starts back in horror, and recognizes her own husband. The doctor examines Frank and pronounces him dead, but the woman detects a faint heartbeat and Frank is hurriedly put on a stretcher and carried out. SIX MONTHS LATER.—The couple are reunited and back in their old home. Frank is propped in an easy chair, his wife nursing him back to health and happiness.

"A NIGHT OUT, OR HE COULDN'T GO HOME UNTIL MORNING."—An elderly business man telephones his wife, "Won't be home until late, Maria, important business." The answer comes back, "If you are not home by ten o'clock, John, there will be trouble."

The man hangs up the receiver, laughing. At three o'clock the following morning John and three companions are navigating slowly and unsteadily down the street. They stop in front of John's house. The three bid an affectionate farewell and go their way. John thinks of the possible trouble in store for him, removes his shoes on the doorsteps and after considerable difficulty gets the door open and enters, leaving his shoes outside. He lights the gas, hangs his overcoat on the rack, goes upstairs on hands and knees, entering the bed chamber, Maria is sound asleep, snoring. The husband removes his garments, dons his pajamas, then suddenly remembers that he left his shoes outside. He comes cautiously down stairs, opens the door, reaches down and picks up the shoes, when a gust of wind blows the door shut, locking John outside in his pajamas without a key. He shrinks in the doorway to escape observation, as well as to keep warm. A policeman comes along, recognizes John, and is told what has happened. During the explanation, Maria opens the door and asks why the policeman is there. John dodges out of sight in the areaway, while the cop assures the lady that nothing is wrong; that he is just trying the door. The lady goes back, John comes out on the porch, and sits down dejectedly. By and by the milkman comes along, leaves the milk, the baker boy leaves rolls for breakfast, the paper boy delivers the morning paper. A tramp comes along, helps himself to bread and milk, takes the paper and strolls on. John is wild, but can't say a word. Then a burglar masked, and carrying a kit of tools comes up the steps, takes a skeleton key from his pocket and opens the door. As he does so, John follows him in, embraces the intruder, gives him his overcoat and wallet. Surprised at such unusual treatment, the burglar leaves and John tiptoes upstairs to bed. He sits on the edge of the bed and as Maria suddenly awakes, he makes an awful bluff about just waking up. She is only partly satisfied, but her husband goes on dressing hurriedly, tired and sleepy, and gets away with the story.

"THE WITCH."—Doctor Philippe, an Italian doctor of the Fifteenth century is reclining on a couch in his bed chamber. His daughter, Corona, sits on a stool beside him, talking earnestly. From time to time the old man starts as if in pain, reassures his daughter that the ailment is but trifling, then resumes the conversation. Suddenly he puts his hand to his heart, moves his lips in prayer, and drops back dead. Six months later, Corona dressed in black is seated on her porch. A crowd of peasants, men and women, are in the garden and to them the girl is dispensing medicine. Outside the low wall which surrounds the garden, Count Drienzo, a wicked noble, with his friend, Duke Alfiero, pass. The men stop. The count expresses his admiration for Corona, and leaving the duke outside, enters. He falls to his knees, declaring violent passion for the girl, but is coldly repulsed. He offers money and jewels and pleads his cause more earnestly. Being again turned off, the count loses his temper, attempts to force himself upon her, whereupon Corona grabs a dagger, points to the Crucific, and swears to kill herself if he does not desist. The nobleman pauses a moment, casts an evil eye at the girl, shakes his fist threateningly, then leaves. He meets his companion, and with an old hag plot to do away with Corona. The culmination of the plot takes place at the village church. The two noblemen are among the first to arrive, and engage the chancellor in earnest conversation. The latter expresses surprise, and when Corona endeavors to enter she is forbidden to do so by the priest. The old hag appears and accuses the girl of witchcraft. During the tumult which takes place, the orphan is led away by the angry mob,

brought before the court, adjudged guilty and a proclamation posted to the effect that the accused will be burned as a witch unless a champion shall appear to fight for her and prove her innocence by an appeal to combat. The people gather about talking over the awful fate in store, for Corona, as Pietor, a wandering knight, appears in their midst. He questions the bystanders, draws his sword, kneels and registers a vow. At the spot selected for the burning, the chancellor appears, followed by his retinue. Drienzo takes his stand. Corona, dressed in white, is led in by the executioner. The chancellor reads over a parchment, then sounds a trumpet three times. At the third call Pietor enters and announces himself champion for the condemned girl. Drienzo and the wandering knight engage in combat, in which the count is vanquished. Pietor takes Corona by the hand, leads her to the chancellor, who rises to greet her, the crowd surrounding them and cheering wildly.

"THE MERRY WIDOW HAT."—A young couple promenading the street come to a millinery store. The gentleman looks away in another direction and endeavors to draw his companion's attention from the display of headgear, but is unsuccessful and very reluctantly enters the shop. Lots of various styles and sizes are brought out, the lady trying on each and everyone, finally selects the very largest. The man pays for it and the couple depart. Much difficulty is experienced in getting the immense hat through the doorway, but they finally get outside where the hat creates all sorts of trouble for the wearer and corresponding merriment for the passersby. The

couple enter a street car, the big brim cutting the strap-hangers as the lady passes. After causing considerable annoyance among the passengers, the couple alight and go to a restaurant. Again the lady interferes with their fellow diners. The lady tries to enter the telephone booth, but can't get in. She removes the hat while her escort holds it until she sends the message. She is one of a party of automobilists and when one of the tires burst the hat proves a life saver. It is put on the axle in place of the damaged wheel and enables the party to proceed on their journey with but little loss of time.

EDISON CO.

LEW DOCKSTADER IN "MINSTREL MISHAPS."—Foreword—Seated in a comfortable opera chair, watching the antics of "Bones" laughing at the "End Man's" jokes, one rarely realizes that there may be scenes and incidents, back of the footlights, that surpass any seen from the "Front." In "Minstrel Mishaps" we record that which befell a popular Minstrel. "Better Late Than Never."—Lew Dockstader was billed to show in a certain town, but missed his train—Hiring a "Special" he makes good time, but with none to spare—Tips

everybody—Engages an ancient hack and hackman—Horse would rather sleep than work—Takes a bonfire to start him. "A Run for His Money"—"Dobbin" wakes up, strikes his gait, and up the street "licketysplit!"—Looked like a runaway—At the critical moment a wheel comes off—Dockstader finishes in a run. "On the Fly"—Arrives at the Opera House out of breath—Band playing—Show about to go on—Dockstader hustles—Disrobes on the run—Dresses in a hurry—"Making-up" at the same time—Rushes on the stage to find an irate, "red-headed" manager "up in arms"—His various scouts keep reporting Dockstader's progress. A Heavy Argument—Dockstader and manager have a serious "Talkfest"—Almost come to blows—Manager tries to prevent Dockstader going on—Dockstader goes just the same—Manager chases him all over the stage—Actors take a hand—General "rough-house." A Long Chase—Out the stage door—Cross lots—Over a foot bridge—Incidentally upsetting a fat man into the water—"Up hill and down dale," and out into the country. Dockstader "Laughs Last"—Dockstader getting winded—Spies a refuge—A big drain pipe—Dashes into it—Crowd follows—Dockstader out first; and quickly side stepping sees the mad manager and the yelling crowd go headlong into the water—All's well that ends well—However, they return to the Opera House a cooler and wiser bunch—Dockstader wins.

"A FOOL FOR LUCK."—"A Bee in His Bonnet"—Hiram Plowboy reads an alluring advertisement of Detective Correspondence School in "The Farmer's Friend" and takes a course—In a few days' time receives his diploma, badge, handcuffs and revolver. The Field of Action—"Hi" leaves for the city—Arrives pompously, registers, darkly mysterious—Displays his tin badge—Impresses clerk and bellboys. "Practice Makes Perfect"—Ensconced in his room—Unpacks a dummy—practices "art of handcuffing"—Sets up a target and begins shooting. "Accidents Will Happen"—Crusty citizen, in adjoining room, objects to being "shot-up"—"Hi" is arrested and haled to the police station. Third Degree—"Hi" surprised at lack of professional courtesy—Sergeant puts him through "a course of sprouts"—He is searched—Money taken—Forced to pay damages—Leaves with light purse and heavy heart. Copies Sherlock Holmes—"Hi" returns to room with mysterious package wrapped in newspaper—Opens and dons an ulster and cap—Poses before a picture of Sherlock Holmes. "To Him That Waits"—"Hi" discovers an ad in the newspaper wrapper offering large reward for capture of noted criminal—Rushes to secure the reward. The Keen Detective Agency—"Hi" is given three photos—Different views of the same man—"Hi" thinks it means three criminals—Throws out his chest and starts on the warpath. Quick Action—"Hi" captures his three men after strenuous efforts, and many protests—Comparing them with his photos—Measuring with tape, etc.—Pays officers to lock them up. An Awful Reception!—"Hi" sprints to the Detective Agency to claim reward—Manager tells him he is a fool—Wrong men arrested—Real criminal arrested by some one else. "A Fool for Luck"—"Hi" crestfallen, about to sneak away—Officer from Police Headquarters rushes in with note to "Hi"—Chief of police compliments him—Tells him his "captures" are three noted crooks, long wanted—Offers him position as Detective Sergeant—"Hi's" dream realized at last.

FILMS AND REALISM.

The great controversy over naturalism and the deeper but less agitated one touching the function of art have at last been ended. You ask what critic or philosopher has dropped the solvent phrase? None. History alone has settled the matter, writing her answer in the adventures of the moving-picture show. So clear, so final, are the evidences there adduced that we must advise essayists to take a course in applied aesthetics at some ten-cent theatre before committing to ink their views on Balzac or Zola, says the N. Y. Post. The evolution of the kinetoscope is peculiarly convincing by virtue of the instrument's lowly birth, childhood friends, and natural disposition. This mirror was not made to order for some bard who would hold it up to nature and copyright the reflection. Nor was it fashioned to assist a romancer's fancy. Devised in a laboratory as a scietific oddity with prospective cash value as a toy, it is as unbiased a medium for artistie expression as a typewriter. Better yet, it has never been seized upon by any great artist since its advent in the Bowery and remodelled into a vehicle for his own philosophy, as the newspaper has been by those novelists who write on journalistic themes in journalistic English, and call the product literature. From the day when it was first used to picture a meandering cow, the kinetoscope has unwound its films and flitted from scene to scene only at the behest of the proletariat, innocent of aesthetic dogma. Have we not the right therefore, to find in the development of this new, unravished artistic genre the truth about realism and human nature.

What has been happening in "nickelodeons" and "penny arcades" M. Brunetiere and Professor Santayan have been discoursing? The youth at the rotator has clicked off a Hegelian cycle of three stages. First, there was Nature, pure and undefiled; but this was so long ago that children in the Fifth Reader can scarcely recall the day. We older heads know it well, though; then landscapes used to unroll from a seat on the cowcatcher of a flying locomotive; we breathlessly watched the spray break over a fishing smack in open water; and a few fortunates saw real Kansas cyclones and Alpine avalanches rage over the miraculous canvas back of the darkened footlights. That was naturalism which made the Comedie Humaine and "The Jungle" seem like miserable daubs. But did audiences return and return again with appetite unappeased? Only a brief while. Man in the orchestra chair cried for man on the screen, and the second era, that of Nature Humanized, dawned one fine evening. Olympic games shone forth in the dark. Troops marched up San Juan Hill for the benefit of Fourteenth Street. Fire engines dashed through Broadway crowds; and some whisper that Harlem shacks were once burned, just to make a theatre-goer's holiday. Here, at last, was the consummation of things aspired to by the realists; had the box-office receipts but pointed to a demand for photographs of the most glorious, the meanest, the most paradoxical, or the vulgarest aspect of life, the moving-picture man could have supplied it in a trice; and a world enamored of fact would thereafter have employed novelists only to write realism for the blind. But how swiftly this prospect faded!

Perhaps the gallery began to throw peanut shells at the moving picture man in this second era because it discovered that the murders, prodigies, and thrilling escapes with which it was being regaled were made in lofts off Third Avenue. But had the discontent been no deeper, it could easily have been soothed by a return to actualities. It gathered strength, though, just because actualities proved too cheap. And now the third phase in our cycle appears: Romanticism. Its first flush shone uncertainly when operators ran the moving pictures backward through their machines; and the Alice-in-Wonderland effects awoke applause which, in the ears of wise men, sounded the death-knell of realism. That was only the other day. And what now? The following lines from an advertisement tell all:

MOVING PICTURE STORIES WANTED.

Good prices paid for interesting Moving Picture Stories—Dramatic, Humorous, or Pathetic. We want strong, first-class matter only.

The drama, humor and pathos in the world are not enough. They lack coherence and form in their original setting. Worse still, they seldom point a moral or quicken the fancy. The moving picture man will prove it to you if you will but take the trouble to visit his hall. There you will see sermons in celluloid, and books in the running ribbon of breaking light that shoots over the spectator's head. Wicked men pitched into Satan's fires, tuberculous and virtuous orphans wafted through the pearly gates, Salvation Army lassies marrying rich men whom they once rescued from a drunkard's grave; poor but honest servants finding buried treasure—and all wrought with that vivid compactness which only art can give. The moving picture man does not, dares not, shrink from the grossest violation of natural laws, provided only these heighten the artistic effects. The camera that once snapped trolley cars now opens its imperturbable eye upon studio miracles, and it gives back symbolism more recondite than Ibsen, dreams wilder than "The Conqueror Worm," and a deus ex machina (photographica) which, as boldly as any Laura Jean Libbey, rearranges things as they are into the things that every dreamy little shop-girl would like to see. What can our realists say now? Will they amplify Whistler by pleading that, as art is art and mathematic mathematics, so the moving-picture is simply a novel contrivance outside of the aesthetic realm, and not a competitor of either naturalistic or realistic books and plays? Let them count the poor Thespians whose engagements in melodrama have been cancelled because of the kinetoscope. Let them peer into garrets where scribblers are setting words to pictures. No, the world has admitted the machine to the field of art, and romance has adopted it, won it over, and glorified it, in spite of the realists. Today, the moving picture must move the spectator — and there's an end to naturalism.

Explained the Smiths.

The cashier at the Vitagraph Co. is A. V. Smith, brother of A. E. Smith who is a member of the firm. For want of more remunerative occupation, two young men in the corridor were arguing as to whether A. V. Smith (known as "Vic") was a partner in the concern. While they were thus engaged along came Terry, the office boy. They buttonholed him.

"Ain't Vic Smith Mr. Rock's partner?"

"Naw," said Terry, "he's only his partner-in-law."

MORE FILM ROMANCE.

There are commonplace things and there are strange coincidences that turn the current of our lives. A human career may be likened to a chip cast into a rivulet. It goes with the current, over stones, tumbling from tiny cascades, until it is caught in an eddy and stranded. Some slight disturbance starts it again, and after a few setbacks it rejoins the channel. Caught by a fallen branch, it waits till released by a swelling of the waters. And so it goes till it is at last thrown into the ocean, writes Beverly Worthington, in a Sacramento daily.

When I was about twenty I went to a corn-husking. I remember sitting in a pile of corn beside a girl of sixteen. Suddenly in tearing a husk I saw that the ear it inclosed was red. Claiming the privilege of corn-huskers when a red ear is found, I kissed my companion.

I had met one of the deflections in the current of my career.

There was a pretty blush, a slight resistance, the kiss, the blush and the resistance making a charming combination. Later in the barn I danced with my little girl, went with her at midnight across the moonlit fields to her home and kissed her again in the shadow of the vine overhanging the porch.

There followed a courtship as tender, as sweet, as fragrant as a young rose plant, only there were no thorns. The thorns grew later. We became engaged.

There was no opposition to our engagement and no reason why we should not marry, though we were too young to marry at once. For two years life was a garden spot, though we did not know how happy we were because we were inexperienced. Loving was like breathing.

Then when we were ready to be married my little girl and her mother must go to the city for her trousseau.

I joined them there after the purchases had been made for a few days' sightseeing and to bring them back. We two, my fiancee and myself, went to the park, to the theater, to shows of different kinds. One day we were walking down a broad thoroughfare, jostled by an immense crowd of people. Seeing some jewels blazing in a shop window, I called my fiancee's attention to one of them and asked her jocularly if I should go in and buy it for her. Her only reply was a smile. But, oh, how sweet it was!

Fate threw in our way an obstacle. The wedding did not take place. I did not know the real cause, but I suspected her mother of changing her mind. My fiancee was at an age to be dominated by a stronger person and gave way. She broke the engagement.

After this the country grew dull to me and I concluded to go to town to live. I went into business and prospered. Ten years passed and I had not married. Being a member of several clubs and having the means wherewith to enjoy city life, I did not care to give up my bachelorhood. At times I even considered my mother-in-law that was to have been as having done me a favor in throwing me over. Had it not been for her, I would have been tied down to the drudgery of a family.

One day, being away from home—I really had no home in the full meaning of the word—while waiting for an appointment I sauntered into a vaudeville show. Motion pictures were a feature of the performance, and one of the scenes given was a crowded street in a great city. The throng was both going and coming, those going fading in the distance, those coming growing larger as they advanced till, reaching the foreground, it seemed that they would walk right in among the audience.

My eyes suddenly became fixed on a young couple. My heart stood still. My love of some ten years before was the girl. Then, to my amazement, the young man was myself. My photographed figure pointed to a shop window. The girl looked at my double and smiled. Then, in another moment they came on as if about to walk over me, when they disappeared.

When we two lovers were together, preparatory to our intended wedding, we had been unconsciously photographed.

But that smile! It brought back the delightful period from the moment when at the corn-husking I had found the red ear till the breaking of my engagement. I was older now and was conscious of the change in me. Indeed, it had taken me some time to recognize myself in the picture. She was the same in my memory as in the picture, though I realized that she must have changed.

I felt again the delight of a young love. Quick as lightning my inner self was transformed. My bachelor life became not only dull, but disagreeable. I saw myself cold, selfish, corrupt. I had not realized the low tone of a bachelor clubman, a man of the world. The smile of a simple country girl had not only revealed it to me, but had shown me the beauty of purity.

I made a resolve. I would go and find my young love, and if it were possible to win her again I would do so.

I found her grown from a girl to a woman. She had been living a life of regret that a decision in her life had come when she was of such a tender age as to be dominated by an older person. All this time when I was associating with people whom I cared nothing for and who cared nothing for me, she had been waiting for me to come back to her.

My married life had been settled by a motion picture.

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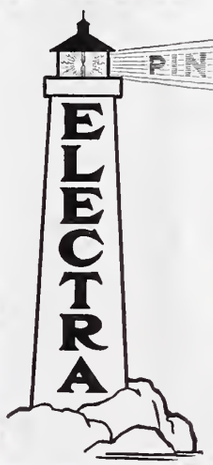

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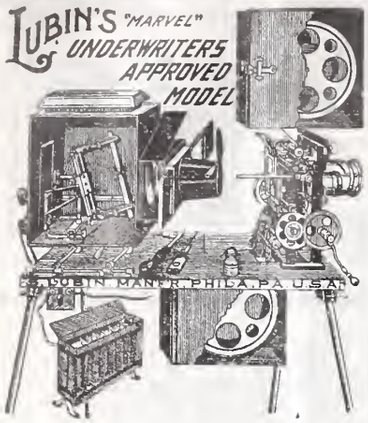

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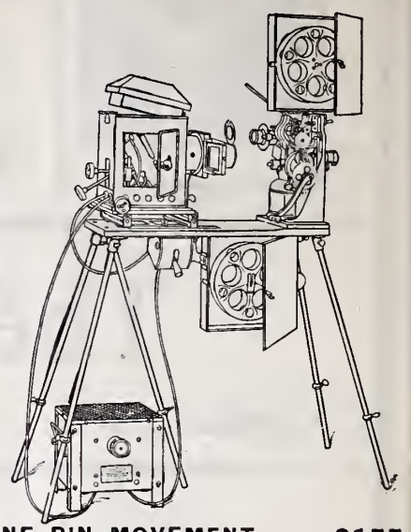

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WHOLE NUMBER 132

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 42. OCTOBER 31, 1908. Whole No. 132.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
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Whole Page,	11½ x 9	$84.00
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One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
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EDITORIAL

For some time there has been a decided sentiment on behalf of manufacturer, exchange proprietor and renter in favor of a method of criticism of moving picture subjects, whereby each interested could be properly guided in production, selection and presentation to meet the public sentiment. Many publications have essayed to fill the bill. From their point of view no doubt they have made excellent progress, but in true accomplishment each one has failed, though through no intention on the part of critic or publisher, but rather through a misconception of the true situation. Many publishers fail to observe the distinction between a newspaper devoted to the interest of a certain trade, business or profession, and a journal devoted to the technical branch of that it represents. This failure frequently handicaps a publication in many respects. This is best understood by the daily press. Every standard newspaper has at least two distinct departments devoted to theatrical subjects. One takes the simple way and tells plainly the attraction at each theatre and points out briefly, inferentially perhaps, the merits or defects of each production. The other goes more into detail, so much so that only a certain percentage or class of patrons are enabled, either for want of time, or lack of understanding, to grasp the import of the essay.

Without exception, all publications, whether devoted wholly, or only in part, to the interest of the moving picture industry, that have thus far attempted to criticize moving picture productions has drifted into the technical trend of thought. The intent has no doubt been perfectly sincere and honest, but the effect has not been fair.

What the manufacturer, renter and exhibitor want to know is what the amusement people like aud do not like; what kind of moving pictures they most appreciate, and what kind they do not. More than this, what class of subjects is the most suitable to this or that locality. In this sense the moving pictures are on equal footing with regular productions. A drama or comedy that will attain unbounded success in one part of a city will meet with most doleful failure in another part of the same place. The point is to get the pulse. What do the people want? Is it tragedy, drama, melodrama, straight comedy, or the ridiculous, scenic, or spectacular? If the wideawake manager consults the sentiments of his audience he can frequently satisfy it without going to the expense of first run service. Perhaps a certain audience is not satisfied unless there is an abundance of "prop work." Others may think the "prop man" is butting in. Criticism must be regulated in accordance with the sentiments of the patrons of moving pictures, and not measured with the technical knowledge of the critic as to the faults in stock, photography, or details of costumes, scenes, effects, etc., etc.

The FILMS INDEX has held off on the critic proposition to see what those who inaugurated the system of censure would attain. The step has been a good one, for it reveals an unexplored field, and the FILMS INDEX proposes to enter upon it with the next issue. We have secured the services of one who appears to be peculiarly adapted to the task we set before him. He is a close student of human nature, a strict observer of human impulse and emotion, an intelligent thinker, and excellently receptive to true humor. The editor of this paper accidentally met him in a Nickelodeon recently, and his views so forcibly impressed themselves that it was decided to put him on trial as critic. To many his ideas may at first, and for a time, appear below the standard as compared with the present moving picture critic, but as time progresses we feel confident he will come nearer filling the bill than his predecessors.

With our next issue Mr. Lyman Namyl will begin a series of criticisms on the current productions of moving picture films. It will be his endeavor to treat the productions in a frame of mind free from any influence or bias due to technical knowledge or information, and to report results as he finds them. If a picture is a success on the East Side and a failure on the West Side he will say so. If a picture is a howling success at both places, or a failure, he will not fail to let the FILMS INDEX readers know of it. He will not cater to the high, nor stoop to the low, but designate to the best of his ability just how and why certain subjects are received by the various audiences and avoid technical blindfolding.

This, we feel, is in the interest of the moving picture trade. The FILMS INDEX does not pretend to be an organ for technics. The amusement public does not seek knowledge. It wants amusement. If a picture portraying a story of 1776 shows costumes worn in 1667 we do not expect our critic to feel that, irrespect of the merits of the production, he is bound to condemn it on account of this incongruity. If the picture meets with success, we expect him to say so. The success of that part forms a part of the success of the trade. Some straight laced critics would no doubt overlook the drawing power of a picture aud cite the costuming as crude production. The result would be that many Nickelodeon managers draw a fine perhaps on a money-maker. We have instructed our critic to be practical. In other words, he is to tell the drawing power of each subject to which he gives his attention, regardless of faults, for the information of the trade. The renters and exhibitors do not care whether it is a pickle or a rose. If it smells good send it along.

Since our last publication relative to the graft system in Greater New York we find some of the tentacles of the octopus of investigation have been prodding through the Brooklyn departments. In all this stirring up of disagreeable and unwholesome dealings it must be remembered that election time is drawing near, and possibly some people actively engaged in the matter are prompted by ulterior motives. It is well known that many of the practices charged have been in vogue for months. That somebody did not drop his fan in the heat of the summer and start the ball rolling is a good argument for those who lean to the theory that the present upheaval is a campaign dodge, but if somebody had adopted that course his testimony would in all probability have been ruled out on the ground that his mind was affected by the heat. The fact that election is near and some or certain officials may be victims of the designs of persons, plots or conspiracies, does not clear the atmosphere. It would be criminal to assume the attitude some people take regarding the position of public officials. There can be no doubt, and we know, and our readers know, that some of the very best people hold public office, but they are handicapped by the force of employes put about them by political influence. For this reason the present status of affairs is not due to any influences bearing upon the coming election. It is simply, figuratively speaking, the bursting of a corroded pipe. We have noted during the past few weeks that many people who in one way or another, having become promineutly identified with the moving picture business, have been quite conspicuously identified with the prosecution. We refrained making particular mention of these people for more than one reason, principally because they appeared, according to the developments, to be only too willing to accede to the demands made upon them. In the case of Mr. Daniel Robertson we believe a clincher has been furnished. He has the returned checks and notations on the stubs as to why they were issued. "Dan" Robertson is known as a moving picture exhibitor throughout the country, and if anyone attempts to "go up against" his stubs of checks he has a powerfully high mountain to climb. It is all very well for the authorities to meet the accusations of some of the exploiters for wealth in the business with a plea of misunderstanding, "blackhand," or something like that, but when "Dan" Roberston goes on the stand and swears he was held up, then "you must show me."

"JERSEY GINGER"

The kind of fightiug ginger that holds men together in a common cause aud makes winning fighters of them is to be found in the group of men pictured herewith. They are members of the Amusement Managers' Association of New Jersey and it was their united effort that brought about the funeral of the law against the admissiou of children under sixteen unaccompanied by an adult. One of the chief pallbearers (whose likeness we are sorry does not appear) was Wm. H. Von Horn, who offered his service as "goat" to test the law. But the spirit of the men is such that they are not satisfied to stop here and rest on their laurels. The following petition, which the association has sent out, speaks for them:

Geutlemen:

It is unuecessary to review in detail the many obstacles that have been put iu the paths of moving picture exhibitors of New Jersey.

One of these we have smashed, and a big one too, but that isn't all; it's only a beginniug. We refer, of course, to the decision of Vice-Chancellor Garrison in the test case of the State of New Jersey vs. Wm. H. Van Horn, that the age limit law for children entering places of amusemeut is UNCONSTITUTIONAL.

We knew this all the time, and we never doubted the outcome. Some did, but a few of us kept our shoulders to the wheel and at last won out. We knew at the time that we were working for the benefit of all aud we felt sure that those benefited by our work would come to our aid financially when the good work was done.

You have seen the results, but you must realize that it all costs money and we ask you Moving Picture Exhibitors of New Jersey to come to our assistance. Very few of you have not beuefited by this decision at least a dollar a day. Seud us a dollar for each of the first ten days your business increased and that will put us out of debt. If you can't send ten, send five, but DON'T BE A PIKER. Don't sit back and smile over your increases and at the same time declare that the decision has done you no good.

Remember that Mr. Vau Horn spent three long days and nights in jail for the benefit of us all, and we want to reward him handsomely for that.

Below you will find our names and what we have contributed, but it will take a good deal more thau that. We are proud of what we have done but are willing to do more, and there are some big propositions to handle yet, such as Sunday Openings, Electric Light, Political Unity, Film and Slide Service, Etc.

Yours sincerely,

DR. H. CHAS. HESPE, Pres.

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All checks to be made payable to Mr. Wm. Laterman, Treasurer, 467 Jackson Ave., Jersey City, N. J.

The association will hold its first annual banquet October 29th at the Grand View Hotel. Not only will Jersey moving picture men be present, but private citizens of high standing who will help discuss the moving picture theatre question in all its various phases.

THE MEN WHO HELPED BREAK THE "CHILD LAW" IN NEW JERSEY.
From Left to Right, Standing—Jas. Petroplos, Chas. Rabe, H. A. Fishbeck, Wm. Laterman, Frank Pennino.
From Left to Right, Seated—Dr. H. Chas, Hespe, Ben Richardi, J. Austin Fynes.

BOSWELL IMPROVEMENTS.

The Boswell Manufacturing Co. (120 E. Randolph St., Chicago), is today in the slide-making world as it has never been before. Not only will the concern operate on a much more extensive scale in the future, but they have given their various departments a most thorough overhauling. The best brush and camera talent available has been secured, we are told, and the first few sets turned out show it.

We are in receipt of two new sets, for the songs "Baby Doll" and "I Love You More Than Any Boy Loves Any Other Girl." They are without doubt as pretty sets as ever were turned out, both in photography and coloring.

ERRATA.

In a previous issue mention was made of the new catalogue issued by the Title Poster Co. A printer's error made their address appear wrong, it should have been 231 Bowery, New York.

DEFENDS NICKELODEONS.

A Massachusetts daily treats the nickelodeon's effect on the community as follows in its editorial columns:

In a recent discussion indulged in by a local organization made up of some of the intelligent women of the city there was the opinion expressed by some that the moving picture houses which are springing up all over the country were demoralizing. The reason given for this in the main was that they were inducing people to spend money where this opportunity did not exist before. This was the argument which was used to the greatest extent, but to us it does not seem to be a valid one.

We have before this expressed our opinion of the moving picture business. It is that it is one that is to be welcomed. In New York the students of sociological conditions claim that these low-priced amusements do a distinct good, and afford the people of the poorer classes evenings of pleasure under conditions much improved from what they have usually had.

In the smaller city this New York argument does not prevail to quite such an extent, but it obtains in some degree. The moving picture houses are able to afford the people a lot of amusement for a very little money. Almost without exception the pictures are free from the slightest suggestion of anything to which the most refined sensibility could object. The manufacturers keep them so, and the wise manager wants them so. They present drama, comedy, tragedy, music, all interesting, and while there may not be a real uplift there is the harmless amusement and that is a help. As to the fact that poor people spend money there that is a matter for the people themselves to decide. If they earn the money they have a right to spend it in such a legitimate manner. There might be congratulation expressed that they do not expend it in some worse way. The fear that men and women and young people spend more money than they ought to in this way is one that cannot be safely held to. You cannot compel the saving-habit. If people are improvident there is no law that can force them to save. The habit of saving is something that must come by influence and example. It may be a source of regret that people are not more regular in their habits in this direction, but until you remove every possible temptation for pleasure from the people they will spend their money in the gratification of their tastes. When we have to contemplate the fact that they do this we have to be thankful that there is as good a field for their expenditure as the moving picture houses. We do not believe any one of them will affect in any harmful way any one who frequents them. On the other hand, as we have said, in New York, the men and women who study conditions among the poorer classes declare that there is an improvement in the moral tone of the families from which the moving picture houses derive their support.

ACTORS' LAURELS.

The actor, says a writer in the Theatre Magazine for October, used once upon a time to smile over M. Maeterlinck's ambition to give plays by the use of puppets. The actor was right in so doing, and naturally he resented competition of this so-called inferior character. But he has a far more formidable rival in the kinetoscope. The time is not far distant when we will see along Broadway theatrical agencies catering to the manufacturers of moving picture films.

The Edison Company, of New York, the Vitagraph Company of America, the Pathe Freres, of Paris, each has its regular stock company. These men and women, employed at good salaries, are richly costumed for the dramas and the ballets and fairy tales and the dances that are performed before the machine. They are taken to the shores of lakes where murderous melodrama is to be unfolded. It is remarkable to what extent the moving picture manufacturer will go in his anxiety and determination to obtain realism in his kinetoscopic play.

The American dramatist must look to his laurels; and evidently the American dramatist is not asleep in regard to the matter. For already he has carried his complaint to the copyright department at Washington. In Paris, the Pathe Freres—realizing the essential right of the French dramatist to his own property—have done the next best thing; they have arranged with members of the Society of French Dramatists and Authors to write special plays for use solely by the kinetoscope. If the talking machines may preserve the voices of our opera singers, why may not the kinetoscope preserve the acting of our actors? For to carry the educational feature one step fur-

ther, the time may not be far off when our dramatic schools will be Coquelin from the moving picture screen.

Unfortunately in our rush to introduce the moving pictures into this country—a rush that is creating a very thoughtless competition in the trade—our manufacturers are forgetting the ethics of business. They have not as yet compromised in the French manner with the American dramatist, though they will be forced later on to do so; but they have been taking without permission the popular successes of the moment and turning them by the wholesale into kinetoscopic shows. That is why, in its last session, the copyright committee called before it many representatives of the American Dramatists' Club, especially those who were suffering by reason of the kinetoscopic performances of their plays.

ECONOMIZER FOR D. C.

Keith's Nickel Theatre at Portland, Maine, has now been equipped with the "Hallberg Automatic Electric Economizer" for direct-current operation on the regular 110-volt line wires with 15-ampere fuses, delivering to the moving picture lamp a direct current, adjustable by means of a small field controller, within reach of the operator, between 20 and 35 amperes. This style of "Economizer" was exhibited at the recent Electrical show, where it controlled several moving picture and stereopticon lamps, and the reports from Portland, Maine, are that the "Economizer" saves between 45 and 50 per cent. on the bill. The "Hallberg Direct-Current Economizer" represents an important development, because it gives opportunity to moving picture theatres operating on direct-current, to reduce their bills 45 to 50 per cent. on 110 volts and 70 to 75 per cent. on 220 volts, or 85 to 90 per cent. on 500 to 650 volts direct-current circuits, which has heretofore never been accomplished.

A VOLUNTEER.

E. L. Lauste, a London cinematographer writes the INDEX that should any film maker arrange to film President Roosevelt's proposed hunting trip in Africa he would like to bid for the job of camera man. It seems that Mr. Lauste is a photographer of extensive experience not only in the art, but also in travel; he lays claim to a thorough knowledge of African territory, geographically, its climate, diseases and other dangers, having been through it. We will cheerfully place inquiries in touch with him.

Automatic Piano Players, 44 notes, for sale. Apply

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1842 7th Ave.
New York City

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

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Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

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Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Grlswold St., Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

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Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

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Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

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New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

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Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

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Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

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Elite Lantern Slide, 207 W. 34th St., New York.

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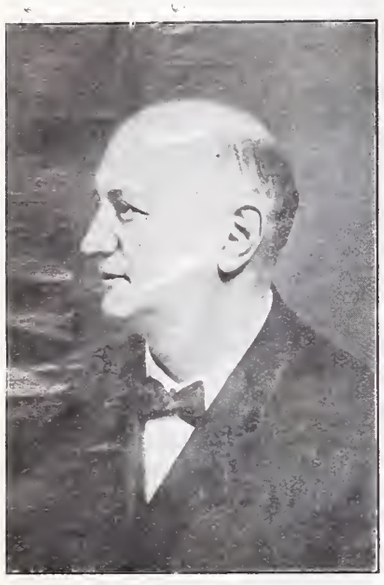
NICKELODEON ATTRACTION.

C. Nelson Camp's magnificent scenic, electrical and mechanical spectacles, "Doomsday" and "Destiny," booked under the direction of Norman Jefferies of Ninth and Arch streets, Philadelphia, have opened up big possibilities for managers of moving picture and vaudeville theatres.

"Doomsday" has a record of 80 weeks without a break, playing to capacity wherever presented, and on every engagement many extra shows being required by the big attendance.



Mr. S. Lubin, the Philadelphia film maker, sailed for Europe Tuesday, on the "Kaiser Wilhelm der Grosse." Together with Mrs. Lubin and daughter he will make a quick trip across the continent, stopping at Paris, Berlin and St. Petersburg. An INDEX reporter who saw him before he sailed asked him what particular business was taking him abroad. He replied that it was in a great way a pleasure jaunt, but that he would of course study the European situation to a certain extent.

"Do you expect to bring back some new ideas, Mr. Luhin?"

"No," he replied, with significance. "I think that foreigners can gather more new ideas here than we can abroad. Still, I am going to consider a proposition embracing an improvement on something already known to the trade, and which ought to stir things up in the exhibition line."

While he refused to give it our for publication, he confidentially gave the writer an idea of the innovation—it is good.

Regarding the future of the American market, Mr. Lubin is of the opinion that next in importance to the production of meritorious subjects, the welfare of the industry depends upon the interest of big capital in the exhibiting end. The day of the 'nickel shack' is past, he says, and the erection of larger and more improved play-houses is in order; enterprisers with large capital should not hesitate, because the moving picture's story will always be popular.

And Mr. Lubin has certainly backed his words by action—his own large, beautiful theatres are the proof.

"Destiny," the new companion spectacle, was first staged last June and has been showing solid ever since to the same immense business.

"Doomsday" is truly a marvelous production, so big that during its first year it was presented only as a single attraction, an entire show in itself, at high admission prices, at leading expositions and opera houses throughout the country. Those who have seen the Johnstown Flood and Creation when exhibited as the leading attractions at world's expositions and wondered at the brilliant effects will find in "Doomsday" a spectacle far surpassing in splendor either of the above-mentioned productions.

In the production is represented the last step in stage realism. In the portrayal of scenic and atmospheric color of effects a leading metropolitan critic pronounces it as surpassing anything ever achieved in this line. During twenty-five minutes the vista is a carnival of color, in which brilliant tints and hues intermingle and succeed each other in rapid succession and bewilder the eye.

"Destiny," which was designed by Mr. C. Nelson Camp as a companion spectacle to "Doomsday" is also drawing overflowing audiences wherever presented. Many thousands of dollars have been expended in staging the new production, which transports tons of electrical, scenic and mechanical apparatus and a corps of skilled operators, including Mr. Camp, the inventor.

Employing an imaginative plot of the future as a theme, Mr. Camp has taken advantage of the story to build a series of electrical and scenic surprises of wondrous brilliancy. During the performance the stage is a carnival of gorgeous color effects of indescribable beauty. A brief synopsis of the story of "Destiny" conveys an idea of the scope accorded the inventor in conceiving marvelous scenic illusions.

To attempt to describe the kaleidoscopic color effects introduced would be as futile as the task of making word pictures of the elusive tints of a rainbow or a summer sunset. To say that "Destiny" is the most beautiful scenic spectacle ever staged does not even suffice.

Either "Doomsday" or "Destiny" may be produced on large or small stages and up-to-date wherever shown whether in the big Keith houses or in the moving picture theatres, the result has always been the same: Capacity and then extra performances.

Both productions are booked exclusively by Norman Jefferies, whose specialty is the supplying of "high class acts for low-priced theatres."

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Pierrette's Dream .....885 ft.
The Fakir's Dream ....784 ft
How Mabel Found a Husband.485 ft.
The Mysterious Knight.....459 ft.
A Love Affair.....541 ft.
For The Sake of The Uniform.784 ft.
The Mind Reader..... 567 ft.
Heart of A Gypsy Maid.....492 ft.
His First Frock Coat.....442 ft.
Two Great Griefs .....410 ft.
Innkeeper's Remorse .....377 ft.
Tricked Into Giving His Consent .....475 ft.
The Magic Mirror .....475 ft.
Sailor's Sweetheart .....738 ft.
The Locket .....623 ft.
The Pardon .....688 ft.
Strong Gale .....229 ft.
Basket Party .....459 ft.

KALEM CO.

Caught in the Web.
Fire At Sea.....
The Girl I Left Behind Me...700 ft.

GEO. MELIES CO.

The Duke's Good Joke.....930 ft.
Honeymoon in a Balloon....430 ft.
Incident From Don Quixote..355 ft.
The Helping Hand .....245 ft.

VITAGRAPH CO.

The Merry Widow Hat.....405 ft.
The Witch .....505 ft
A Night Out.....618 ft.
A Dearly Paid For Kiss.....298 ft.
A Spanish Romance.....495 ft.
Two's Company—Three's A Crowd .....475 ft.

S. LUBIN.

For His Sister's Sake.....970 ft.
Hubby's Vacation .....700 ft.
The Way They Fooled Dad..850 ft.
The Bloodstone.....950 ft.
Salome and the Devil to Pay..335 ft.

ESSANAY CO.

Impersonator's Joke .....550 ft.
The Effect of a Joke.....400 ft.
His Own Son.....1,000 ft.
The Life of Abraham Lincoln.975 ft.

SELIG POLYSCOPE CO.

The Fisherman's Rival.
One of the Bravest.....1,000 ft.
The Ranchman's Love .....1,000 ft.

EDISON CO.

A Fool for Luck.....900 ft.
Lew Dockstader .....880 ft.
The Bridge of Sighs.....1,000 ft.

DIXIE AND ESSANAY.

To an American theatregoer, the golden years of comedy were perhaps those in which the players of Daly's Theatre, led by Henry E. Dixey, were delighting the audiences of New York City. Those were the days of perfect ensemble playing, and no player among that great company was more perfect, more charming, than the light-footed Dixie, most graceful of American comedians.

In the few years which have passed since those brave days at Daly's he has woven and strengthened his web of fascination about the English-speaking theatregoers. London that scoffs at American players welcomed him. He was the first to realize the folly of telling anything new to an Englishman. Therefore he told them the jokes of yester-year, beginning with that classic, "Why does a chicken cross the street?" etc., and they immediately looked upon him as a thing apart, returning home more of an American than when he left our shores. He has continued to tickle us into laughter in prosperous times, and laughs us out of the dumps in panicky ones; in other words, Henry Dixey is an American institution, an established necessity. The business spirit of the West has begun to believe that there is in smiles and laughter, and the begetter of such a human commodity, a valuable commercial proposition. Therefore, certain business men of advanced ideas, engaged in the new art of moving photography, have had their eye on Henry Dixie. We are told that an Eastern firm made overtures to the smile producer, but the fact remains that the Essanay Film Mfg. Company got there first. So this new departure first undertaken and brought to a successful artistic completion by the energy of the Essanay firm is now offered to lovers of moving photography, in a succession of scenes from the famous comedy of David Garrick—Mr. Dixey appearing as Garrick, the great actor of Drury Lane Theatre. You have Dixie in a role that fits his charming individuality, and one he has often played. When you see Dixie as Garrick among his fellow players, directing a rehearsal at Old Drury, you have Dixie at his very best—the Dixey of the "Critic" at Daly's. The Dixey of old.

OPERATIC SUCCESS.

Paris, Oct. 20.—Wagner's "Gotterdammerung" was produced at the opera tonight with great success, Ernst Van Dyck appearing in the role of Siegfried. The opera was superbly mounted. An innovation was the use of a cinematograph to represent the destruction of the Walhalla as the final tableau. The management hopes soon to produce "Das Rheingold," completing the "Nibelungen Ring," the other operas of which already are in the repertoire, and give a festival performance of the cycle similar to that at Munich.

GOOD CONCERNS JOIN.

It is definitely announced that the Bailey Film Service and the Southern Film Exchange, both of Birmingham, Ala., have consolidated their interests. Incorporated under the laws of Alabama, the concern will hereafter be known as the Southern Film Exchange. The officers are as follows: T. S. Abernathy, President, C. F. Bailey, Vice-President and General Manager, and C. W. Sawin, Secretary and Treasurer.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

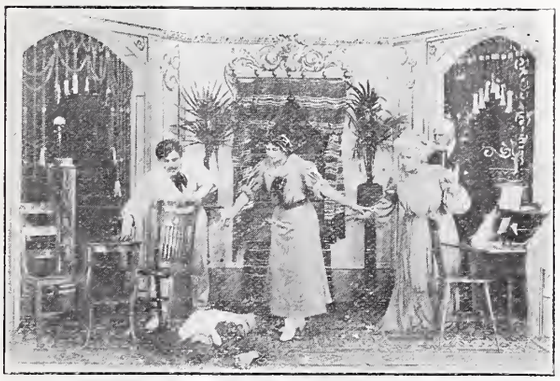
"WRONGFULLY ACCUSED."—Two thieves who plan their daring coup through information gleaned from newspapers, plan to waylay the messenger of the Rex Cotton Co. and rob him of $10,000, the monthly pay roll. One of them, an adept in disguise, fills a suit case with paraphernalia, and together they locate the company's office, engage a room adjoining, bore through partition, see president give clerk a check which they assume is pay roll. They follow clerk, hold him up in alley, and rob him of the check and grip he carries. The adept then disguises as clerk, and while his companion holds victim, he enters bank, greets watchman and teller, cashes check, places money in grip, hires horse and buggy at livery stable and rives to scene of hold-up. They blindfold clerk, force him into carriage, drive to remote part of the city, lock victim in a deserted shed, and drive away with plunder. With superhuman strength the clerk makes his escape, staggers home and tells wife of robbery. He fears returning to company's office, thinking he may be accused of theft. His wife insists he must return, goes for her wraps, reentering as husband is about to kill himself. She snatches revolver and leads him to company's office. Meantime Mr. Rex has grown suspicious, phoned bank, and learned supposed clerk has received money. Victim enters with wife, tells story and is not believed. Is identified by bank employes as person who obtained money. Is arrested and sentenced to ten years imprisonment. Five years roll by. Wife remains true to convict husband. Thieves again plan in identical room another robbery to take place at a big society wedding, where the costly gifts are to be on exhibition. They then attempt to pry open a window, being unaware the cook is entertaining her policeman lover in the kitchen. After policeman lunches, he leaves by way of the rear and suddenly confronts burglars. A desperate encounter ensues, one is killed, the adept is finally subdued, arrested, and by a strange fatality, put into cell with his innocent victim, who recognizes him. Upon adept's refusal to confess, one of the most realistic and desperate struggles occurs. The innocent clerk is victorious, drags his victim to cell door, calls for warden, to whom adept is forced to confess. Clerk is released, vindicated and reunited.

S. LUBIN.

"HUBBY'S VACATION."—Hubby takes a vacation. He promised to write to his wife every day. So he does. When in company of friends, he writes her a letter saying he is lonely. When wineing and dining with members of the ballad, he writes to his wife he is longing for her. Darling little wife is sorry for poor Hubby and decides to visit him and relieve his dreary life. But, oh, what a difference in the morning when she finds Hubby in the police station locked up for having had too much fun. Hubby is now on his way home. On his next vacation wifey will go with him.

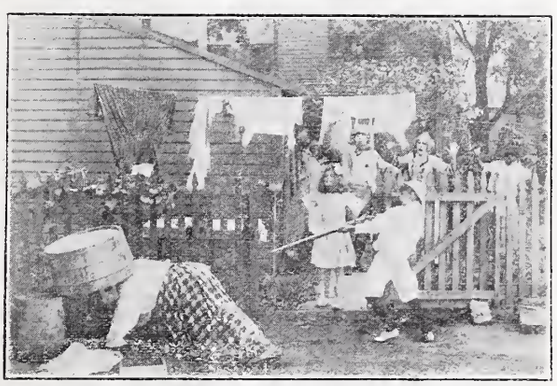
"ALL ON ACCOUNT OF A BUTTERFLY."—The professor is chasing butterflies. He is so enrapt in his work that he does not see where is going. This brings him in many embarrassing positions. Things look dangerous for a while, but all ends well. A very funny short comic subject.

"FOR HIS SISTER'S SAKE."—While playing with her brother's pistol a young girl accidentally kills her intended. Even though she cannot be blamed for the accident she accuses herself as the murderess of her future husband. The brother, however, feels that he is responsible for the death of his friend as the pistol did belong to him and he should have taken better care of it. He therefore runs



away thus taking upon himself the suspicion of a crime which he really did not commit. Years have passed, nobody knows where the son went. The sister in the meantime married, but she cannot be happy, always thinking of her brother who sacrificed everything for her. Giving birth to a child, she died, her last words being a blessing for her brother. The brother in a far away country found a gold mine and is now a rich man. Incidentally he reads of the death of his sister. He now returns. He is arrested and accused of killing his friend, but can prove his alibi to the jury. The judge praises his heroic deed and heartily shakes his hand.

"AUNTIE TAKES THE CHILDREN TO THE COUNTRY."—Pa and Ma decide to send their darlings to the country to their uncle's farm. They get a warm reception as the uncle is very proud of his city folks. He soon, however, changes his mind. The children upset the entire farm, they frighten the life out of the



farmer and his wife, they chase the colored help to the woods and continue their tricks until the farmer cannot stand it any more and sends the city folks back to town.

KALEM CO.

"THE HALF-BREED."—A number of fortune seekers and miners are preparing themselves to go off for the gold fields of California, and as the leader is addressing them a half-breed appears on the scene and asks permission to join. His daughter, Hazel, objects to the suspicious applicant and he is denied the company. The miners move on along a mountain pass, cross a ridge and proceed through the prairies, the half-breed stealthily following in the rear. When they come out upon the Indian land, Hazel, the leader's daughter sees lying a wounded Indian. She administers to him, and when to himself again gives the redskin a horse which to ride home with. With gratitude in his heart for the benefactress and a smile upon his face he departs, and the party resume their march to the land of promise. After a long and tedious journey, the enterprisers finally find themselves close to their destination, and at once begin to pitch tent.

Leaving their wives and children in charge of their improvised homes, off with pick and axe to the sought for gold veins they go. Now is seen their process of washing out the sand and gravel in search of the precious yellow metal, and also that they finally have abundantly struck it, too. The gold is taken to the camp and hidden in the baggage. Now, the half-breed has been ever alert to their movements, and when a band of Indians come tripping down he informs them of possibilities to rob and plunder the whites. The bucks with their informant reach the pointed out place, and a hard battle is soon on between the races, during which time the conniving half-breed finds the treasure bag and appropriates it, and also takes Hazel, the pride of the miners, to the Indian chief. Here is where this villain meets his undoing, for the female captive recognizes in the chief the Indian whom she saved and presenetd with a horse while in a helpless state. On comparing notes, the true nature of the half-breed is exposed. The chief calls off the fight with the white men and orders the traitor to be taken to a lonely precipice on high, where he is securely tied down and left to dies of neglect and starvation.

GEO. MÉLIÈS.

"A TRAGEDY IN SPAIN."—Before an inn in the Pyrennes Mountains some Spanish men and women in native costumes are taking refreshments. Two of the men engage in a dispute, and knives follow words. A danseuse over whom they are quarreling suddenly enters and separates them. Then she goes through some very lively steps much to the delight of the audience. The brigand who has fallen in love with her makes her pledge herself to him. The danseuse then repairs to her chamber, where she is presently surprised by another suitor, who has heralded his coming by throwing into her window a bunch of roses containing a love letter. He falls upon his knees and implores her to marry him. But while he is pressing his suit the brigand enters unawares, and immediately a jealous quarrel ensues. The two suitors repair to the fastnesses of the mountains, where the younger one is hurled over a precipice to his death. Just now a band of smugglers comes along to whom the excited lover relates the story of the encounter. He defies them all and hurries back to the chamber of the danseuse to claim her. When she learns of his brutal crime, she refuses him. In his disappointment he stabs himself. She rushes to his prostrate body and grabs his blood-stained hands. She leaps back in horror while examining her own hands reddened by her touch.

"THE DUKE'S GOOD JOKE."—The Duke is a jolly fellow, and when, coming into the pub-

lice square with his royal train, he espies a comical-looking man, he hits upon a merry idea. The helpless man is put into the royal litter and taken to the palace, where he is first robed as befits blue blood. He is seated in the official throne, and here follows a funny scene as he receives the courtiers and fair ladies, who enter into the jest with a vim. A grand feast is spread for him, but the Duke's

sorcerers cause it to disappear when he attempts to help himself. His befuddled brain wrestles with the situation, but presently abandons all attempts at eating and calls for drink. A bottle which is placed before him, however, assumes gigantic proportions as he reaches for it and finally it vanishes. Then the servants bring in a huge funnel, and he is filled with liquor until his abdominal proportions resembles a balloon. In this condition he is taken to a bed chamber, where he is worked upon by the Duke's doctors, and he comes down to normal size; then he is put to bed. But his thirst does not allow him to slumber, and he arises. Suddenly the paintings on the wall become animated, drinking, hopping from his grasp, and other magic effects show him only drinking men and girls. By this time the Duke has tired of the fun, and the poor man is carried back to where he was found in the square. Others of his ilk drag him into the road, and he is left kicking his way out from under tables and chairs which are piled upon him.

PATHÉ FRÈRES.

"TROUBLES OF A COAT."—A painter perched on a high ladder is busily engaged in painting a sign when a man happening to pass under him, gives the ladder a jar, thereby upsetting the pot of paint, which comes pouring down all over the pedestrian's coat. The man

is so infuriated that he insists upon the painter changing coats with him, which he reluctantly consents to do in order to avoid further trouble. But as the garment does not fit him and it is therefore of no use to him he vows to get rid of it, so passing through a park he sees a man asleep on a bench with his coat beside him, so makes a quick exchange, and is soon on his merry way again. Awakening, the man discovers the trick played on him and gets even by changing with a woman. We next see her palming it off on an intoxicated soldier, who is under the impression that he has the best of the bargain. When he discovers its condition he loses no time in making a trade with a cadet, who in turn soon sees that he has got the worst of the bargain, so he hastens to make a deal with a boy who is pumping up the tires of a wheel. When the latter turns his back the cadet adds insult to injury by riding off on the bicycle. The boy, disgusted at the idea that he has been such an easy mark, gets a rather stout gentleman to change coats with him. The portly person, after fruitless attempts, gives up trying to get into the garment, but flies off in a rage to the magistrate's office to seek redress. When he arrives there he is confronted by all the others who have been done in the same manner. The magistrate finally straightens things out and all finally get into their own outer garments again.

"UNYIELDING PARENT."—Two young people, deeply in love with each other, are busy holding each other's hands when the father, a grouchy old military man, enters. The ardent lover on seeing him, humbly asks permission to wed his daughter, but is kicked out of the house for his audacity by the irascible old father. Parent and daughter then have a violent scene over the occurrence, but notwithstanding, start out together to have lunch in a nearby restaurant. The rejected suitor follows and sitting at the next table starts talking to his love. The old man notices the intruder, and seizing a marble table smashes it on the head of the youth and departs dragging his daughter after him. They jump into a cab, but the lover, undaunted, rushes after it, and leaping up on the springs of the vehicle, accompanies the old man and his daughter to their home. Here he attempts to hand the girl a love note, but he is pursued by the infuriated father, and thus the chase goes on from story to story, until they all reach the garret. There being no escape by the roof the young man captures his enemy and in a rage throws him out of the window. Down comes the old sinner with a crash right in front of two amazed policemen. Thinking that a crime has been committed, they arrest him, and he, terrified at the thought of being imprisoned, explains that it was all an accident, and to prove what he is saying is true, takes the once despised young man to his arms and presents him to his delighted daughter.

"I'VE LOST MY BALL."—A man is seen on the public highway, giving an exhibition of his wonderful strength, by lifting heavy dumbbells, cannon balls, and the like. Among his properties he has a large metallic ball, which he opens in the course of his performance and out steps a woman, much to the delight of the spectators. Turning away from his work for a moment, two of the men in the audience grab an intoxicated man and force him into the hollow sphere and lock it, starting it rolling down the hill with its prisoner tightly encased. We next see the performer return, and when he misses the ball, he starts after it, followed by the amused crowd. The ball rolls on down the highway, through fields, over hills, clearing away everything in its path and its crowd of would-be captors is constantly growing larger. Finally we see it roll clear through a house, passing through a room where a man is in bed, rolling right over him, followed by the crowd, who nearly trample the life out of the unfortunate fellow. On its way again it rolls down a flight of stairs, and finally bumps into a stone wall, smashing and releasing its prisoner. The infuriated actor arrives with the mob, and not satisfied that the unfortunate has had the worst of the experience, proceeds to pummel him, and then when he is through everyone in the crowd gets a crack at the poor fellow until he is a fit subject for a doctor.

"THE FORTUNE HUNTERS."—A charming young lady who has a large fortune is besieged by a crowd of admirers, who come to her home and shower all kinds of attention on her, but she, in her tactful way, makes herself equally agreeable to all. One young man, who is particularly smitten with her, but who does not receive any more encouragement than the rest, vows to his friends that he will win her at any cost. On his way home after leaving the party he comes upon two hard-looking ruffians, with whom he enters into a scheme to kidnap the girl. Next the heiress is seen leaving her home for a drive through the beautiful country. Reaching a lonely part of the road she is attacked by the ruffians and dragged from her seat, and might have fared badly at the hands of the curs, but for the timely interference of a school teacher who happened to be in those parts studying nature. Rushing upon the would-be kidnappers he puts them to rout, and then takes the frightened girl safely to her

home. Several days later she is out strolling when she meets her kind protector, who is taking his aged mother for a walk. They soon become friends, and the young lady soon wins the old woman's affection by her pleasing manner, while her son shows all the signs of being desperately in love with the gentle Miss. On another occasion, when the latter is passing the school where her rescuer is employed, they happen to meet, so go for a stroll in the country. As they walk leisurely along, they meet the young man who hired the ruffians, and when he sees the girl with another he makes some excuse to his companion and boldly follows the pair to their trysting place, where he approaches them and boldly presents his card to his rival, who, in turn, tears it up and throws the particles in the man's face, and orders him out of his sight. The coward then beats a hasty retreat, and we see the happy girl clasped in the arms of her protector whom she has now decided to marry.

"MABEL'S BEAU IN TROUBLE."—A young couple are making desperate love out in the hayfield when they spy the maiden's father approaching. Having no convenient place to hide her lover, the girl, on the spur of the moment, ties him up in a bale of straw. The old man loads the heavy burden on a wagon and drives away. As he is going down the road the bale falls off, and some men pick it up and put it on a push cart with a lot of other merchandise, and when they reach their destina-

tion they throw the bundle on the ground and unload everything on top of it. They then throw it in the middle of the street and a passing auto runs over it. Next two women take the bundle from the road and roll it down a long flight of stairs, and it lands at the bottom with an awful bump. By this time the poor unfortunate who is tied up in the straw is nearly dead, and after a desperate struggle gets on his feet, but still has the hay tied tightly around him. He walks down toward the ocean and when he spies a little girl coming, he crouches up against a rock and the child, thinking that she will have some fun sets the bundle on fire. Greatly to her amazement the object starts to run away, and as the straw is burning he rushes into the water to extinguish the flames and finally releasing himself starts back to town a sore-looking individual.

"BEAR HUNT IN CANADA."—This interesting picture was taken during a recent hunting expedition in the Rocky Mountains. A magnificent view of the splendid scenery is given and we see the band of hunters under the care of the Indian guides who take them down the beautiful and picturesque river to the hunting grounds. Next they are in their camp enjoying their frugal meal, after which they start out for game. They traverse the dense forest in search of their prey and after a long and tiresome search we see them spy a large bear sunning himself by the side of a stream. The hunter takes aim and brings the big fellow down, and we see them at close range as they take his carcass and start back to the camp. Finally, they skin him and bundling up his hide start back to civilization.

"AMBULANCE DOGS."—This picture will be of great interest to dog fanciers, for it shows the noble beast performing great service for the Red Cross Society on the battlefield. In the first picture we see a lot of officers at a house party, when news comes that the enemy has attacked the outpost. Without hesitating a moment the men bid their wives and sweethearts goodbye and hasten to the scene of battle. Among the party is a young officer who is in love with the host's daughter, and when he leaves with the rest, the maiden and a companion make preparations to join the Red Cross Society and be of service to the wounded men on the battlefield. The young woman takes her two beautiful dogs with her and presents herself at the camp where her father and sweetheart are stationed, and she and her companion are soon mustered into service. The next picture shows the enemy attacking some soldiers of the outpost, and one of the wounded fellows hastens to the camp and gives the alarm that the foe is near. We see the regiment form in line and go forth to meet the enemy, followed by a lot of dogs who are loaded down with an outfit of "First Aid to the Wounded." Then comes the battle, and, when at its height, the soldiers one after the other fall to the ground, the faithful dogs are seen going around among the wounded so that those who are able take the necessary medicines to soothe their pain. The young officer mentioned above as being in love with the host's daughter soon falls also, and when his sweetheart's dog comes to him with medical aid, the animal takes the man's hat in his mouth and hastens back to the camp, where his fiancee recognizes it immediately. She follows the dog to the spot where the wounded fellow lies and there is an affecting meeting between the two. The officer is then borne back to the camp, where his sweetheart nurses him. The next scene shows the rest of the nurses hurrying to the battlefield, and, with the aid of the dogs, we see them administering to the needy who lie wounded on all sides.

"IDEAL POLICEMEN."—This very droll picture shows us how our city policemen might in a unique way be of great service to the general public. We first see two officers who are endowed with hypnotic power starting out on their beat. Their first experience is with an intoxicated fellow, who is having his troubles trying to navigate, and as soon as the magnetic cop looks into his eye, the tipsy one regains his feet and starts away at a great rate. A horse attached to a rig comes running down the street and the officer rushes out in front of him and immediately the animal is hypnotized and comes to a sudden stop and backs down around the corner from where he came. We then see two other officers coming down the street, who at first appear like the ordinary guardians of the peace, but we soon find that each has tucked away under his shirt bosom a complete lavatory. A passing citizen, taking advantage of the courtesy offered him

by the officers, makes his toilet and goes on his merry way. Next we see other policemen carrying in the same way a light lunch layout, of which some ladies partake, not even venturing to tip the accommodating cops. Finally we see an officer appear carrying a writing desk on his back for the use of the public. A woman, taking advantage of the opportunity, writes a letter to a friend. The officer then supplies her with a stamp and she mails the missive in a box attached to another officer's back.

VITAGRAPH CO. OF AMERICA.

"THE MUMMER'S DAUGHTER." — The Garden Fete.—The Marquis de Presle, a profligate French nobleman of the time of Louis XV., is giving a lawn party at his beautiful home. Chinese lanterns and candles are scattered about, the servants are ushering in the guests. The host greets each man with a cordial handshake, smiles and flirts with the women. When all have arrived and dispersed around the garden, the Marquis steps forward, makes an announcement and the guests proceed to another part of the garden, where chairs have been arranged about a raised platform. At a given signal a couple of dancing girls appear on the stage and do their turn. Then Pierre Maquin, an actor and mimic, appears, dressed in the costume of an ancient Roman. He recites, using graceful gestures and expressing dignified emotion with his face. The audience listens intensely and applaud loudly as he finishes; a moment later he dashes back on the stage in the costume of a Pierot, dances lightly about with droll contortions and clownish gestures and tells a humorous story. Maquin finishes his act, puts on his street costume, and with the Marquis enters one of the rooms, where a number of young fellows are seated about, drinking and throw-

ing dice. At sight of the actor all surround him and offer congratulations. He is proferred a drink, and, mounting a chair, proposes a toast. He jumps down, receives a well-filled purse for his share of the entertainment, bids them farewell and gracefully retires. The Marquis calls a servant, who is instructed to follow the actor and then report to his master. Pierre reaches home where, upon a couch, his daughter Marie, a sickly, but very pretty girl, is asleep. He wakes her and together they sit down to lunch. The girl is overjoyed at the good fortune of her father, claps her hands, puts her arms around his neck and kisses him. The next morning when Marie is prompting her father in rehearsal, a knock at their door is followed by the entrance of the Marquis. Pierre, glancing at his child, is noticeably troubled, but receives the nobleman courteously and presents his daughter. By an evidently pre-arranged plan the actor is invited for a walk, and no sooner have he and the nobleman left the rooms, than the door opens, three men enter and forcibly carry the girl away. When Pierre returns, he looks about surprised to find his daughter missing; the landlady enters and tells of the abduction. Six months later, with no tidings of the missing child, Pierre sits at his table trying to read; he looks

many years older, his face drawn and haggard. A faint tap at the door arouses him, and Marie, pale and with the stamp of death on her face, enters. She clings feebly to her parent, whispers faintly of her experience, then falls back dead. At the Marquis' home, a number of young nobles are playing cards and drinking as Pierre is shown in. The Marquis welcomes him coldly, while the others crowd about and ask him to recite. The actor takes the centre of the room, begins to recite a tale from life,—his own. The guests listen eagerly; the Marquis,

with a look of terror on his face, cowers in a corner. Suddenly Pierre turns toward the Marquis and denounces him. Before he can call for assistance the injured father draws a dagger and plunges it into the Marquis' heart, then raises the dagger to heaven as if it were a token of vengeance, while the others sit about transfixed in horror.

"HOUSE CLEANING DAYS; or, NO REST FOR THE WEARY."—The first scene takes place in the private study of Mr. Brown. He is an ordinary business man, who happens to

be home for the day and, unfortunately, while his wife is cleaning the house. Brown meanders in with a bundle of papers, makes himself comfortable, and, with feet perched upon the table, he is just about interested when wifey appears with the servant. They are armed with dusters, rags, mops, buckets of water, etc. Wifey lets him know that his study must be cleaned. Brown looks up in wonderment, wearily arises and rushes out in desperation as the two women set about cleaning the room. He seeks the parlor, hoping here to find a place to rest. He sits down upon a divan and again starts to read. Again wifey and the servant appear with the same regalia. They commence to dust, mop, remove the covers from the table and turn things generally upside down. Brown bears up under this until he becomes a target for sofa pillows and table covers, then snatches up his papers and dashes out in somewhat of a temper. Resolved to find some refuge, Mr. Brown hies himself to the sitting room. He takes a nice easy chair, puts his feet upon another and is nicely settled when the house cleaning fiends are again upon him. As

they start to dust and sweep the poor man flies from the room and goes to the dining room. No sooner is he settled here, than the wife and servant put in an appearance. Again he is forced to make a quick exit, and we follow him into the nursery. Brown looks about wonderingly, squats on the floor and reads his paper. His two tormentors arrive and Brown gets the worst end of it again. This is true when he goes, as a last resort to the kitchen. There he meets still more trials and proceeds to the porch. The same two pursue him and force him to leave the house. By this time the man helper is enlisted in the cleaning brigade. The last chance seems to be in lying out on the green grass in front of the house. Brown does so, and is reading his papers, when along swings the hired man with the lawn mower, narrowly missing him. Brown jumps up, locates a bench against the back yard fence. He tilts it back and starts to read his paper, when the colored man starts whitewashing the fence. Brown now realizes that there is no rest for him, so snatches his hat and papers and walks from home. He goes to the graveyard, sits among the tombstones and finishes reading in peace and quiet.

"THE STAGE-STRUCK DAUGHTER."—Our story opens in a small country town in England at the beginning of the 19th century. Josiah Stiggins, a tailor, and also a pillar of the church, is sitting in front of his shop reading a tract as the Methodist minister, Rev. Ebenezer White, comes down the street. Observing the religious attitude of his parishioner, the reverend gentleman pats him on the shoulder in commendation. At this moment a crowd is observed in the distance. Drawing near a young man dressed as a herald is observed bearing a banner announcing the appearance that night at Wilbur's barn of Shakespear Betterton's

company of players. The minister and Stiggins look in horror and denounce the proprietor as the players and the crowd go down the street. At the clergyman's home, his daughter Naomi is curled up on the sofa, devouring a novel. As her mother enters, Naomi jumps up and begins to declaim and gesticulate. Stiggins and the preacher enter at this moment and tell of the strolling players. Naomi bends eagerly forward, listens with interest and inwardly resolves to be a spectator at the performance. That evening, the preacher and his wife attend church, the daughter, when the coast is clear, starts out for the theatre. The tailor, who, by the way, is deeply infatuated with Naomi, follows her and observes her entering the show. The girl is an interested spectator and the performance over, returns home, which she reaches before her parents. A few days later Stiggins determined to make use of what he had seen, dresses with special care, calls at the minister's home and makes a proposal of marriage. Naomi indignantly refuses, whereupon the tailor, in a fury, calls the minister and his wife and tells of their daughter's escapade. The girl pleads guilty and asks for forgiveness, but the stern father refuses and orders the child away. With a craving for the stage, Naomi seeks the strolling players, is warmly welcomed by Betterton and his wife, and at once begins a work that will in the future bring happiness to the parents who have turned her off. Three years later at the main entrance of a big London theatre the billboards announce a benefit to Miss Naomi White on the last night of the season. In her dressing room Mr. and Mrs. Betterton are offering congratulations, while about the room are numerous floral pieces, gifts of admiring friends. A knock comes at the door, a boy delivers a letter from Mrs. White stating that Stiggins is to sell their old home in the country for nonpayment of

debt. The following day, two bailiffs are taking an inventory of the minister's furniture. He and his wife are dejectedly watching the proceedings, while Stiggins is on hand with the necessary documents. A carriage drives up and Naomi, handsomely dressed, rushes into the room and affectionately embraces her parents. She takes some bank notes from her purse, hands them to Stiggins and orders him and the bailiffs away. Naomi then draws a stool to her father's feet, buries her head in his lap, happy that her wilfulness in former years has been the means of saving the old home.

"THE RENUNCIATION."—Outside a Canadian fisherman's hut the father and his daughter are mending a net. Another fisherman, young, big and handsome comes along. He shows by his manner that he is in love with the girl, the father evidently approving. The girl accepts his attentions, but does not seem to reciprocate. Presently an American, an artist comes along and asks to be directed. After receiving the information the American goes on his way, the girl looking after him admiringly.

The young fisherman scowls, and when the father goes into the cabin, takes this opportunity to ask the girl to marry him. She looks in the direction taken by the artist, then shakes her head in refusal. Shortly afterward, in strolling about, the girl comes upon the American painting some rocks. They talk and in the course of the conversation the artist asks her to pose for him, a request which she bashfully agrees to. Three weeks pass by and the couple

are walking along the beach, the rejected fisherman in the background watching. The artist proposes, is accepted and makes an appointment at a certain hour. He then launches a boat and rows off, the girl proceeding homeward. The American rows along, his hat blows off, and in reaching for it the boat capsizes and he is thrown into the water. His cries for help are heard by the young fisherman, and his face lights up with satisfaction. He determines to let his rival sink; then his better nature prevails, and taking off his coat he swims out, reaches the drowning artist, and with great exertion finally lands him on the beach. The fisherman and his daughter are about to sit down to supper as the younger man enters with his burden. He lays the artist on the floor and forces whisky down his throat. Gradually the man shows signs of life. As he does so the Canadian turns to the girl, pulls her over and places the American's head in her lap. She bends over him, presses his head to her breast, then holds out her hand to the Canadian with a look of deepest gratitude and pitying understanding of renunciation.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

MECHANICAL TALKERS.

A few years ago the amusement loving public was bewildered when it beheld living moving pictures. With the march of invention and progress it is now enabled to hear them actually talk and sing—to witness a scene on a mimic stage where life-size characters in vaudeville, operatic or dramatice entertainment perform the entire action with the finest of voices, enunciation and the cream of dialects, when required. In fact, give performances in which the voice of the performer is not only as good as his acting, but better. And this mystery is being daily and nightly performed in a hundred cities from Maine to California, from the Great Lakes to the Gulf.

It is no longer an inventor's dream, but the tremendously commercial realization of one. A young Oregonian, James A. Whitman, is the inventor who dreamed, and the Cameraphone Company, a very big corporation, is the genii whose wand of gold is making the dream a commercial reality, a living thing that "talks for itself." The magic workshop is Cameraphone Building, a big plant with 50,000 square feet of working floor space at Eleventh avenue and Forty-third street, in this city of commercial marvels, New York. The inventor dreamed his dream more than two years ago and had the traditional period of difficulties and obstacles to pass through. Today he is the chief executive of one of the most wonderful enterprises in the amusement world. Its gigantic possibilities can only be dimly perceived at present.

Like all real inventors, he "builded better than he knew." Let us see how. The tremendous effectiveness, the revolutionary nature of motion picture exhibitions in which every character, with moving lips, gesture, action and facial expression talks and sings his or her part, is instantly evident. The perfect illusion of actual life, of talking, breathing, flesh and blood is there, compared with which the silent motion pictures, even those of the finest filmmakers of the world, seem like statues or automatons, says the Sunday Telegraph.

After years of progress in the art of motion photography, when the most exquisite artistic skill had reached its most daring achievements and the limit was reached. The next step was dimly perceived in the possibilities of combining the phonograph principle with the motion film. After nearly two years of very difficult experimental work the projected vision and the sound record are produced in perfect unison—in absolute synchrony.

The steps succeeding are obvious. As to the entertainment it made possible: First, vaudeville acts, songs, duets, quartettes, neat "doubles," all in short "acts," limited to the length of the sound record of the most approved type of phonograph devices.

Then came dramatic sketches, little plays.

Next operas were undertaken, and as all steps were the outgrowth of a demand and a field of profitable operation in the various cities of the country, these had to be condensed to meet the requirements of the exhibitors and the audiences. But what a wonderful advance over the "short acts!" Instead of acts three or four minutes in length the entire acts of an opera were arranged, instead of two, three or six persons in the scene, a chorus of sixty.

Then versions of standard plays were produced in the various rehearsal halls, photographic, studio, stage and record-making department of the new plant.

And this is the present stage of cameraphone progress, but it is only the beginning of the gigantic program which human demand is forcing upon the enterprise, which, by the way, has clearly laid plans that are international in their scope. Entertainment in every civilized language will be provided, the orders for cameraphones having come from every country of South America and Europe, as well as many from Asia and Africa, besides, of course, Australia and Hawaii. The many patents covering its devices have been taken by the company in many lands.

At a time of industrial depression (or repression, shall we call it?) when the average person looks twice at a dollar or a quarter before spending it on the luxury called amusement, is it any wonder that such a show for ten cents, with five for children in many cases, should be packed to the doors? For by it all tastes are supplied with all forms of stage entertainment. Imagine not only the best stage entertainment of the day being made available to the tiniest towns as quickly as to the metropolis, but the same principle being applied to educational aims. Already the productions of this company embrace the re-enactment of history and one may bridge a century and a third and sit in quaint St. John's Church, Richmond, Va., and see and hear the immortal orator, Patrick Henry, delivering in resonant voice and with impassioned mien his classic, "Give Me Liberty or Give Me Death" oration to pews filled with a band of patriots of deathless fame, prominent among them being Washington, Jefferson, Richard Henry Lee, Peyton Randolph and others. What a means for teaching history! And what a means for preserving to posterity the actual personalities of the great men—and women—of our own age!

But the re-enactment of history is like a historical play, a "half-show" in its nature. The men developing this process have gone further. They have perceived the possibilties of the talking picture in teaching any lesson requiring visual, graphic demonstration. A turn of the wheel and we see a "Lesson in Physical Culture," a notable athlete, breaks an Apollo-like, showy statuesque pose in an inky background, to come forward and deliver a "heart-to-heart" talk to the audience as to how to develop muscles like his. Shows just what movements and exercises should be practiced to properly develop the four hundred sleeping muscles in the human body, suiting the action to the word on each direction he gives. Can't you see the map of these vast United States with its myriad dots, each representing a town, in each a gymnasium, Y. M. C. A., or otherwise, an athletic club, or other body craving instruction from the greatest teachers whom only the half dozen great cities can now see or pay adequately? Then think of the enormous field for instruction by the best authorities in Delsarte, massage, osteopathy, and anatomical study, stage dancing and a thousand other things! Again, imagine the field of lecture by noted lecturers on foreign lands, the mellow voice from the darkness beside the screen pointing out the points of interest on the screen in the moving landscape, city scenes or individual views and the beauties of the colored slides in such entertainment.

And even now we have only scratched the surface of this new world of possibilities. No lesson is so impressive as one of action. No written advertisement so powerful as the human object lesson. In politics it will revolutionize campaigns. The candidate for a State or National office will be enabled now to speak on and appear in scores of cities or towns the same night. His charm of manner, his very personality, as well as his views on live issues of the campaign, he can personally drive home to his hearers.

And for future generations, what would we not give today for such a preserved record of Lincoln's personality, or Irving's, or Terry's?

And then there's religion. Now we have scores of thousands of Sunday schools in the land distributing to the children each Sunday the little leaflets or tracts of the Bible lesson appropriate to that Sunday. What of the Sunday schools of the next year or two in which the lesson—the Bible episode—of "Joseph and His Brethren," or "The Departure of the Holy Family for Egypt," or "Moses in the Bulrushes," shown as a little historical play on the screen with all the musical dialogue of the period by the characters? The "Passion Play," forbidden by public opinion in this country in the theatre, has been an enormous success in silent film. What will it be with picture and sounds as well?

And then the eminent preachers of the nation delivering a sermon, followed by music by the most noted choirs, all available to a little gathering in a little church by the crossroads, where twenty teams, hitched in the carriage sheds, betoken the little congregation.

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FRISCO'S ACT.

An anti-nickelodeon ordinance was passed to print by the board of supervisors, in San Francisco, Cal., after much disorganized discussion, many motions, some of which were lost to sight, and a general beclouding of the situation till few of the members knew exactly what was enacted in the end. The measure was put through at a late hour when the members were striving desperately to make up in speed for an afternoon of talk, and was a composite woven from the defeats and victories of Supervisor McLeran and the lost and accepted recommendations of the majority report from the police committee.

McLeran lost in his attempt to take the licensing power away from the police commission, the supervisors refusing to accept this new duty, but he succeeded in getting adopted his interpretation of the 200-foot dead line feature, which will greatly restrict the law's operation.

The ordinance, which is purely prospective, provides that no nickelodeons, skating rinks, etc., shall hereafter be erected within 200 feet of any school or church. McLeran, who built the nickelodeon in which Commissioner Keil has an interest, got inserted a joker which limits this prohibition to the street line distance from the front of the amusement house. There is nothing in the bill to prevent a nickelodeon 200 feet in depth from immediately adjoining a church, provided its entrance is turned the other way.

Father Caraher waited for three hours at yesterday's session to have the matter taken up, but an evening engagement compelled him to leave before the board got around to the consideration of the bill. He stated last night that he would fight the adoption of the ordinance as now framed to the bitter end. Supervisor McLeran stated in the board meeting that "a lot of preachers were scaring away some folks" into trying to take away citizens' rights, but intimated that he was among the unterrified. Chairman Connolly tried in vain to have the 200-foot limit increased to 300 feet, his motion not being put in the general melee. A strong fight is promised next week when the measure comes up for final disposition.

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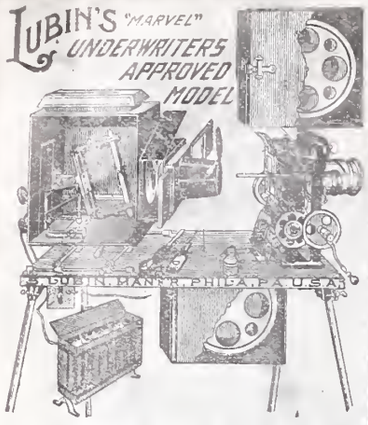

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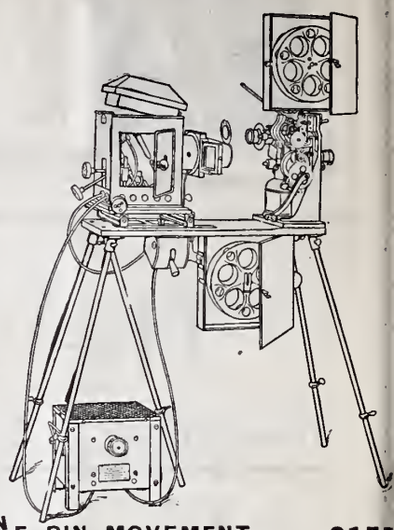

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 43. NOVEMBER 7, 1908. Whole No. 133.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

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EDITORIAL

The manufacturers under the Edison patent licenses have agreed that the prices at which films have been sold during the past two months shall prevail for the next two months, beginning November 1st. That is to say, the list price of films is to continue at 13 cents per foot. The standing order price remains 11 cents per foot and the usual 10 per cent. discount will be allowed to all members of the Film Service Association after January 1, 1909. This is conditional, of course, upon the members faithfully abiding by their contracts. Films six months old or over will be sold at 9 cents per foot.

Some publications have been devoting considerable space dnring the past few weeks to sentiments indicating some action on the part of the Film Service Association to secure a reduction in the price of films, but inquiry fails to show that such action was taken. It is a certainty that nothing of a formal character in that direction was placed before the manufacturers.

Reports received from a number of States, particularly those west of the Mississippi and the Middle Atlantic States, show surprising activity in the establishment of large and elaborate moving picture theatres. Where they have been put in operation the small picture places have gone out of existence at the ratio of two, and in some cases three, to one. It is a case of capital being dumped into the exhibition business. It is well known that many capitalists and syndicates have been closely watching and studying the Nickelodeon with a view to gleaning satisfactory proof as to the profits. It seems that they have now concluded that the investments they have been withholding are due for planting. It is claimed that within the next six months picture theatres on a large scale will figure in many hundreds and will continue to increase in numbers throughout the United States. The promoters of these places say their ventures will give the people what they have been clamoring for and the cheap grade places that have retarded the popularity of moving pictures in so many localities will gradually be forced out. Where the promoters of the "advanced pictures," as some term the movement, can secure theatres, they either buy them, or take them on a long lease, and then remodel the structures. When they can't buy or lease theatres they buy sites and erect picture houses. This is a striking illustration of confidence in the futnre for moving pictures and is a decisive refutation of the declaration made by croakers and short-sighted critics that the pictures are on the wane.

It is not surprising that with the reports referred to come complaints from small exhibitors that capital and combination are pushing them to the wall. With the small exhibitor who has conducted his place in a creditable manner we sincerely sympathize, but those who have conducted "joints," which is the most appropriate name that can be given some places, should expect no consideration. Their failure to properly arrange and conduct their "theatres" has been responsible in a great measure for the very unfavorable manner the picture business as a whole has been treated, criticized and crippled in many parts of the country. Men with small capital, cheap ideas and desires for grasping and hoarding have been the enemies of the moving pictnre trade. Their powers of perception have not enabled them to realize that moving pictures had a long lease on life and they cannot justly complain when people better able to cater to the amusement of people glean what their greediness could not reach. According to the outlines furnished the people behind the new idea propose to furnish theatres that will be attractive, commodious and comfortable. They further intend to provide everything that will tend to make the pictures themselves what they are intended to be and conduct the places as a whole in a manner that will establish them as amusement places for the families. It is said that investors will expend money liberally in both the establishment and maintenance of the theatres and look only for a fair revenue on the investments. They have become convinced that the pictures are here to stay and the theatres can be made a permanent source of income with money which has recently been withdrawn to a considerable amount from other amusement fields.

The Film Service Association field has not been productive of any incidents of unusual interest during the past week and therefore little can be said of it. Whether politics is absorbing the minds of the members to an extent that they have been diverted from the regular channel is an open question. Those approached on the subject have denied that they have forsaken the pictures for the other field. They claim the only attention political questions have received from them has been in direct connection with their business. They have not discussed the merits of the candidates before the people, nor the various platforms, but they have discussed with some feeling the chances for an improvement in business. All agree that the political campaign has decreased the attendance at the picture shows. It has been the stronger attraction, but consolation is taken in the knowledge that before the close of another week the pictures will have surmounted that opposition. You see, Presidential campaigns come around only once every four years and they carry a novelty with them that has always affected the box office receipts of amusement places to the disadvantage of the managements. This was the case long before moving pictures were projected and it will no doubt continue to be the case. We join with the exhibitors who entertain the hope that next week will show an improvement in the film business generally.

Two policemen charged with exacting graft from Nickelodeon proprietors have been indicted by the New York City grand jury. Of course, an indictment does not fix guilt, but it is the stepping stone towards finding out whether or not there is guilt. These graft cases should be pressed in the courts with full vigor and determination, and no guilty party should be allowed to escape. The injustice that has been worked upon the moving picture exhibitors by some men claiming to have, or to represent those who have, the official power to "make or break" a man has been imposed to an extremity. One of the most prominent witnesses against one of the men lately indicted was a woman. It is well known that, whether or not it was through a reaching out for graft or a zealousness in the performance of duty, she was well toasted on the griddle of anxiety for some time before she finally secured the license that enabled her to open her show place. Very naturally she was only too anxious to testify when called before the graft investigators, and she just told the history of her case in a manner that only an indignant, spirited woman could tell it. Since she has been on the witness stand rumors have gained circulation that friends of the parties she appeared against feel very much hurt, and if she has occasion at any time to again apply for a license she will be obliged to walk a chalk line. These rumors may be the idle theories of a class of people who talk that way for the sake of talking. If they are not, the hint will no doubt put some parties on guard to see that a witness in behalf of justice shall not be punished or persecuted for testifying.

OUR WESTERN FRIENDS.

Most peculiarly enough, it seemed as if our Western friends in the trade made up their minds to swoop down on the Empire City en masse, for Wednesday brought in Mr. and Mrs. James B. Clark of Pittsburg, Mr. Roebuck, of Chicago, Mr. Pratt of Littel & Pratt, Denver, and H. E. Smith and A. A. Gotshall, of the Toledo Film Exchange. They each declare that it is pure accident which brought them in simultaneously.

"CELLIT" FACTS.

Numerous inquiries have been received by Consul Thomas H. Norton at Chemnitz for further details in regard to cellit, the newly invented substitute for celluloid, and more especially in connection with the use for cinematographic films mentioned in his first report in Daily Consular and Trade Reports for August 4. The consul, therefore, supplies the following supplementary information:

The following data have been supplied by the inventor, who has confided the manufacture to a firm at Elberfeld, Prussia:

Cellit is the trade name for a form of acetyl-cellulose. It is possible to prepare a variety of these acetyl derivatives of cellulose or acetates, with varying properties, exactly as in the case of the analogous nitrates of cellulose—gun cotton, pyroxylin, collodion, etc. The acetates first obtained during recent years yielded in combination with camphor more or less brittle substances. Their only satisfactory solvents were chloroform and acetylene-tetrachlorid. The narcotic action of the first solvent and the poisonous nature of the latter rendered their use most objectionable. These disadvantages, in addition to the brittleness, effectually prevented any practical use of the earlier forms of acetyl-cellulose for use in the cinematograph, although numerous experiments in this direction were carried on for a long period.

The newly discovered modification, in its camphor derivative termed cellit, possesses fortunately the desired properties, missing in its homologues. It is the reverse of brittle, resembling leather, and it is readily soluble in the comparatively cheap mixture of alcohol and acetic ether (ethyl acetate).

With these two all-important properties to start with, much study and experiments were required before a cellit was secured meeting all the many demands made upon cinematographic films. Celluloid (the combination of camphor and gun cotton) is characterized by its hardness, springiness and tenacity. A multitude of difficulties in this connection were gradually overcome, until cellit films were finally prepared, free from liability to tear or stretch or crumple. In the cinematographic apparatus there is now no scratching of the surface, no tearing, no distortion on the part of cellit films when swiftly passed through the mechanism.

The various other technical difficulties in connection with the application and fixation of the sensitive emulsion, the securing of uniform transparency, etc., have all been successfully met, so that the new films are scarcely to be distinguished from celluloid preparations so far as lustre, tenacity, evenness, transparency, etc., are concerned.

In one respect, however, there is the most striking and important difference, and that is inflammability. When celluloid is brought near a source of heat it instantly takes fire, burning with a large, crackling flame, which spreads so rapidly that all possibility of extinction is practically precluded. On the contrary, when a burning match is applied to a cellit film, it does not take fire at once, but only after an interval. Then a slow combustion, accompanied by a small flame, begins, and is gradually propagated through the mass, very much as in the case of a sheet of india rubber. A cellit film behaves often as a stick of sealing wax. It tends to melt, and while the molten substance falls down in drops the flame is often extinguished.

While cellit films in contact with a flame exhibit such a measure of slow combustibility, they are entirely incombustible in the cinematographic apparatus. Even when exposed to the concentrated rays of the most powerful arc lamp, there is no sign of combustion. When the exposure is prolonged changes become evident in the film; the layer of emulsion is loosened, blisters appear, there is a general shrinkage, and finally fusion begins along the lines of the photographic picture. The action ceases with this result, even if the exposure be maintained for an hour.

The behavior of a celluloid film under such conditions is all too well known. It is impossible to adjust it in the apparatus without full protection from the source of light. If exposed for a second it begins to smoke, and within four seconds, at the utmost, it bursts into flame.

This unfortunate property has rendered the cinematograph such a source of danger, when, through any accidental interruption of the rapid movement of the celluloid films before the powerful sources of light, or even through the tearing of a film, instantaneous combustion ensues.

Preventive measures designed to lessen the danger have been taken in various countries by the police authorities and are of the most manifold variety. There are requirements for the inclosure of the apparatus in a fireproof cell during an exhibition, for its operation in a room covered with asbestos, outside of an exhibition hall, for the use of asbestos clothing by the operators, for the entire absence of flame-giving lights, etc.

Numerous attempts have been made to replace celluloid as a material for films. Gelatin has been tried in a multitude of forms. Its lack of strength and its tendency to swell up in developing baths have prevented any practical application for the purpose. Even when inclosed between exceedingly thin sheets of celluloid it fails to withstand the effects of the bath. Other albuminous bodies lack in plasticity and transparency.

Attempts to replace camphor in the manufacture of celluloid by less combustible organic substances or by noncombustible mineral bodies have totally failed to yield a material adapted for use as films.

It is to be hoped that after the very exhaustive tests to which cellit films have been submitted by German manufacturers of cinematographic appliances, the problem has finally been solved in a manner which will remove all elements of danger from this popular and instructive form of exhibition.

WRANGLE ON LAW.

Montreal, Canada—According to a statement by Building Inspector Chausse, to the Fire Committee, there are only two theatres in the city that can be considered really fireproof; that is, according to a by-law that had been adopted a few years ago. The two theatres in question had been constructed after the passing of the by-law, and hence had to comply with all of its requirements. Ordinarily speaking, however, the theatres were safe, well equipped with fire escapes, and are finely fitted up.

Discussion on the theatres rose out of a report made by the Building Inspector that the Parisiana Theatre, on St. Catherine street, had not complied with the law; hence it should be closed up.

"Is it because this theatre is not fireproof?" asked Alderman Mercier, "that you are ordering it shall be closed?"

Mr. Chausee replied in the negative. He said the theatre had not sufficient exits. There were no sprinklers and no fireproof curtain. That was why the theatre must be closed.

Mr. Guyon, the provincial inspector of buildings, also reported that the theatre should be closed.

Alderman Mercier said if this theatre had to be closed because it was not fireproof he would insist on all other theatres that were not fireproof being closed at the same time.

It was at this juncture that Mr. Chausse, in reply to a question, stated that only two theatres in the city could be considered strictly fireproof, as demanded by the new by-law.

Alderman Gallery—"Now, are these moving picture concerns properly protected against fire?"

Mr. Chausse—"Yes, they have all the exits demanded by the law. They are not classed as theatres, and so do not come under the law governing them. The fact is that there is less danger in a moving picture hall than in a theatre. In theatres there are the footlights, lights in the dressing rooms, etc., but with a picture show there is danger only from one machine which is usually situated at the entrance. Before moving picture places can get electric power they must be inspected by the fire underwriters. If the underwriters pass them then the Light and Power Co. furnishes them the light they require; not before. Mr. Walbank is present and will bear me out in this."

Mr. Walbank—"Yes, that is correct."

Alderman Gallery—"But suppose a fire occurred in the body of the hall, say through someone throwing down a lighted cigar or cigarette on entering, would not there be the same danger as in a theatre and the same difficulty to get the people out of the place?"

"Just so," said Mr. Chausse, "and it would be the same if there was a fire in a church.

"The by-laws, however, do not call for anything different to what actually exists. I am satisfied that all these places comply with the regulations."

Alderman Gallery thought some changes might have suggested themselves to Mr. Chausse in the interest of public safety during recent years.

Mr. Chausse said he had made notes under this heading and he had made several proposals to Alderman Yates, the chairman of the committee, to amend the building by-laws.

Alderman Gallery moved that the proposals and notes be submitted to the City Attorneys as a whole. This was carried.

Alderman Robillard—"I feel that whatever law there is ought to be enforced both in regard to theatres and moving picture places. We must be careful to run no danger in this connection. If a fire broke out in a moving picture place, and there was loss of life then the committee might be called to account. I move that the law be fearlessly applied in every instance."

This was carried.

ST. LOUIS SNOBS.

St. Louis, Mo.—Residents of the fashionable West End district, in the 5200 block of Cabanne, Maple and Page avenues, aroused by the proposed establishment of a nickelodeon among them, declared Monday their confidence in having guarded that exclusive residence district from intrusion with the weapon of popular indignation.

The scheme was originated by Walter Hall, son of Principal Hall of the Clark school, on Union avenue, near the suburban tracks. He proposed to open a nickelodeon at 1248 Union avenue, just half a block

rom fashionable Maple and Page venues. In accordance with the law, he circulated a petition among the property owners of the block and obtained the signatures of a majority. Then he proceeded to tear down he interior of the building he had decided upon, and began to arrange n artistic exterior.

But just at that moment appeared Dr. John A. Calnane and Father Peter J. O'Rourke, pastor of St. Mark's Church, Page and Academy venues. Father O'Rourke is also president of the Page Avenue Improvement Association. The two opposed the plan for a nickelodeon, nd immediately started another petition in circulation, opposing the lan. Many signers of the original etition were influenced to sign the econd one, repudiating their first ignature.

The work on the building stopped nd the doors were closed, never to pen on a nickelodeon, if the residents of that neighborhood can prent it.

Father O'Rourke could not be een Monday. He is out of the city. Mrs. Calnane, wife of Dr. Calnane, old a reporter for the Star and Chronicle that she and her husband were opposed to the plan because hey believed that the nickelodeon would serve as an attraction for an undesirable element of young men who would congregate about the lace and lower the tone of the eighborhood.

This opinion is not shared by the est of the signers of the petition. Many refused to sign the second one, resented by their pastor, on the rounds that they would be doing oung Hall an injustice. Miss L. Mengotti, who is a milliner and conducts a business next to the proposed ickelodeon, said:

"I do not think the nickelodeon would injure the neighborhood. I hought Mr. Hall was an exceedingly ice young man and if he opened a lace would conduct it in a highly espectable manner. I signed his petition and refused to sign the second ne."

Principal Hall admitted his son ad contemplated starting the nickelodeon, but said the idea had been iven up by the young man after he earned the residents of the neighorhood were opposed to it.

"My son's idea was to open a high- respectable place and conduct it in manner that would leave no possie room for complaint. Of course, e people who were against him did ot understand it in this way.

"I am of the opinion that a nickelodeon can be made highly instruc-

(Continued on page 6.)

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tive and entertaining, without any of the objectionable features.

"My son was arranging for high-class views. He had arranged for a singer who was formerly with the Metropolitan Grand Opera Company, and commanded a salary of $300 per week. Of course, my son did not intend to pay that salary, but they had closed negotiations.

"As soon as my son learned the project was not relished by the people in this vicinity he gave it up."

The people in that neighborhood have had considerable trouble with proposed nickelodeons in the past few months. They recently succeeded in keeping one away from Ridge and Academy avenues.

SPOOR DISCUSSES.

Geo. K. Spoor, of the Essanay Co., of Chicago, plunges deep into the perplexities of the present film situation in an interview with Warren A. Patrick, director of a Chicago contemporary. The first run difficulty, morality question and the interesting subject of the future of the industry are given attention.

"An unpublished, unheralded and virtually unknown canker is gnawing at the vitals of the majority of film renters in the United States today, and a remedy, while being frantically sought after, fails to materialize.

"The moving picture exhibitor with any experience and business acumen, has the film renter at his mercy. Rather a drastic statement, but nevertheless true.

"The average price of a feature film will approximate $100. The renter purchases the same, and lets it out to his most valued, or hardest kicking customer for one week at a $10 rental. He will purchase, probably, an average of ten reels a week —a cash outlay of $1,000—from which he receives a return of $100 for the first week. On account of keen and unbusinesslike competition the actual renting value of these films deteriorates at a rate that can be conservatively estimated at about 50 cents weekly. The rental life of the film under conditions as they exist, is about three months, and the entire cash income on the $1,000 that the renter paid for the ten reels is $875, a dead loss of $125, plus his time, worry and office and selling expenses.

"Naturally, not being in business for his health, the renter does not stand for the loss in question and establishes a subsidiary service at a trade-killing price to recuperate his losses, using junk (as film three months old is termed), to supply exhibitors who have no competition and therefore do not require new film, and who, if prices were retained at their proper level, could and would have to pay a sane and consistent price for the service they would obtain.

"The exhibitor, knowing these facts full well, and appreciating thoroughly that the renter is after his business hammer and tongs, and is out to get his business regardless of obstacles, takes advantage of his knowledge in a practical way, demanding 'first run' film and selected subjects at a price that is so ridiculously inadequate and insignificant in comparison with the value received that a disinterested observer cannot help but wonder why, as a matter of good business policy, the renters do not take steps to prevent the prevalent and suicidal demand for absolutely 'first run' film at prices that the renters themselves decided by unanimous vote, and in conclave assembled, could only be accorded 'commercial run' customers.

"This condition cannot last. The exhibitors knowing they have the upper hand, on account of the renters scrambling, and at times actually needing, their custom, ignore and refuse the older film and demand new stuff. The renter refuses and loses a customer. The exhibitor is dissatisfied, and the public's taste is unnecessarily taught to expect brand new film that the exhibitor will not pay a sensible price for, and that the renter cannot furnish indefinitely and remain in business.

"For the general good of the business we should have the co-operation of all branches, more especially the exhibitor, who is the connecting link with the public. A little of the golden rule applied in this direction would work a great improvement. The exhibitor looking into the future should be willing to allow the film renter to realize enough profit to enable him to keep purchasing new film, permitting the manufacturer to produce better subjects, recognizing the fact that a feature film is costly.

"It should not be forgotten that while the exhibitor can affect the manufacturer, the manufacturer can also exercise an important bearing on the patronage of the exhibitor. For example, if the manufacturers should yield to the demand of the exhibitor for cheap films, photographic quality, staging and character of the subjects would have to suffer, as proper talent could not be engaged cheaply. In a short time the public would become dissatisfied with the entertainment offered, and years of effort to uplift the industry and place it upon a high plane would be swept away.

In regard to the future place of exhibition for moving pictures, Mr. Spoor said:

"My observation shows that the new places of exhibition being opened are along sensible lines, and the entire country is dotted with beautiful houses. The store show proprietor, will gradually keep pace with the growth of the industry by securing a place of exhibition with adequate seating capacity, or else have his patronage taken away by his more far-seeing competitor.

"Certain it is that the pictures are constantly improving, and if all the subjects marketed within the past six months were reviewed it would be seen that great strides have been made in that period."

This statement brought forth the inquiry as to Mr. Spoor's opinion regarding the recent article which appeared in Collier's Weekly, regarding moving pictures.

"That can better be answered," he said, "by the letter I wrote to the editor of that publication, which reads as follows:

"'Editor Collier's Weekly, New York City—Dear Sir:—The views of one of the pioneers in the moving picture industry, of one who has been intimately connected with both the manufacture and projection of moving pictures since their inception, should be considered as worth while in the controversy that will no doubt be engendered by the blatantly prejudiced article published in your issue of Oct. 3, entitled The Child and the Moving Picture Show.

"Quoting the article in question, 'The child loves to see the villain brought to justice; the virtuous heroine rewarded.' Exactly; and further, nobody appreciates this fact more than the manufacturer and exhibitor of moving pictures. I venture to assert of all the dramatic moving picture films on the market at the present time there is less than 1 per cent. that do not point a good and wholesome moral, a moral that the child can grasp even though his intelligence could not cope with the unreal and stilted dialogue in the muchly vaunted Little Lord Fauntleroy, as mentioned by A. Minnie Herts, the author of the article I take exception to.

"'In the author's effort to justify her attack she has based her conclusions on the assertion that 'violence of action, crudeness of dramatic contrasts and assault of the unexpected stultifies the imagination of the children who witness moving pictures. Whether or not stultification of a child's imagination would result from the aforementioned conditions I will not argue as the conditions in question do not exist.

"'Violence of action is virtually eliminated by the strict and very often prohibitive censorship of the police in our larger cities where the manufacturer is well aware his largest market lies. Why dramatic contrasts are condemned is beyond my imagination, the greatest producers on the dramatic stage always having considered them an absolute necessity for the success of their productions. Anybody with an iota of gray matter, who had ever seen a moving picture, in fact, the ordinary child patron of the average moving picture show, could explain to A. Minnie Herts the impossibility of the unexpected occuring in a story picture. Our inability to inject this

(Continued on page 11.)

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Fortune Hunters	895 ft.
Ambulance Dogs	699 ft.
Troubles of a Coat	377 ft.
Ideal Policeman	328 ft.
Mabel's Beaux in Trouble	462 ft.
Pierrette's Dream	885 ft.
The Fakir's Dream	784 ft
How Mabel Found a Husband.	485 ft.
The Mysterious Knight	459 ft.
A Love Affair	541 ft.
For The Sake of The Uniform.	784 ft.
The Mind Reader	567 ft.
Heart of A Gypsy Maid	492 ft.
His First Frock Coat	442 ft.
Two Great Griefs	410 ft.
Innkeeper's Remorse	377 ft.
Tricked Into Giving His Consent	475 ft.
The Magic Mirror	475 ft.

KALEM CO.

The Half-Breed.
Caught in the Web.
Fire At Sea.....

GEO. MELIES CO.

The Duke's Good Joke	930 ft.
A Tragedy in Spain	605 ft.
Honeymoon in a Balloon	430 ft.

VITAGRAPH CO.

Mummer's Daughter	700 ft.
Housecleaning Days	292 ft.
Stage-Struck Daughter	605 ft.
Renunciation	376 ft.
The Merry Widow Hat	405 ft.
The Witch	505 ft

S. LUBIN.

Auntie Takes Children to Country	540 ft.
How Pretty Girl Sold Hair Restorer	250 ft.
Mountaineer's Revenge	780 ft.
For His Sister's Sake	970 ft.
Hubby's Vacation	700 ft.

ESSANAY CO.

David Garrick.	
Impersonator's Joke	550 ft.
The Effect of a Joke	400 ft.
His Own Son	1,000 ft.

SELIG POLYSCOPE CO.

Lights and Shadows of Chinatown.
The Fisherman's Rival.

EDISON CO.

Army of Two	900 ft.
Football Warrior	900 ft.
A Fool for Luck	900 ft.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"DAVID GARRICK." — The first scene brings us back to the England of 1740. David Garrick, the greatest actor of that time, is seen on his way to rehearsal. Ada Ingot, a beautiful and wealthy English girl, deeply in love with Garrick, follows after, carrying his portrait in her arms. The impulsive girl, fearing to lose sight of her adored, attempts to cross the road after him, and is run down by a passing horseman. Garrick rescues her, and she gives him a flower in remembrance. Scene second represents an interior in the home of Simon Ingot, Ada's father, who expects his daughter to marry Squire Chivey, the man he has chosen for her. Old Ingot enters and meets the expected bridegroom, who brings flowers for Ada. She is announced and Ingot, anxious to see how Ada receives the Squire's gift of flowers, hurries him into a recess window to watch the action of his daughter. Ada now enters, ignoring the flowers. She holds at arm's length before her Garrick's portrait, which she lovingly gazes upon. Old Ingot and the Squire, astonished at this state of affairs, watch the lovesick Ada place Garrick's picture on the mantel, then takes the Squire's flowers and strews them about the picture. This is too much for the Squire, who starts to leave the house, but is held back by old Ingot, who drives his daughter from the room. The Squire, seizing the portrait, recognizes it as a picture of the famous actor of Drury Lane Theatre. At this old Ingot hits upon a plan. His daughter must be cured of her infatuation; so he sends by his footman a letter to David Garrick at Drury Lane. Scene third pictures the stage at old Drury in the brave days of the classic drama. This scene takes us back one hundred and sixty years, and to about one hundred years after the death of Shakespeare. Yet so powerful was the influence of the great dramatist upon the minds of men of that time, that the majority of plays acted then were Shakespears'. It was at a time when the boy in the street and the man in the tavern knew the witty lines of Shakespeare quite as well as they know the wit of George Ade or George Cohan today, and perhaps they would consider that these two young bards had nothing on their swan of Avon. The opening action represents members of Garrick's company assembled for rehearsal. Mr. Garrick enters and is about to begin rehearsing when Ingot's footman enters and gives him the letter which reads: "To David Garrick, Actor, Drury Lane: Your picture has just been brought to my house. As I am anxious to see the original, will you be good enough to call upon me.—Simon Ingot." Garrick, indignant, dismisses the footman without an answer; then treating the matter with smiling contempt, he tells the company the contents of the letter. They persuade him to answer the boorish note the way it deserves and give the tradesman person. Garrick consents and sends his valet an answer. Rehearsal now begins; Garrick correcting the exaggerated methods of his players; methods prevalent in all of the drama, and methods which have not altogether died out today, for there have been good and bad actors in all times. The final picture of this scene represents Garrick delivering Shakespeare's "Seven Ages of Man," the greatest discourse of the kind ever penned by mortal hand. Scene fourth brings us back to Ingot's house. Ingot with the Squire awaits the return of the footman with Garrick's answer. The footman enters and tells of his dismissal by Garrick without a reply. Old Ingot is astounded that a play actor should dare to refuse his summons, when Garrick's valet enters with the desired answer, which reads: "My Dear Mr. Ingot: Your letter has just been brought me. If you are anxious to see me, pay the price of admission to the Drury Lane Theatre.—Yours, David Garrick." Old Ingot is furious and, handing the letter to the Squire, storms up to the window. The Squire throws the letter on a table and follows him. Ada enters, sees the letter, takes it up and kisses it. Ingot snatches it away from her and suddenly decides upon another plan. He will call on this upstart player, "David Garrick." His hat and staff are brought him and, instructing the valet to lead him to Garrick's apartment, he goes off, leaving Ada crying and the Squire trying to comfort her. Scene fifth shows us Garrick's apartment, the characteristic den of a gentleman and player. Ingot enters preceded by the valet. After staring in bourgeois wonder at the place, the valet announces the approach of a number of visitors. Ingot, not wishing to be seen by them, has the valet to hide him back of a screen. Several fellow-players and boon companions of Garrick now enter. Pipes and glasses are brought, but liquor is not forthcoming. They call lustily for Davey and the punch. Suddenly Garrick appears carrying the punch bowl. A toast in rhyme is proposed and given by Garrick. The players call for more and coax Garrick to impersonate the drunken roysterer, a character made famous by him. His impersonation is so life-like that old Ingot, watching from back of the screen, forgets his whereabouts and applauds heartily. The players bring the intruder from behind the screen to the punch bowl, where they are about to force him to drink morethan he can hold, when the valet whispers to Garrick that he is the man who sent him the letter. Garrick laughs and calling off his companions, takes them out of the room to tell them the joke of the letter. Ingot, left alone with the valet, writes a letter to Garrick, Garrick returning before he can get away. Ingot again hides. Garrick reads the letter. "My Dear Mr. Garrick: My reason for asking you to call on me is that my daughter is desperately in love with you. I ask you as a father to undeceive her, act before her as you have acted tonight, and you will end the infatuation of my child. I shall expect you and your friends to dine at my house tomorrow.—Yours, Simon Ingot, 23 in the Strand." At finish of reading, Ingot approaches Garrick and implores him to comply with letter. Garrick consents and old Ingot leaves, thanking him. Scene six gives us the coaching party of Garrick and his fellow-players on their way to Ingot's house. Scene seven discloses the vestibule of Ingot's house. Guests are announced for the coming banquet. They enter, but then there are other guests to arrive, so the footman announces "The players have come, my Lord!" They enter and are received with great eclat by Ingot and his friends, whom they proceed to monopolize, particularly the female ones, whom they escort to the drawing room, leaving Ingot to receive Garrick, who now enters. The great player is told of the infatuation of Ingot's daughter. At this point Ada appears unseen by Garrick, who is urged behind the curtains. Ada passes off and Ingot implores Garrick to cure the infatuation of his daughter by pretending before her eyes to be drunk. Squire Chivey enters and helps to urge Garrick, who suddenly sees the humor of the thing, and consents. Scene eight is the drawing room at Ingot's. The guests enter and converse. Then Garrick, between Ingot and the Squire, enters in a most lamentable condition. Ada enters and is shocked to find her idol a thing of clay. In the ninth scene we have the dining room at Ingot's house. Garrick is making a drunken speech to the guests. Ada is not present. Old Ingot tells Chivey to watch for his daughter's coming, and urges Garrick to greater efforts. The actor climaxes his drunken role by pulling the table-cloth off the table, just as Ada enters. Humiliated, she orders Garrick from the house. The Squire and Ingot hug each other at this and hustle the guests out of the room, while from the rear they watch Ada alone with Garrick. She now takes his portrait from the wall and is about to throw it into the fire, when Garrick stops her and, taking a pressed flower from his pocketbook (the one given him by Ada), tells her to burn the flower. Instead, Ada looks at Garrick, and, realizing that he is not drunk, that he was only acting, takes the flower and kisses it. Ingot at this turn of affairs, tells the Squire to take Ada from the room. The Squire attempts to do so, but he is slapped in the face by Garrick. The challenge is given, and they leave to fight a duel. A dueling ground of ye olden time is presented in the tenth scene. The seconds of Garrick and the Squire enter and await their principals, who now enter on horseback. In an age of courtesy, the formalities are not forgotten. The duel with swords begins; the Squire is disarmed. Old Ingot, preceded by Ada, enters. The Squire is given back his sword, but refuses to continue the combat, when old Ingot bestows his daughter upon the player Garrick.

S. LUBIN.

"THE MOUNTAINEER'S REVENGE."—A young woodsman and his wife live a peaceful life until some day an automobile drives up in front of the place wherein a young man with his wife and child lives. The young man falls in love with the mountaineer's wife. He brings his wife and child to his home and returns to the mountain cabin while the woodsman is busy at his work. Accidentally the ax slips and is buried in the woodsman's foot. This compels him to return to his cabin. He arrives just in time to see the automobilist kissing his wife. The mountaineer swears revenge. He goes to the city and steals the motorist's child, the one dearest to his heart thus torturing the father for what he has done to him. He brings the little girl to his own

home and takes good care of her. The father is grief stricken. He offers a big reward for the return of his daughter. After some time the mountaineer calls at the motorist's home. He tells him he will show him the hiding place of his daughter. He brings him to his own home, confronts him with his little daughter and his, the woodsman's wife. He tells him that he wanted to punish him for the anguish he brought to the woodsman's heart and admonishes the motorist to be true to his vows. The motorist in repentance clasps the woodsman's hand, thanking him for the lesson he gave him.

PATHÉ FRÈRES.

"MAGIC ALBUM."—This is a beautifully colored picture, opening with a scene in the laboratory of an old wizard, who is bending over a vessel compounding some sort of magic fluid, out of which much to our astonishment and delight spring a group of beautiful girls, followed by a lot of funny, grotesque-looking people. Next the old fellow opens an album that is lying on the table and the outlines of faces are drawn as if by a spirit hand. When each drawing is finished it comes to life and presents some beautiful portraits of pretty girls who amuse us with their fascinating manners.

"THE PENALTY OF HIS CRIME."—A pretty young girl is busily engaged doing her work around her little country home when a youth who is evidently very much in love with her, stops to have a few words of conversation, but the feeling not being mutual she simply pays him the usual courtesy of a friend. Soon after, however, the young man of her choice appears on the scene and, after gaining her father's consent to marry his daughter, hastens away. The first young man, who has watched the proceedings from the background, comes forth and remonstrates with the girl and pleads with her for her love, but she spurns his entreaties. The next picture shows us the betrothal feast where the happy young couple are entertaining their friends, and all are making merry in honor of the great occasion. The rival happens in and when he learns why the feast is being given he hastily leaves the place, vowing vengeance. Going to his home he procures a gun and returns to the scene of festivities, where the young people are dancing a minuet. Taking aim, he shoots the bridegroom dead and then makes his escape. The murderer's father happens to be one of the guests, and when he learns that it was his own son who committed the cowardly

act he swears that the murderer will pay the penalty of his crime. So starting in pursuit of his son, he overtakes him and drags the gun from his hands. Then holding the boy at bay forces him to retreat to a remote part of the village, where a little shrine is erected, and in front of which, at the point of a gun, he compels him to kneel and pray while the father takes the law in his own hands and fires. The tears stream down the old man's cheeks as his boy falls over dead and pays the penalty of the crime he committed in the heat of passion.

"HOW THE PAIR BUTTED IN."—This unique little comedy shows how two young fellows butted into a little party and were successful in winning the affection of the pretty girls by their cleverness. The young ladies in question are dining with a party of stupid friends at a summer garden when the dashing young fellows try in every way to attract their attention, but their escorts keep a close watch on them and there is no chance for a flirtation. After a while the young fellows enter and seat themselves at a nearby table and when they have finished their repast they proceed to do some clever gymnastics, and thereby attract the attention of their neighbors. The young women finally become so interested in their clever doings that they leave their escorts and join the attractive pair, who, delighted at the success of their plan, pay the girls so much attention that the latter decide to spend the rest of the evening with them, so bid their former escorts adieu and start out on the arms of the butters-in, leaving the other two to pay the bill.

"BENUVENUTO CELLINI."—Benuvenuto Cellini, a renowned sculptor, was born in Florence, Italy, in the year 1500, and while possessing the great gift of being a master in his art, it is a known fact that he was a dissolute

character and his iniquities were the cause of him being compelled to leave Italy and go to France, where he lived for five years, and became a close friend of King Francis the First. This picture depicts one of his escapades in which he merited the King's disfavor and was compelled to leave the country and return to his native land. It shows the sculptor at a reception in the palace where it becomes known that he is contemplating moulding a beautiful statue and is in search of a model. A duchess sends him a note, stating that she will pose under condition that he will not make an attempt to see her face. He agrees, and the lady comes to the studio and fills her part of the contract by posing as the model for the famous statue, The Nymph of Fontainebleau, but carefully concealing her face behind a mask. When the statue is finished the artist pleads with the lady to let her identity become known, but she hastens back to her home. The artist and his attendant follows her and when she enters the palace he climbs in through her chamber window and kidnaps her, carrying her away to a deserted castle in the country. Her father and the servants hear the excitement and start in pursuit of the culprit, but after the long chase Cellini and his companions murder the old man and put the rest of his party to rout. The artist then goes to the room where he has the lady secreted and tries to persuade her to remove the mask, but she, grabbing a dagger from his belt, threatens to commit suicide if he touches her. He leaves her in the place and returns to the studio, where he writes to the King telling him that if he wishes to see the model that posed for his statue to call at the studio. When the King receives the missive he comes to the place, and, after viewing the statue becomes very desirous of seeing the model. Cellini takes his majesty to the tower and when the imprisoned lady sees him she begs to be left alone with the King, so the artist retires. She then explains the circumstances to his majesty and removes the domino and the King is horrified to see that it is the duchess who is a favorite at court. He promises to keep her secret, and orders the confused sculptor out of his sight, and accompanies the lady back to the palace.

"DON'T FOOL YOUR WIFE."—A young man is seen bidding his pretty wife (who seems loath to let him go) an affectionate adieu and hurries off to call on a good-looking woman friend in whose house we next see him just as the maid rushes in to announce the arrival of the woman's husband. It all happens so suddenly that the couple have no time to gather their wits together, but the woman, making the best of the situation, when the husband enters, introduces the youth as their new servant. The old man looks him over and immediately puts him on the job, and the poor fellow, in order to avoid trouble, has to make good. Just at that moment the man gets a wire to leave at once on a business trip, so makes the new valet pack up all his belongings and accompany him. The young fellow, worried to death about his wife, telegraphs her that he has to go at once to Troy on important business. As soon as she gets the message she decides to go to the station to see her husband off, as she has become a little suspicious. When they meet the unfortunate young man is terror-stricken and makes a sign to his wife not to make a fuss, but she is not so easily disposed of and follows them out to the waiting train. Here the old fellow invited her into his compartment and motions to the valet to go behind in the servants' coach. We get a look into each compartment as the train speeds on, seeing the old gallant enjoying each other's company, while the youth in the servants' quarters suffers torture. When they arrive at

their destination the old fellow invites his traveling companion to dine at the hotel, where the unwilling valet is compelled to wait on them and stand by and see his wife enjoying the attentions of her chance acquaintance. Unable to stand it any longer the youth gives the

hotel keeper to understand that he is entertaining a man who has been accused of murder, so the former loses no time in putting the couple out. Satisfied now that he has had his revenge the young man quits his job and takes his wife and starts for home a wiser and better man.

"MAPLE SUGAR."—This scene is laid in Canada, where we see the beautiful maples being tapped for the purpose of extracting the syrup out of which the maple sugar is made. Large cans are hung on the trees or placed on the ground for the purpose of catching the precious fluid. When full, these cans are collected and their contents poured into barrels and carted away to the factory where the sugar is made. Maple-sugar season is a great time for merry-making in this part of the country, which has the maple leaf for its emblem. A jolly group is seen in the picture who are celebrating in true country style and from the happy expression on their faces we judge that they are well pleased with the year's profits.

"THE PEER'S FANCY."—A very beautiful woman who is married to an old blacksmith attracts the attention of a nobleman, who sends his servant, disguised as a monk, to deliver a note to the girl, asking her to come to a ball at the old palace, which he intends to give in her honor. While the old blacksmith is busy shoeing the monk's donkey the fellow slips the note to the wife, which, after reading, she carelessly drops on the floor where the helper finds it. When her husband falls asleep the woman makes her escape and meets the Peer at the appointed place and goes with him to the palace, where she is received with great pomp and ceremony. When the husband awakens and misses his wife he starts in search of her, and the helper then hands him the fatal note. Swearing vengeance, he goes to a gypsy camp, disguises himself as one of them and leads the band to the palace, where

the ball in honor of the newcomer is at its height. The gypsies enter and are made to entertain the guests with their music and dancing, where all at once the blacksmith throws off his disguise and confronts his wife. The woman becomes hysterical, and the attendants seize the husband and hurl him off to a dungeon while the festivities continue. The wife, realizing her folly, goes to the prison and gains admittance to her husband's cell, where she falls on her knees and begs for forgiveness, but he, unrelenting, strikes her down in his rage and strangles her. The Peer, entering just at this moment, the heartbroken smithy takes a dagger from his belt and ends it all, falling over the lifeless form of his faithless wife.

"PUSH-CART RACE."—A fellow places a poster on a fence advertising a great event, in the form of a push-cart race, and when the people of the town read the announcement they hasten away to procure their wagons and enter the race to compete for the coveted prize. The next picture shows the starting line and every sort of a push-cart and perambulator is entered and ready for the battle. When the signal for the start is given, away they go down the street at a terrific rate and bump into everything that happens to be in the way, clearing the path like a cyclone. At one place along the course they run into a nurse maid who is pushing a perambulator and upset the entire outfit. As soon as she regains her equilibrium, however, she also joins in the race and is one of the most excited competitors. Next we see the leader dash through an obstruction in the street, clearing the way for his followers. They then pass a building in the course of construction and carry away the scaffolding as they hurry along. Finally we see them coming down the homestretch, and the aforesaid nurse maid leads by a good many lengths, but the rest of the contestants protest when the prize is about to be awarded to her, so it ends with a free-for-all fight.

KALEM CO.

"HUMPTY DUMPTY CIRCUS."—The first scene shows children discussing together a novel game of amusement—playing circus with pawns, wooden toys and dummies representing various forms of living objects and animals. The youngsters are ransacking their attics for costumes, too. The toys are by this time personified by the motion pictures in the shape of the Kasoo Band. Next, jockeys, animals, wagons, soldiers and lady performers appear; the trick donkey, who balks and finally moves on under the shouts and threats of the clown, is not entirely out of it. A perfect tent is now set up for the performers—the mechanical toy cast, the admission price being from five to ten pins—and the pleasure is all yours. A barker at the doorway shouts to the passersby, and the ticket man is so busy at the box office that he needs must use his hands right and left selling them. And the audience, of course, are the real children who originated the game. The living toys assume the shapes of giraffes, alligators, trained dogs, camels, pigs, buffaloes, tigers, cows, hippopotami, geese, sheep—and a trainer of the menagerie circus who directs their movements. There are many funny stunts performed with this lot, and the children certainly find plenty of amusement in their creation of a menagerie hippodrome with the grim and peculiarly active designs. Furthermore, trained French poodles walk the tight-rope and afterwards stand on their heads and wag their tails, after which a "Merry Widow Waltz" follows. And it is to be remembered that these little ones have entered all sorts of animals imaginable into play, including trained dapple greyhounds mounted by dainty little lady riders. And the attraction of it all is the offer of one hundred dollars as an inducement to the one who rides the stubborn donkey around and around without being thrown or kicked off. One of these who sustain most serious injury in the attempt is a lusty coon, who is too slow for the swift donkey and turns a somersault with a bounce of his head on the ground. The five jockeys, reputed for their skill of horsemanship, press their black steeds into service in a race with the clown on his trained donkey, and he wins the race after several turns, leaving the contenders far in the rear. In the last scene the toy elephants give an imitation of elephant life as if they were really alive. And when the circus goers are about to depart for their homes, the mimic circus is almost natural when the police are called to quell a riot started by two quarreling spectators.

GEO. MÉLIÈS.

"THE WONDERFUL CHARM."—A young man is courting in a garden a beautiful girl but, alas, he is surprised by the father of the maiden and ordered to leave because an elderly suitor is preferred by her parent. The young suitor returns presently, and, while alone, a fairy approaches, and after hearing the recital of his woes, gives him a tailsman which will enable him to procure gold from a fountain and thus overcome all obstacles. The elderly suitor having overheard this conversation, steals the charm and rushes to the fountain which refuses to yield up the promised gold. After some wonderful manifestations, the wicked spirit appears and changes the head of the conniving old suitor into that of an ass. As a further punishment, Satan's messenger tears his arms and legs from his body. Upon a promise to give his soul in payment, his arms and legs are restored. And then the old suitor's body is consumed by flames. Meanwhile the young man has obtained his money and has married his much desired bride.

EDISON CO.

"THE ARMY OF TWO."—Foreword—An incident of the American Revolution, where a British force was repulsed, on the Connecticut shore, by the two Fordlyhan sisters. The British commander was wounded and made prisoner. He was nursed by one of the girls, and became an officer in the Continental army. Chips of the Old Block—The war fever burns hotly—Old lighthouse keeper teaches the girls to play fife and drum, and to shoot straight and true—Little dream their knowledge will be put to use.—Five Years Later—Americans using lighthouse as a rendezvous—Conceal arms and ammunition—Commander of Minute Men in love with youngest sister—He nurses a wounded arm.—Sighting the Enemy—Lovers walking on the cliffs, sight an English war-vessel—Lighthouse defenseless—Lover rides to warn Minute Men—Girls prepare for action.—Blood Will Tell!—Girls watch landing party—Take arms and small cannon to edge of cliff—Prepare for defense—Plant the "Stars and Stripes"—Landing party disconcerted—They hear the "Long Roll" sounded.—"The Army of Two"—British attempt to scale the cliff—Are met by a brisk fire—Retire in confusion—Hear "Yankee Doodle" on fife and drum—Rallied by young officer, who charges, flag in hand—Again repulsed, take to the boats.—A Unique Victory—British officer gains top of cliff—Wounded; made prisoner—Lover and Minute Men arrive—Prisoner taken to lighthouse—Nursed by oldest sister—Convalescent—Becomes a prisoner of Cupid—Declares his love—Accepted on condition that he swears allegiance—Kisses the flag and "fair one"—Caught in the act by youngest sister and her lover—But all are happy.

"A FOOTBALL WARRIOR."—"Peace hath her victories no less renowned than war," and the victories of Peace call for heroism as great as that ever shown on the battlefield. Our

picture tells the story of "Strongheart"—(an all 'round good fellow)—son of an Indian chief, student in an Eastern college, who becomes the idol of the football team. During a training run in the country he saves the life of the "Belle" of the college, whose horse has run away. She plainly shows her gratitude, and admiration, which causes an intense rivalry between her lover, and "Strongheart." During the great game of the year, with a rival college, "Strongheart" is forced from the field by a treacherous blow from his rival. Carried to the training-quarters, he is nursed by the Heroine, who describes the progress of the game, as seen from the window. At the critical moment, when the home team is about to lose, "Strongheart" rushes on the field, secures the ball, and scores the run that saves the game. Carried again to the training quarters, the doctor finds a knife-thrust under his arm. "Strongheart" refuses to disclose the dastart—but, with Indian stoicism, bides his time, and, at the supreme moment, when he faces his rival for the woman he loves, he gains a triple victory.

"SAVED BY LOVE."—Love is the greatest power in the world: it "rules the court, the camp, the grove, and men below and saints above; for love is heaven, and heaven is love." Our picture illustrates the influence of love in moulding a man's life. A crusty old uncle, whose niece refuses to marry the man he selects, leaves a clause in his will requiring that she marry on a certain day, or be disinherited. Confronted with the loss of a fortune, or immediate marriage—reluctant to forego her freedom, being as yet "heart-whole" and "fancy-free" she decides on a plan that allows a loophole. A homeless man—drifting, discouraged—is induced to become her husband, and paid a large amount on condition that he absent himself for a legal period, and then submit to a divorce. After the marriage he decides on a fitting celebration. Comfortably seated in a saloon, he muses o'er the strange adventure. In a reverie he sees again the woman he has wed. Amused at first, the "man within" awakes, and he resolves to meet Fate's jest with one to match—To earn a name and fortune, return and win the love of the woman he has wed. In the West, seeking gold, he prevents a stage hold-up; among the passengers is an Eastern banker from whom he receives an invitation to call when in New York. "Striking it rich," he returns East at the time appointed. Meets his wife at the banker's under an assumed name. It is a case of love at first sight," but her happiness is shadowed by the memory of her hasty marriage. Her lawyer advises that her husband will be on hand at the time agreed. Timidly facing her ordeal she hears the visitor announced; rises, in dread, and meets—the man she loves!

"THE JESTER."—A beautiful young queen, having arrived at a marriageable age, her councilors decide that she must marry. Proclamation is made, and suitors are invited to contest for her hand. The queen's jester—an ugly dwarf—with a heavenly voice, is passionately in love with her. He pours forth his love in a melodious strain, under her balcony window. The queen, entranced, begs him to reveal himself, but he refuses; whereupon she drops her scarf to him as a token, and retires to dream of a mysterious prince who will come to claim her. The "prince" not forthcoming, couriers are sent far and near, to hasten the errant one's arrival, and announcement made that no one but he who can produce the scarf may claim her. On the day that the couriers are to report, the court is assembled in grand array. The queen is disappointed at their failure, and about to dismiss them, when the dwarf produces the scarf and avows his love. He is cast into prison for his effrontery, and pines away, until the gods, pitying his plight, transform him into a beautiful youth, and set him free, in resplendent attire. Wandering disconsolate at the queen's behavior, he sings a farewell song under her window; is captured by the guards and brought before the queen, who acknowledges her love, and they are united amid universal rejoicing.

SELIG POLYSCOPE CO.

"LIGHTS AND SHADOWS OF CHINATOWN."—The scenes are laid in the Chinatown of San Francisco before the great fire, and they deal with the abduction of Kim Soy, a beautiful maiden, the betrothed of Chon Yet, a rich merchant in the Chinese quarter. Chon Yet comes to America and establishes himself in business in 'Frisco's Chinatown. Li Ching, a rival in business and a Chinaman of much influence—on a recent visit to his native land—sees and becomes enamored with Chon Yet's fiancee, the beautiful Kim Soy. On his return to San Francisco he sets about laying his plans to enable him to possess the maiden. Through forgery he manages to entice her to America, under the belief that she is to join her betrothed husband, Chon Yet. Chon Yet offers $5,000 reward for information regarding her, and a general hunt for the maiden ensues. It transpires that the maiden has been abducted by Li Ching, a powerful highbinder and member of a Chinese secret society. He has her secreted in his house, and one day Kim Soy eludes her guards, and in an attempt to escape, goes to a balcony where she is seen by a clerk in Chon Yet's employ. He informs Chon Yet of the girl's whereabouts, and he attempts to rescue her. Li Ching appears just as Kim Soy is about to spring into Chon Yet's arms, and by the aid of his followers the lovers are thrust apart, and while Chon Yet swears vengeance, Kim Soy is led away to her place of captivity by the triumphant Li Ching. The unhappy maiden prays despairingly to her house god and implores Ah Mee, a slave girl, to save her from Li Ching's clutches and restore her to her lover. Ah Mee, who is Li Ching's slave, seeks to dissuade Kim Soy from her purpose to escape if the opportunity presents itself, and their conference is interrupted by Li Ching, who pleads with, then threatens Kim Soy with violence if she does not thrust his hated rival from her heart. She defies him and he leaves her in anger. Kim Soy again implores the good offices of her house god. Chon Yet invokes the aid of the police, and with the assistance of Tie Loy, a fortune teller, the police are placed on Li Ching's trail. Li Ching then conspires to have Chon Yet slain by his hatchetmen, and these conspirators swear to carry out the decree of death at a secret meeting held in the great Joss house. Chon Yet and Tie Loy appear after the meeting to pray to the Joss, and while there Li Ching forces Kim Soy to the Joss house in an attempt to have her swear to become his wife Chon Yet prevents her from taking the oath, whereupon Li Chang engages him in a duel with knives. The police appear and Chon Yet, who is apparently slain by Li Ching, is thrust beneath the table of offerings to the gods. The police then find Li Ching and Kim Soy in attitudes of devotion and leave the scene. Chon Yet is placed in an underground opium den, and it is here that he is put to death. Kim Soy, who, meanwhile has been rescued by the police from Li Ching's clutches, hears of the murderous plot, and she flies to the police for succor. The police raid the den just after the arrival of Li Ching who purposed to pay his respects to his fallen rival. In the belief that his orders to put Chon Yet to death have been carried out he descends to a loathsome dungeon where his hereditary enemy, Quong Kee, lies in waiting for him, resolved to kill him for failing to pay him for the commission of a murder. While the police and Chon Yet's friends are gathering above, Li Ching is stabbed by Quong Kee who then seeks to escape above only to fall into the hands of the police. Li Ching, wounded to death, climbs the ladder and falls dead at Kim Soy's feet, after a vain dying effort to stab her. The lovers are then reunited and their troubles brought to an end. The pictures presented give one a faithful idea of life in the Chinese quarter of a metropolitan city like San Francisco. The street scene where Kim Soy attempts to fly to her lover's arms by scaling a blacony, gives the spectator attractive glimpses of Oriental life. Here are seen the merchants plying their trade; fish dealers selling their wares; vegetable vendors carrying monstrous baskets suspended from their stooping shoulders; fortune tellers practicing their mysterious rites to secure a nickel of the "white devil's" money; tourists moving amid the stream of humanity. The Joss house scene, where the hatchetmen subscribe to an oath to kill Chon Yet, is replete with interesting objects lavishly displayed. The drama has its comic as well as pathetic side, and much fun is provided by an Irish policeman and a mischievous Chinese boy named See-See.

VITAGRAPH CO. OF AMERICA.

"BARBARA FRITCHIE: A STORY OF A LOYAL WOMAN."—Outside of the Fritchie house in 1861, the Stars and Stripes are flying from the flagstaff. Next door, at the country store, some loungers are hanging about as Barbara Fritchie comes out on the porch. The group of men are excitedly reading an article in the paper in which Lincoln's answer to secession is a call for 50,000 troops. While the men are arguing, the old lady's grandson, Byron, comes up the street, dressed in the uniform of a West Point cadet. He hands his grandmother a telegram from General Winfield Scott, discontinuing his furlough and ordering him to report in Washington in 24 hours. The group of men approach, and pointing to the newspaper, question Byron as to

how he is going to stand in the coming struggle. In answer he shows the message from his superior officer, points to his uniform and to the emblem on his cap, then saluting the flag, raises his hand in oath. The secessionists lower the Stars and Stripes and raise a flag of the Confederacy. Byron goes into the house, reappears in full uniform ready for Washington. As he bids his grandmother farewell, she takes a mud-stained flag, gives it to him, bidding him be true to it. Our following scene shows a battlefield where the Union forces are falling back, their flag is torn to shreds and falls to the ground as its bearer is killed. Byron Fritchie rushes forward, grabs the flag and leads his comrades up the slope to victory. In the performance of his duty, he gives up his life. The body is returned to Barbara's home. She kneels beside it, takes the blood-stained flag from his bosom. Suddenly she listens, and goes to the window. The street is crowded with people waving Confederate flags. As she appears on the balcony waving the Stars and Stripes, the people below hurl stones at her, breaking the windows, etc. The

soldiers level their guns at her, when General Jackson appears on horseback. He raises his sword, orders them to march on, then saluting Barbara, continues on the march. Our closing scene is a beautiful tableau, showing Barbara kneeling over the body of her grandson. Then, like a spirit appears in turn, General Lee, General Scott, General Grant and above all, General George Washington.

"YEN YENSEN, THE SWEDISH BUTCHER BOY; OR, MISTAKEN FOR A BURGLAR."—Mr. Grant, a suburbanite, is seated at the breakfast table hurrying through the meal. After informing his wife that he will be detained late in town, he hurries off to business. Mrs. Grant does her marketing, and in conversation with the butcher, tells of her fear of burglars. The butcher very kindly offers to send his helper, a big, overgrown, gawky, green Swede, Yen Yensen. The lady is delighted, pays her bill and departs, happy that she will have protection until hubby returns home. The day passes and in due time the evening papers arrive. Mrs. Grant takes one and reads therein of two robberies committed by the "Terrible Swede." She jumps up in fright, tells the girl to fasten the doors and windows. Presently the door-bell rings, Maggie answers it and Yen Yensen follows her in. His appearance tallies exactly with the de-

scription of the burglar, given in the papers. The two women shiver in fear and the butcher boy, noticing their queer actions, is as much afraid as they. They plan to get rid of Yens by fixing up a tempting dish and inviting him into the pantry. The poor "greenie" looks in in amazement, then goes slowly in to "feed." As soon as they get Yens into the pantry, Mrs. Grant and the maid push the ice box against the door and breathe easy. Inside, the poor Swede finishes his meal and hearing the strange noise outside, believes the women are crazy and tries to escape. He finds the door securely fastened, jumps on a box and looks through the transom. As his head appears, the females grab each other and start for the door. Both try to get through at once, get wedged in and after a struggle finally get through. Meanwhile the Swede is frightened to death. In his frantic efforts to escape, he pulls down the shelves, is literally covered with flower, molasses, etc. He dashes for the window, gets stuck and is half in and half out. Mrs. Grant and the servant during this time have hurried through the hall and are startled by the door-bell ringing. Mr. Grant enters and is told of the burglar inside. The butcher ap-

pears at this opportune moment, is also told and arming themselves with such articles as can be found, all start for the pantry. Mr. Grant and the butcher grab Yen's legs and the Swede goes through the window to the ground, taking the sash with him. All hands rush outside, where the butcher recognizes his helper. Yens begins to cry, begging for protection, pointing in fear to the two women, whom he thinks crazy. The butcher laughs heartily and explains. Mrs. Grant and the maid listen and feel foolish, while Mr. Grant joins in and assures the Swede that no harm will befall him.

"ANTHONY AND CLEOPATRA: A LOVE STORY OF THE 'NOBLEST ROMAN' AND THE 'MOST BEAUTIFUL EGYPTIAN'."—A stupendous production of Shakespeare's

noblest play. A fine picture of Roman pride and Eastern magnificence, elaborately staged, gorgeously costumed, superbly acted. SCENE 1.—Anthony's meeting with Cleopatra. Rome and Caesar forgotten. Love at first sight. SCENE 2.—Caesar hears of Antony's love for

Cleopatra. SCENE 3.—Anthony returns to Caesar. SCENE 4.—Caesar's anger at Anthony. They are reconciled by Anthony's marriage to Caesar's sister Octavia. SCENE 5.—Cleopatra's wild jealousy on hearing of Anthony's marriage. SCENE 6.—Longing for Cleopatra, Anthony leaves Octavia and returns to Egypt. SCENE 7.—Anthony's defiance to Caesar. SCENE 8.—The battle lost, Anthony asks Eros to kill him. SCENE 9.—Cleopatra dies by the sting of the deadly asp.

SPOOR DISCUSSES.

(Continued from page 6.)

resource into our moving picture is really one of our greatest handicaps. We have to bring our audience to an expectancy of such action as may be forthcoming, so that such action will be self-explanatory, otherwise our audience would not be able to follow the tale we are trying to depict.

"'All in all the article in question is entirely devoid of any logical or intelligent criticism, and is entirely unfounded on facts. A thorough investigation, together with an intelligent review of the moving picture business, would be appreciated by everybody connected therewith, and no doubt everybody would profit thereby, but such an article as we have drawn to your attention cannot but be an undeserved detriment to an industry the sole aim and ambition of which is the educational and uplifting entertainment embodied in moving pictures as they are manufactured today.'"

Carr & Schad, proprietors of the Victor Theatre, 734 Penn street, have leased the entire Boas Building, 748 Penn street (Reading, Pa.), for a term of eight years, and will install one of the most modern moving picture theatres in the State. The front will be decorated with statues, tile and marble, and will be illuminated with 1,000 electric lamps. The interior will be elaborately adorned and will be fitted up with 500 of the latest opera chairs, a woman's waiting room and all conveniences of an up-to-date theatre. The upper floors will be rented for offices and apartments, with an entrance on Penn street.

Work will probably begin Jan. 1, 1909.

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NOTES.

With the signing of contracts this week for the new Lubin house located on 125th street, New York, the circuit has grown until it now takes in 14 theatoriums, now open or in course of construction, as follows: Philadelphia, 5; Baltimore, 3; and one each in Reading, Pa., Richmond, Va., to open about November 1; Cincinnati and Columbus, Ohio, the latter is expected to be ready by the first of the year, and Norfolk, Va.

The new 125th street house will be very similar to the recently opened Market street Palace, this city, and which has been the biggest kind of a success from the opening day; for it is a case of capacity practically all the time. A big show with every comfort at 10 cents is the explanation.

Another new amusement house is to be the good fortune of Phoenix, Ariz., for the coming year. The first door south of the old Bijou Theatre at 38 North First avenue has been leased for one year for this new and popular enterprise by Charles Applestill. "Lyceum" has been chosen as the name for the house and the shows to be put on are to be first-class and up to date.

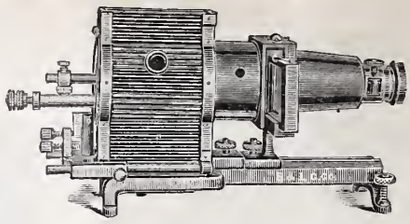
Pearce & Scheck have just closed a deal for the property at the northeast corner of Baltimore and Holliday streets, Baltimore, Md., and will remodel the structure for a moving picture theatre. The premises are now occupied by M. Weinberg as a clothing store, and the lease on the building has seven years yet to run at an annual rental by Mr. Weinberg at $6,250. This lease has been purchased by Pearce & Scheck at a bonus of $5,000 to Mr. Weinberg, and they will also pay a rental of $7,000 per year for the property.

The building is well situated for the purpose to which it is to be adopted, as it is directly on the corner and offers better opportunities for decorations, exits and entrances. The firm of Pearce & Scheck are now building the Victoria Theatre at 415 East Baltimore street, extending through and onto Custom House avenue, and also runs the moving picture parlors known as the Amusea at 412 East Baltimore and that at 35 West Lexington street.

Building Inspector C. C. Knox, of Youngstown, Ohio, has issued orders that no easels or picture frames will be allowed in theatre lobbies or foyers in the future, and they must also be kept away from in front of exit doors. The building code provides that it is unlawful to have any obstructions in foyers or lobbies and the inspector holds that the easels and pictures which have heretofore stood in the lobbies comes under this class.

The entrances to moving picture theatres are filled up with dummies picture frames, easels and other advertising schemes and the attention of the inspector has been called to them. It will not be necessary to pass an ordinance prohibiting such things, according to Mr. Knox, and he will see that nothing is allowed to stand in the lobbies hereafter which would be a menace to life in case of an emergency.

In North Adams, Mass., the statute concerning picture shows without theatrical licenses is being strictly enforced by Inspector John McRae. No violinists or other instrumentalists will be allowed to augment the piano music and amateurs will not be allowed to perform at the shows, unless a theatrical license for the house has been secured.



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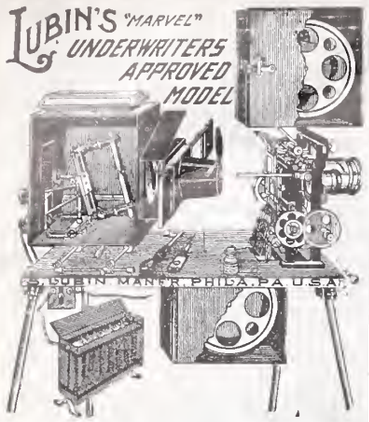

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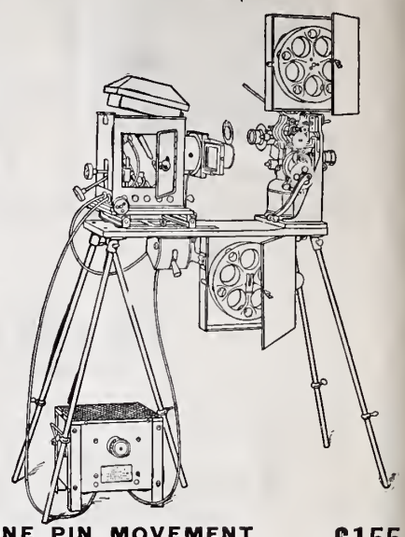

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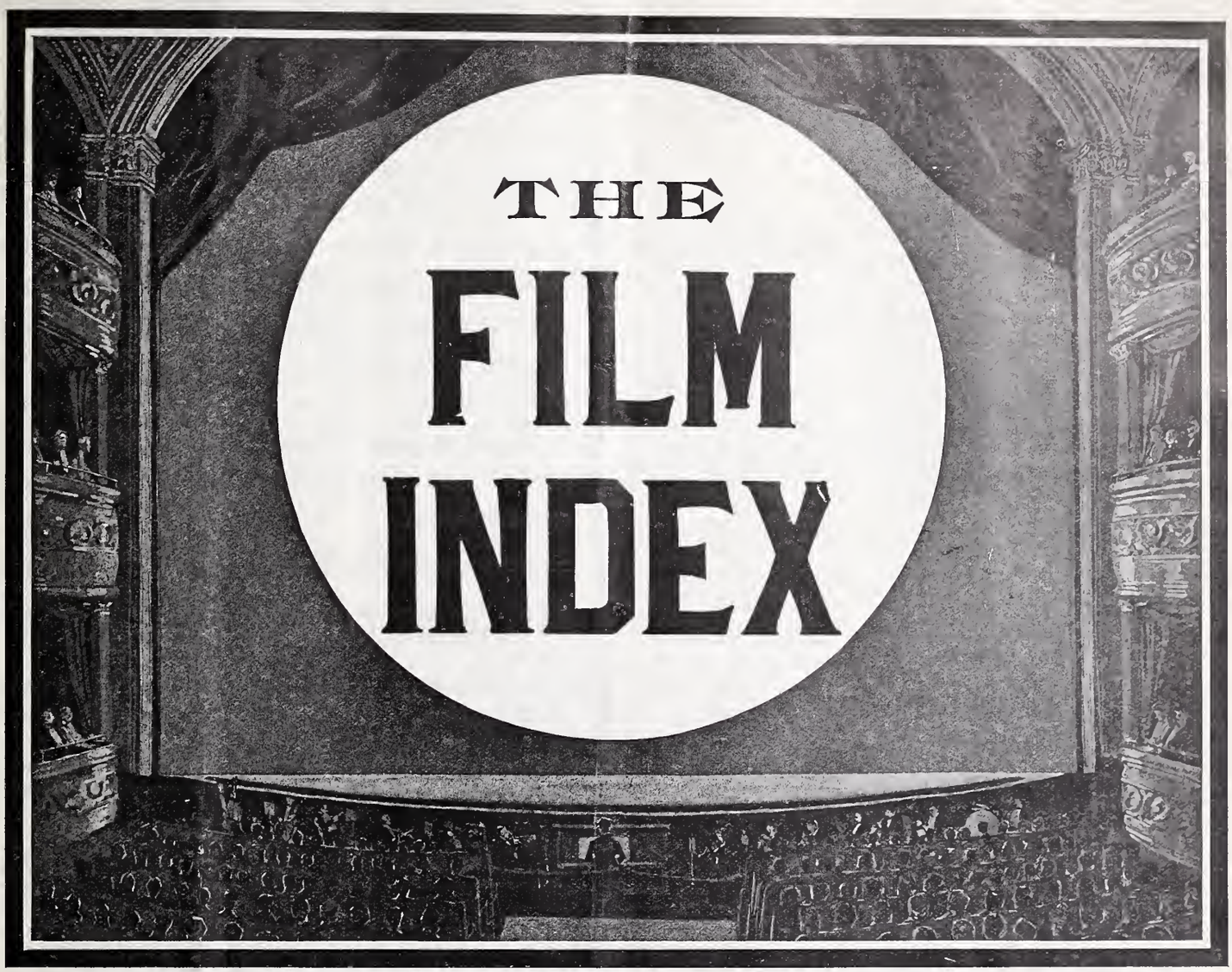

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 44. NOVEMBER 14, 1908. Whole No. 134.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

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EDITORIAL

Overcoat season has manifested itself and a broad smile is on the face of the Nickelodeon manager. The smile will spread as the arrival of Jack Frost draws near. Cozy little theatres with clean, wholesome programs of moving pictures must benefit when the weather becomes too severe for people to take extended walks on the streets or seek outdoor amusements.

The moving picture men throughout the country were pressed to their utmost by election night engagement. All the prominent newspapers adopt moving pictures as a means for entertaining the vast crowds of people while the election returns are being prepared for projection. Many hotel and public hall managers do the same, and in consequece the demands for machines, operators and pictures exceed the supply in many localities. Occasionally one will find a stereopticon doing service between the flashings of returns and then we get one of the best demonstrations of the popularity of moving pictures. The difference in the sizes of the crowds that watch them and the crowds that stay where only a stereopticon is operated is sufficient proof.

A film manufacturing concern was censured recently by one of its patrons because it did not display enterprise and take pictures of the various large gatherings and parades held in connection with the political campaign just closed. The explanation given in reply was brief. All parades look alike to the public and nothing more dull can be put on the screen, and the same may be said of the large gatherings. Occasionally there may be exceptions to the rule, for instance, an international event, or anniversary celebration. There must be features involving a general interest on the part of the public, which is not the case in a political demonstration, which is always partisan to a more or less extent and therefore does not interest the people as a whole. But the line is a sharp one. While it is not as remunerative investment to take pictures of the demonstrations referred to, the inauguration of Presidents of republics or ceremonies attending the enthronement of Kings or Queens of monarchies, are frequently reproduced with some profit. In such cases the political color seems to fade and a historical interest attaches to the subjects. Even such events, however, have rarely failed to reimburse the makers of the pictures for the elaborate preparation and immense expenditure of time and money involved in the work. The people like to see such pictures, but they must be furnished almost on the spot. Interest in such topical subjects drops quick. The ceremonies attending the wedding of the present King and Queen of Spain is a striking case. The cost to get these views was enormous and the descriptions of the ceremonies as given by the newspapers created a desire to see reproductions of the event, but by the time the pictures reached this side of the Atlantic the public had almost forgotten the affair and the pictures received little more than passing notice.

The time will come when all such events, both native and foreign, will be put in moving picture form, but that will be when the pictures take their place as auxiliaries to the newspapers. The taking, developing and general arrangement for presentation on the screen will by that time have been reduced to a minimum as to expense involved and the lapse of time between the event itself and the reproduction on the screen. When that era arrives the pictures will be thrown upon a screen in front of a newspaper office almost as soon after some important event takes place as it is now noted on the bulletin. In much less time than we expect other developments, the newspapers will show entire games of baseball and football with the aid of moving pictures and the score boards in use today will be relegated to the lumber piles as crude devices of a sluggish age. We were tempted to say that prize fights would also be shown on the newspaper bulletins, but hesitated doing so for the reason that we fear the royalties the fighters will demand for the right to exhibit the pictures, in view of the current demands, might involve a stringency in the financial circles.

The Legislature of Massachusetts is evidently to throw all the embarrassments possible in the way of the moving picture industry. Among the latest restrictions imposed is one providing that the projecting machine shall not be in operation continuously more than two minutes at any exhibition, and there shall be an intermission of five minutes between each period of two minutes. We trust the fertile brain that framed this law will be turned over to science when its mission on earth is fulfilled. It is quite certain some interesting discovery will be made. The elements of destructiveness and cussedness are bound to be well developed and no great amount of time or labor will be required to establish for all time a trait existing between some human beings and the donkey. Imagine the effect upon audiences of five minutes intermission injected into an entertainment every two minutes. The measure is vicious in the extreme and if the moving picture exhibitors of Massachusetts have the same backbone that has been shown by the New Jersey Exhibitors the law referred to will not remain in force long. It is clearly unconstitutional. If moving picture exhibitions embody such element as to make them so harmful that intermissions two and a half times as long as the exhibitions themselves are necessary for the protection and welfare of the audiences such form of amusement should be absolutely prohibited. The law as it stands is hypocritical. It overflows with cowardice. The makers were evidently influenced by a desire to stop the pictures altogether, but did not have the nerve to do it. If the grounds upon which the new law was passed are just, the Massachusetts Legislature has only half performed its duty, and in doing so aggravated the injustice that attaches to the case.

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

EXHIBITORS' BANQUET

Moving picture theatre managers of Hudson County held their first annual banquet at Grand View Hall, Jersey City Heights, one evening last week, and until 2 o'clock a. m. thoroughly enjoyed themselves in gastronomic feats and planning for the future betterment of the moving picture business.

Benjamin Richardi, manager of the Academy on Central avenue, Jersey City Heights, was chairman of the committee of arrangements, and he and his associates saw to it that nothing was left undone to make the banquet a success.

Rain kept some of the expected guests at home, but the managers themselves were out to the number of nearly fifty. Robert S. Hudspeth, the counsel of the Moving Picture Managers' Association, who fought for them the fight as a result of which the clause in the theatre law prohibiting children under sixteen from attending these shows except with parents or guardians, was declared unconstitutional, was expected to be present, but owing to the strenuous Democratic national campaign of which he was the Eastern head, he could not attend. Several sent their regrets, together with substantial checks to assist in the work of the association.

H. Charles Hespe, manager of the Hippodrome on Central avenue, Heights, was the toastmaster. The speakers included himself and Rev. Dr. Emil A. Meury, pastor of the Second Reformed Church, of Hudson City.

Pastor Meury said he was free to confess that when the moving pictures first made their appearance he regarded them as a sort of necessary evil, but since they had become popular he had found that they were really a means of education. He said he could speak only for the Hudson City section, but he presumed it was the same all through the county, when he said that he had found the managers only too ready to accept his advice as to the moral worth of the film shown.

"Moral pictures for both education and amusement," was the watchword of the evening. Mr. Hespe dwelled on this point and said that one object of a strong association was this very end.

"If we contract for a dozen or eighteen films a week we have to take what the film houses send us under present conditions," he said. "Sometimes we cannot show these pictures because we do not consider them right. If we can get a good strong association we can have some say in this matter.

"This is only one of our objects, however. We shall have other legal battles to fight. Those who do not know what we are doing, but criticize us unjustly, will not give up the fight to put us out of business. We want to be in a position to fight this outcry through education and in the courts, if necessary. We cannot do much unless we have a strong association."

Miss Nellie Kullman, baritone singer at the Academy, sang two solos, which were applauded to the echo. Some of the guests told some good stories. Others contributed to the entertainment in many ways.

Fifteen new members were added to the association and all in all the affair was a complete and enjoyable success.

Evidence of the energy of the Pittsburg Calcium Light Co. was shown when fire broke out in their Cincinnati office. Upon receipt of the news, the main office shipped a complete and new stock of films and supplies and absolutely no time at all was lost in making connections, so that business continues without a hitch. The concern is to be congratulated upon its splendid system.

The Laemmle Film Service have enlarged their quarters in Minneapolis during the past week.

Last May the company leased suite 1121-22-23 Lumber Exchange Building, but on complaint of the express companies, Mr. Laemmle was forced to move to more convenient location on the balcony floor, where the shipping facilities are much more convenient. The branch now occupies suite 100-101 balcony floor, and have fitted up one of the most beautiful and well equipped display rooms in the West.

The Minneapolis office has the distinction of being at the top of nine Laemmle branches in increase business during the past two months. James V. Bryson has been connected with the office ever since its opening as manager, is still retained in that position by Mr. Laemmle.

A PATHE FEATURE.

Pathe Freres were "on the job" when Admiral Sperry and the American fleet arrived at Australia, and the sample film just received shows good work on the part of the operator. The elaborate floral decorations and ceremonies attending the Admiral's coming ashore, his reception by naval and governmental dignitaries, his review of the troops and the magnificent street parade are clearly shown. Exceedingly clear views of the important personages are a feature; the final picture shows the fleet weighing anchor at night and heading for Japan, a clear moon casting a rippling light over the dancing waves, which the lense has caught with startling effect.

KALEM'S GOOD FILM.

In "Humpty Dumpty Circus," the Kalem Company have produced a film worthy of special mention. It ranks high as a trick production, and the smoothness of the action enhances its value. It should establish a record for the Kalem Company's sales, but one cannot help reflecting that better results would have been obtained in this connection had the film been held over to Christmas time. But maybe Mr. Marion has an even finer treat up his sleeve for the holiday season—who knows?

THE CINEMATOGRAPHER.

One of the most modern industries, and perhaps also one of the most fascinating, is that devoted to the production of a motion picture. Scarcely more than a dozen years have elapsed since its inception, yet few countries now remain for the venturesome operator to conquer, immense capital is involved in its working, and occupation in the craft is provided in Europe and America alone for an army of work people,

The charm of pictorial motion in travel, spectacle, drama, comedy, sport, science and education generally is within call of the poorest, while for the learned and the opulent the revelations of the screen are equally interesting and attractive.

Reasons for this popularity are not far to seek, the principal one being found in the fact that the kinematograph deals only in the unusual and the marvelous, or what is, to the lay mind, the abnormal. The normal possesses little interest; only the wonderful attracts, holds, enthralls.

A shipwreck on Lundy Island, the capture of whales in the North Atlantic, the tumultuous rush of the mile-wide Zambesi over the brink of Victoria Falls, the magnificent eruption of an Antipodean geyser, the snowy silence of Alpine heights—these, amongst countless other attractions, are brought to the door of the veriest stay-at-home, and command rapturous acknowledgment from gallery and stalls alike.

General knowledge of the care necessary, the dangers to be braved, the thought, time, talents and means involved is very limited, the impression prevailing that the camera takes the picture and that a sort of ticking magic lantern does the rest. Few there are who realize that the marvels depicted for their enjoyment in the more or less comfortable seats of theatre or music hall have often involved great deprivation, strain, anxious thought, and, in many instances, extreme danger in their acquisition; not to speak of the thousand and one processes to which they are subjected before the perfect picture is projected.

The scientific accuracy of the various instruments and appliances necessary permanently to record the motion of an express train gliding at seventy miles an hour in a series of thousands of miniature pictures, the mathematical exactitude of the automatic machines which perforate and print the films in readiness for display on the screen—these, and the many stages through which the pictures pass on their way to completion would require more space for description than is now available.

The operator is perhaps the subordinate on whom most depends, and he must possess more than an ordinary share of the qualities which go to the making of a man. Natural aptitude, prompt decision, tact, endurance, resource and a thorough knowledge of his duties are amongst the first essentials. A ready wit also, will serve excellent purpose on occasion.

Your ardent operator views his results—which he sometimes does not see for months after they were first secured—with as much wonder as do the members of the audience. His camera in position at the right spot his faculties are too alert upon focus and speed to grasp details as they strike the critical spectator of the result of his efforts. Whether standing precariously with each foot upon the business end of a ginger-beer bottle to attain the right elevation for the picture of the first horse passing the winning post at Epsom, or diplomatically declining the honor of matrimonial alliance with the family of a Central African chief who graciously led forth his oldest and ugliest wife for the operator's acceptance, he must act with a promptness which allows not a moment for reflection.

In the case of the chief just mentioned, the blushing young operator only escaped enforced union with the dusky wrinkled and palpably willing Phyllis by pleading religious convictions and the stringency of his own country's laws against bigamy.

Coupled with the qualities before alluded to—the primary one, in fact—must be that of enthusiasm for his art. Physical inconvenience must not deter, the element of danger must be flouted, if he aims to attain prominence. Called upon, not perforce, but by his own ardor, to secure the almost unattainable, he requests to be lowered in an empty cauldron by a traveling crane, that he may photograph for a few seconds, from a distance of a few feet only, a liquid stream of white hot, molten metal as it pours from the furnace into the ingot molds below. True, a sense of scorched eyeballs will remain with him to the end of his life, but he secured his picture.

No matter what the difficulty, the inconvenience, the danger, one phrase is always confidently awaited when the true artist is recounting his experiences, and the listener is seldom disappointed:

"But I got my picture!"

The exercise of the quality of endurance is sometimes necessary in other than positively dangerous situations, as in the case of a veteran

who was stranded in Bucharest with all his impedimenta and one English florin. His pictures were urgently wanted in London, remittances had gone astray, he was three days' journey from headquarters; he was a proud Scotsman and would not seek assistance. Fortunately, his hotel bill was paid, and he secured three sandwiches from the breakfast table before leaving. His one florin was viewed with distrust by local cabmen, but one, more sporting than the rest, consented for this sum to convey the operator and his kit to the railway station.

After three weary and foodless days' travel across Europe—a journey he will always remember on account of consequent internal gnawings—he detrained at Charing Cross. Leaving his baggage in charge of a friendly porter—no cloak room fees being available—he reported himself at headquarters close by; the succulence of his first beefsteak and the aroma of his first cup of coffee are lingering recollections. All his inconveniences were forgotten, however, when, on the same evening, he saw the result of his travels projected upon the screen of a leading London theatre.

Native willingness to submit to the eye of the kinematograph camera often varies with the country. Italian peasants, and those of southern Europe generally, will pose from natural love of posing; the Montenegrin will inoffensively and with mild curiosity gaze at the instrument; the Turk—nothing disturbs his equanimity; one thing is certain, however, he has no very decided antipathy, the difficulty being, where he is concerned, to secure animation.

The Arab is decidedly antipathetic, and an operator taking passage on an evil-smelling pilgrim steamer bound for Jaffa could only secure typical groups by turning his own eye on objects far removed from the vessel, having previously assured himself that his camera was focused upon the particular body of Arabs he wished to depict. The unconscious victims realized that he was turning a handle, but gave no thought to the direction of the lens.

The peasant of Western Ireland has suffered from the attentions of the picture post card fiend, and views all cameras with distrust. A typical town crier at Castlebar strenuously and mistakenly objected, until he was assured that the picture would be exhibited in America, upon which his reluctance mysteriously gave place to great eagerness, and he rang his bell and cried as town crier never cried before. Asked the reason for his change of front, the touching reply was given that perhaps his emigrant son in the new world would recognize his aged father in the old.

Ah! the one phase of motion pictures which makes them of more importance to people of all nations dwelling in other lands than any still

(Continued on page 6.)

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Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicbolas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

life representation or written book, lies in the fact that the exile can see home as he left it. Irish audiences in the Far West shed copious and happy tears, and no matter how wild, how hopeless, how sad they may be, their features as they leave the theatre where glimpses of Erin have formed part of the picture program show a soft and tender wistfulness most pathetic in its intensity.

"Life in an Irish Village?" There wasn't any. The whole place seemed as a city of the dead. Wretched cabins, rude outhouses, rutty roads, broken stone walls were in evidence everywhere, but of material from which to make an animated picture, not a scrap was discernable.

The operator was taking holiday with a congenial friend. As a busman spends his leisure day in riding idly upon another man's vehicle, so your enthusiastic operator never travels without the tools of his craft. In this instance he was touring the congested districts of Ireland, and the village aforesaid offered unusual charm, if some life could only be imported. The operator's yell atracted attention, and a woman peered from one of the cabins. With difficulty he gave her to understand his requirements, but she was doubtful as to whether they could be satisfied. In despair he rashly offered threepence for every youngster and sixpence for every donkey that could immediately be produced. The village was transformed! From every door and hut appeared children, donkeys, pigs, fowls and dogs. Clamoring mothers surrounded the camera, children fought, scrambled and squirmed, and the operator no longer lacked an animated subject.

Settling time came. He had not enough silver to discharge his liabilities. What he had in his pocket dissolved like snow in sunshine, and enough benedictions were poured upon his not very innocent head to pass even a more guilty soul safely through purgatory. But he lacked sufficient change. His experiment had cost him 35s., and he had only small coin to the amount of 15s. A sovereign was produced, but could not be broken up; gold, in the village, was an unknown quantity. The nearest town was six miles away, but one of the village fathers offered to walk thither and secure the necessary change.

Here a difficulty presented itself. No one man could be trusted, but eventually a committee of three was appointed. Pledged to fair dealing, they journeyed to town in a borrowed vehicle. Late that evening, as our party were returning, they met the old springless cart, with one man only visible, and he appeared strange in manner. Being questioned as to the whereabouts of the other members, he gravely pointed to the bottom of the cart, where the committee was sweetly sleeping away the effect of its potations. Little of that sovereign, it was feared, remained for the children for whom it was intended.

A camera man must be an expert at his own business, but the capacity for descriptive comment, or at any rate, power to transfer to paper, however roughly, some data, ought o be considered a sine qua non. One man of the writer's acquaintance, a brilliant operator, was singularly lacking in this respect. He fearlessly ventured into situations of grave peril, where his comments and the information he could have given would have proved of world wide interest and importance. Facts were wanted; journalists were scarce, and could not safely approach the scenes of operation. The picture man could rot, without dangerous propinquity, secure the results his employers sought. This man hourly took his life in one hand and his camera in the other and secured his pictures, but could give simply no information respecting the situation.

Copious notes, however crudely committed to paper, would in a hundred and one instances of this man's career have proved most valuable, but, alas! he could not take them. "That's a hill—the other is an elephant. In the distance is a mosque. At the bottom of that street is a river," was about the extent of the information he could convey, though more than one correspondent of world-wide repute has envied this man's facilities and hungered for his opportunities.

The camera man should also possess ability to "bluff." He wants a picture; some jack-in-office, fast bound with red tape, sees fit to question his right. Perhaps he has spent vain hours in official anterooms in the hope of securing the requisite document without which he could not pass within sacred lines. Somehow this is refused to him, and he trusts to chance. Seldom, indeed, can a London policeman be wheedled or coerced, but unblushing cheek goes a long way. Ignorance, pretended or otherwise, of the language of the country is a familiar "wheeze" with one celebrated American lecturer. Verbal opposition to his camera is blandly taken for consent, and he begins to turn the handle. Remonstrated with, he listens with great show of politeness, still turning, and is only finally convinced of the official's stern refusal to permit the use of a camera when the procession has passed and he has secured his picture.

The wily Scot before mentioned is not choice in his language when dealing with those who obstruct his view. No matter if the offender be peer or peasant, field marshal or recruit, his vitriolic tongue is allowed full play. When his work is done he gravely apologizes for heat displayed, speaks of the national value of his—the only—picture of the event, and generally manages by his belated suavity to make friends.

The picture of a snake coiled round the branch of a tree was required in Wardour street. The snake, a large specimen of the pine variety, was on the spot, safely tied in a pillow case; the operators were present, the studio was prepared, but no tree branch was available. Scenic trees on canvas were plentiful, but a pine snake cannot coil on a perpendicular sheet. A happy thought struck the Scot.

"What price the churchyard at the bottom of the street? There are trees in plenty."

"Yes, and a caretaker!" growled another, less venturesome.

"Come along," said Mac. "Two of us will go."

More than two followed, to see the fun, but remained at a safe distance. The horrified loungers scattered to right and left, the camera was placed in position, the snake was liberated for a moment and made for the nearest tree. Up came the beadle, who gruffly ordered the men to desist. The presence of the second operator was now explained. His was the task of reasoning with the angry caretaker while Mac secured sufficient length of picture for his purpose. The snake was recaptured, and peace was restored in the usual manner.

"The man behind the handle" has his place, and a very prominent one, in this new industry, and the case for kinematograph having thus far been stated, it may be of interest for a moment to consider the qualifications of those who control, not only the camera man, but every phase of motion picture production and presentation. The ruling spirit mus possess such a knowledge of me and methods, of machinery and in struments, such diplomatic tale and commercial acumen as are se dom to be found under the sam hat.

To one man alone, of all th shrewd spirits controlling this craf is accorded, even by his rivals, prid of place. Others may envy, man imitate, some detract, but all mos frankly and unreservedly acknow edge Mr. Charles Urban as the mas ter mind.

He it is who is interviewed b every man of parts from every cour try who is far-seeing enough to ca culate upon the usefulness of th kinematograph in state affairs, i commercial enterprise, in privat ventures and to the public advan tage. Every scheme is quickl grasped, its possibilities acknow edged and its imperfections note almost before the preliminaries ar voiced. Expeditions of vast impor ance, great expense and far-reachin effect are quickly arranged and fitte out. Letters of introduction are s cured, experts are dispatched, an matters run more or less smoothl until the negative film begins to a rive from the distant operators.

The Genii of the Bioscope Lam who shines as an organizer, becom positively brilliant as an editor picture subjects. With ruthless sci sors he discards from the series i lustrations and phases of life, the a quisition of which alone would mak

(Continued on page 12.)

Last Two Weeks' Productions o Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Benuvenuto Cellini .....948 ft.
The Penalty of His Crime....433 ft.
The Peer's Fancy .....577 ft.
Don't Fool Your Wife.....597 ft.
Push Cart Race .....348 ft.
Fortune Hunters .....895 ft.
Ambulance Dogs .....699 ft.
Troubles of a Coat.....377 ft.
Ideal Policeman.....328 ft.
Mabel's Beaux in Trouble....462 ft.
Pierrette's Dream .....885 ft.
The Fakir's Dream ....784 ft
How Mabel Found a Husband.485 ft.
The Mysterious Knight.....459 ft.
A Love Affair.....541 ft.
For The Sake of The Uniform.784 ft.
The Mind Reader..... 567 ft.
Heart of A Gypsy Maid.....492 ft.

KALEM CO.

Humpty Dumpty Circus.....
The Half-Breed.
Caught in the Web.

GEO. MELIES CO.

The Wonderful Charm .....585 ft.
The Duke's Good Joke.....930 ft.
A Tragedy in Spain.....605 ft.

VITAGRAPH CO.

Anthony and Cleopatra 995
Barbara Fritchie 505
Yen Yensen 474
Mummer's Daughter.....700
Housecleaning Days 292
Stage-Struck Daughter 605

S. LUBIN.

The Cross Roads 995
The Key Under the Mat 505
Lunch Time 275
Auntie Takes Children to Country 540
How Pretty Girl Sold Hair Restorer 250

ESSANAY CO.

David Garrick.
Impersonator's Joke .....550 f
The Effect of a Joke.....400 f
His Own Son.....1,000 f

SELIG POLYSCOPE CO.

Lights and Shadows of Chinatown.
The Actor's Child .....

EDISON CO.

Army of Two.....900 f
Saved by Love .....900 f
The Jester .....900 f

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"IF IT DON'T CONCERN YOU LET IT ALONE."—The story, while not complicated, is a series of ridiculous and absurd situations into which a misguided youth is plunged as a result of his endeavors to lend a helping hand to his fellow beings, especially when it is least desired. Our hero gets the worst of it, but nothing daunted, pursues the uneven tenor of his way. We see him gallantly going to the rescue of a colored woman, who is being abused by her husband. The interference, not being appreciated, he is compelled to flee from their united wrath. Next our hero sees an immense amount of smoke issuing from behind a fence. Being unable to find a fire alarm box, he secures two pails of water, rushes madly back to the scene and throws the water over the fence. Again his efforts are not appreciated, for immediately two very wet and irate gardeners climb over the fence and give him a good drubbing. Seeing what he supposes to be a runaway horse and Victoria, he risks life and limb to stop the rig, only to receive from the coachman, who has been reclining in the back seat, a chastisement. Seeing a very small boy vainly attempting to ring a door bell, which is beyond his reach, he kindly offers to assist the youngster. The buxom lady of the house, who has been much annoyed by the youngster's old brother, rewards our hero for his kindness. After various misadventures, the climax comes as he passes the stage entrance of a theatre, he sees the shadow on a window shade of a man and woman in a desperate struggle. Hearing the woman scream, he rushes to the nearest policeman, who breaks into the theatre and discovers a rehearsal is on. Our hero is then arrested and sent to jail for disturbing the peace.

"HE WHO LAUGHS LAST LAUGHS BEST."—Our heroine is in love with a manly young chap, whose love for her is unbounded. An old maiden aunt tyrannizes over the girl and forbids the girl to receive him when he calls. Of course the girl disobeys, and the pair are enjoying a loving tete-a-tete when the aunt appears, and is horrified. She sends the girl to her room, in spite of her pleadings, and forcibly assists the hero to leave. The aunt intercepts a note the girl has written to her lover, making an appointment to meet him at a certain place and be married. The aunt conceives the scheme of wearing the girl's clothing and a heavy veil, meeting the young man and marrying him herself. She goes to the girl's room; makes her take off her outer clothing; puts same on and locks the girl in the room; then sets out to keep the engagement with the young lover. The girl in the meantime, opening her window, discovers a tramp sleeping; awakens him, gives him note and instructions. The tramp hurries away, delivers the note to the lover before the aunt arrives. The lover, apprised of the aunt's scheme, turns the tables on the old lady by dressing the tramp in his clothes, and leaving the tramp to meet the old maid. He then releases the girl by means of a ladder. The lovers hurry to the church in time to witness the marriage of the aunt and the tramp. The lovers are then united in marriage and go to meet the aunt and her husband. The aunt, discovering the trick, is wild with rage; but concludes a man's a man, and to the disgust of the tramp refuses to release him.

S. LUBIN.

"HOW A PRETTY GIRL SOLD HER HAIR RESTORER."—The season is very dull and customers are scarce, the shelves are full of hair restorer, but nobody seems to need them. The proprietor's daughter, an attractive looking girl, decided to bring some customers. She walks down the street and flirts with every "moonshiner" or "bald head." The dear old boys follow her and they are finally brought to the store, where the effectiveness of the hair restorer is demonstrated. There is hardly a bottle left. If you need one you will have to hurry.

"JANITOR FALSELY ACCUSED."—This production tells the story of a robbery in broad daylight, which is discovered by the gas man, who calls on request of the tenants, who are leaving town. Curiously enough, the janitor at this time purchases some silverware for his

own use, and when this is found in his home he is promptly arrested. But the right triumphs, the robbed tenants return, vindicate the janitor by failing to identify the silverware and the thieves are finally captured.

"COTTON INDUSTRY IN THE SOUTH."—In this film the gigantic industry of making cotton goods is beautifully described. The picturesque cotton fields, the black faces of the darkey pickers bobbing in and out in the great sea of whiteness, and then the process of assorting. How the cotton is cleaned in the gins and then packed is shown, after which the great wagons take it to market in big bales.

Thousands of them are seen on the wharf, ready for shipment. The big, historic old-fashioned Mississippi steamboats, with one huge paddle wheel at the stern are now seen plying their way down the river, towing flat boats loaded with baled cotton. The rest of the film shows the mills working, the cotton going through the various departments until it is ready for the people's use in the form of cotton goods—"all cotton and a yard wide."

"THE CROSS ROADS."—Earl and Tom work many years side by side. They are rivals in work and also rivals for the hand of the

same girl. She accepts Earl and they live happily thereafter. Tom, dissatisfied with his lot, takes to drinking. One day when meeting a lonely wanderer at the cross-roads, he knocks him down and robs him of his money. Realizing what he did he runs across the road, drops his hammer and flees. Later on, Earl, coming home from work, seeing the hammer, picks it up, thinking that some working man had lost it. The assault having been discovered the police try to find the guilty man. They examine everybody on the road, and finding the hammer in Earl's possession they arrest him. He is accused as being the assailant. The next morning, Tom having sobered up, asks for his hammer. Detectives who just investigated the record of Earl hear his inquiry for his hammer. They show him the hammer found in Earl's pocket and ask if that is his hammer. He assents and is at once placed under arrest. The money stolen from his victim is found in his pocket. Earl is released. The stranger offers him money for having been wrongly arrested, but Earl declines, saying "Honesty needs no reward."

SELIG POLYSCOPE CO.

"THE ACTOR'S CHILD."—A popular young actor and leading man of a New York theatre is married to a beautiful but selfish woman. Dazzled by a life of gayety and the pleasures of "The Great White Way," she allows herself to drift away from the protecting influence of her husband, whose busy life does not permit him to exercise the watchful care that he should over the companions chosen by his young and foolish wife. Little Evelyn, the only child of the couple, adored by her father, is sadly neglected by the wayward mother, who in her pursuit of pleasure leaves the child to be looked after by the aged mother of her husband. A smooth, unscrupulous libertine, Carroll Hewitt, the kind of moral leper usually to be found where life and beauty reign, recognizes the beauty and grace of Lawrence Grey's, the actor's wife, and determines in his black heart to drag her down to his own level. So cleverly does he exercise his arts over Laura Grey that she soon falls a victim to his wiles, and blinded to the real purpose of the cunning scoundrel, she allows herself to become so infatuated with him that she forgets all duty and respect to her faithful husband and sweet child, and with reckless abandon allows her name to be bandied from mouth to mouth in

connection with that of her unprincipled friend. Such news travels fast and soon reaches the ears of Lawrence Grey. The outraged husband is staggered by the blow, but still refuses to believe in his wife's absolute disloyalty without unmistakable proof. That soon is forced upon him on his way to the theatre for the evening performance. He accidentally comes upon his wife and false friend stepping from a carriage and entering a cafe. Although the friend who accompanies him tries to dissuade him, he follows them in and after questioning the proprietor learns that they have ordered a supper to be served in one of the private dining rooms. Bursting in the door the infuriated actor enters into the presence of the guilty couple, and maddened by the thought of his wife's perfidy, he grasps his false friend by the throat and would have throttled him but for the timely arrival of an officer who has been called in by the frightened waiter. Hewitt is soon hustled out of the room, leaving the wife and hubsand alone. "Go," says the actor. "Follow that man. I never want to see your face again." Then shaking with emotion he buries his face in his hands and sinks, sobbing upon the table. With a sneer the reckless woman, seeing that all is

at an end between them, leaves the room. We are next taken to the divorce court where a decree is granted the actor and the custody of Evelyn is allowed him. The wife objects strenuously to the judgment of the court regarding the child, and leaves vowing vengeance upon her former husband. We are now given a glimpse of the stage back of the scenes, also the dressing room of the actor. So fearful is he that the mother will carry his little one away, he hardly allows her out of his sight. Consequently for a while she accompanies him to the theatre. The wife learning of this arrangement bribes a stage hand to kidnap the child and deliver it into her hands. The plan succeeds and little Evelyn is taken to an apartment where the vulture Hewitt is awaiting the return of the guilty mother. Soon after the kidnaping the actor's valet discovers the little one's absence, and rushing to the wings conveys the intelligence to Grey, who at that time is in the midst of a dramatic scene. Without a moment's hesitation the anxious father dashes to the stage door and there learns the truth. Calling a cab, he and the faithful valet are soon in pursuit of the fleeing woman. Arriving at the house where the child has been taken, Grey bursts in and confronts the destroyer of his peace. Little Evelyn rushes to her father's arms, but is torn away by the guilty mother. Then ensues a desperate fight between the two men. A lamp being overturned the room takes fire, and by a well directed blow the actor is left unconscious on the floor. Rushing from the house with the child, the heartless couple leave our hero to be burned to death, and entering a cab are driven away. They are not unseen, however, for the faithful valet is watching without, and springing on the back of the cab is taken with them to a poor quarter of the city, where Hewitt enters an old rookery, carrying the struggling child. There she is turned over to the tender mercies of an old hag, who agrees for a consideration to keep her safely hid from the father. While they are agreeing upon terms the faithful valet has hastened back to the burning house where he finds his master, who reviving has fought his way through the flames. Calling a cab they are rapidly driven to the old rookery, and breaking in the door, arrive just in time to rescue the little one after a desperate struggle with Hewitt and his villainous accomplices. The police soon arrive after having been notified by the valet, and the criminals are all placed under arrest, while the happy father and his faithful servant rejoice over the return of the little one.

"A MOUNTAIN FEUD."—An old mountaineer, Peter Harvey, is the father of a family of boys and girls born and raised in the mountains. Jennie, the oldest daughter, is in love with Seth Brown, the only son of old Joe Brown, the avowed enemy of her father. The feud between the two old men is of many years standing and so bitter, that when either of the two venture forth, away from their homes, they are never without their rifles. The opening scene of the story shows Jennie riding down a rugged mountain road to an appointed spot where she meets her lover Seth—the two are engrossed in their plans of future happiness and do not notice the approach of old Harvey and his two sons who ride into view around a bend in the road. The sight of his daughter "in the arms of the enemy" rouses the old man's ire to white heat. Springing from his horse he drags the happy girl from her sweetheart's embrace and is about to empty the contents of his rifle into the body of the surprised boy, but Jennie is too quick for him and throws herself in front of Seth as a shield; recovering from this sudden turn of affairs, the youth becomes enraged at the treatment accorded the girl and offers to fight all three of the men if they will but lend him a weapon. Eager to revenge his fancied wrongs old Harvey takes him at his word and they all retire to a level spot near the road and prepare for a mountain duel, but Seth repents of his rash offer before they get down to business (not from a sense of fear, but because he is loath to take the life of his sweetheart's father), therefore, he determines to only wound the old man and thus disable him from the fight. The paces are counted off and word given to fire. True to his aim Seth sends a bullet through old Harvey's wrist, injuring his arm and thus ending the duel, vowing vengeance on the young mountaineer who generously spared his life. He and his two sons drag the girl home, where under the threats of severe punishment, she is compelled to write a letter to Seth's father warning him to keep his son out of sight on pain of instant death. The letter is delivered to old Joe Brown and the threat so enrages him that he gives up in his opposition to his son's choice and to spite old Harvey tells him to win the girl and he will stick by him. Waiting till nightfall, Seth sets out for the Harvey's home. Leaving his horse tied near the old barn, he stealthily makes his way to the house and by a prearranged signal calls Jennie to the door, telling her his errand. The two lovers hasten to the barn, where the girl's horse is secured, and together they dash away over the mountain road to Seth's home. The next morning the two young people, accompanied by Seth's father and mother, ride away from the ranch bent on reaching the little mountain town, some twenty miles off, where a marriage license may be obtained and the ceremony performed. When the girl's absence is discovered, old Harvey grows suspicious, and running to the barn, finds Jennie's horse gone. Guessing the truth he summons his boys and hastily mounting their horses they ride away hoping to overtake the fleeing couple. Near a wide mountain river that rushes down a great canyon, old Harvey and his sons overtake old Brown and his wife as they are driving along towards the ferry that is to carry them to the other side. Seth and Jennie are far in advance and not seen by the pursuing party. The two old men are at last face to face, but so intent is Harvey on overtaking his daughter that he forgets his lifelong enemy for the time being, and loudly demands to know where his runaway girl is. Old Joe Brown with a merry twinkle in his eye sends the old codger and his stupid sons on a wrong scent and then drives on. Reaching the ferry the fleeing party board it and are carried toward the other bank just as old Harvey and the boys, having discovered the trick, ride up. Nothing can be done till the ferry returns. The runaways reach the town and are married by a Justice of the Peace, just as the baffled pursuers come thundering up the street. Seeing his defeat and urged by the happy couple to bury the hatchet old Peter Harvey and old Joe Brown shake hands and agree to forget the past. Thus ending forever the mountain feud which had lasted for over 20 years.

PATHÉ FRÈRES.

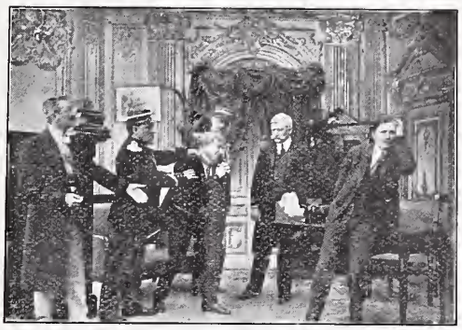
"BEAUTY AND THE BEAST."—In this beautiful little fairy tale we see the old merchant bidding his lovely daughters adieu and departing with his assistant on a business trip. After riding for a long distance through the forest, the two travelers suddenly realize that they have lost their way. So, dismounting, they walk first in one direction and then in another in an effort to find the path which leads back to the village, and while they are thus exploring, they come upon a beautiful garden in a remote part of the wood, where they sit down for a while to rest. The old merchant, attracted by the beautiful roses, stoops to pick a few, when suddenly there appears out of a flame gushing up from the

ground, an ugly looking beast, who reprimands the old man severely for trespassing on his premises and threatens him with death unless he promises him one of his beautiful daughters. After the old man has given his word, the beast directs them to the right path, and soon the merchant is once more in his

family circle. He tells his daughters of his meeting with the beast and of the terrible fate that is in store for him unless he gives one of them up to the ugly monster. The most beautiful of the two girls decides to sacrifice herself in order to save her father, so starts out for the beast's abode. Arriving at the garden, she is helping herself to the roses, when, lo! he appears. When she sees what a repulsive creature he is, she spurns him, but on second thought she is touched with pity for the poor creature and follows him to his hut, where she finds him dying of grief at the thought of losing one so beautiful. A few kind words from her and he is suddenly transformed from a horrible beast to a dashing looking youth with whom she immediately falls in love. The last picture shows the young couple hastening to her father's home, where a splendid feast is given in honor of their marriage.

"HURRY UP, PLEASE."—A very wise inventor has perfected an electric device whereby he can control the velocity of everything in sight when he turns the crank attached to the box in which the wonderful apparatus is encased. The first picture shows him in the laboratory after completing the machine, and when he turns the crank two girls who have been assisting him start to work with lightning rapidity and disappear from the room like a shot out of a gun. He goes into the street and everything that he comes in contact with moves like wildfire when he turns the handle. We see two men coming leisurely down the street and a nurse maid pushing a perambulator, when suddenly they start in all directions and are seen going at breakneck speed till out of sight. A slow bill poster does his work in a second and is off; some men working leisurely putting up a building, a crowd of laborers working on the street, all feel the power of the wonderful electric motor and work and run around like lightning when the man appears on the scene and turns the handle. A very funny incident takes place on a crowded thoroughfare when he appears. Every vehicle and pedestrian is seen flying along with the velocity of a cyclone while he coolly stands and amusedly views the situation. Finally, he sits on a bench in a park and a mischievous boy gets it and starts to turn the crank and immediately we see the owner take flight and start down the street and disappear in the distance, while the little fellow walks off with the wonderful machine.

"BLOOD WILL TELL."—A young man who is leading a wild, extravagant life, comes to his father for money, but the parent, who is impatient with his son on account of his conduct, blankly refuses to give him a cent. The indulgent mother intercedes for her boy, however, and we soon see the old man handing him over a roll, but impressing upon him that it will be the very last. The youth then goes to visit a popular actress, but she, knowing him to be dependent upon his father's bounty, discourages his advances and he leaves her, feeling keenly his lack of funds. On his way home he hits upon a scheme which, if successful, will make him the possessor of a large amount of money. It is late when he arrives at his home and all have retired. Stealthily he makes his way to his father's room, where the old man is fast asleep, and taking the keys from the pocket of the trousers that lie on the chair, he goes to the safe, unlocks it, and helps himself to a large sum of money. After cautiously replacing the keys where he found them he hastens off to meet the fair damsel, who receives him with open arms when she sees the large sum of money in his possession. They forthwith go to a cafe and wine and dine on the best in the land, and he is pronounced by all the jolliest of good fellows. The next morning, when the old man goes into his study and opens his safe, he is horrified to find that he has ben robbed, and at once suspects the butler, who happens to be dusting the room. The police are summoned and the unfortunate domestic is placed under arrest. He is led away, loudly proclaiming his innocence, just as the youth enters. The next view we get of the young man, shows us how heavily his crime weighs upon his mind. At every turn



he sees the form of the butler pleading with him to save him from prison, and finally, unable to bear his guilt any longer, he gives himself up to the law. The last picture is in the court room, where the butler is being tried for the theft, when the youth staggers in just as the sentence is about to be pronounced upon the innocent man, and makes a confession. The happy butler is set free, and the father of the thief, realizing that it was a good lesson for the youth, fails to press the charges, but takes the erring young man in his arms and decides to give him another chance.

"WEATHER CHANGES AT THE SMITHS."—Our friend Smith is apparently a model husband, and judging from the view we get of his home life, there is nothing lacking in the way of kindness in his heart for his wife, whom he showers with attention and affection, and the atmosphere of love between the pair seems at a burning point. He reluctantly leaves her side to attend to some business, and after kissing her about a dozen times, he starts out, leaving the poor deluded woman in a happy frame of mind, knowing that he is surely true to her. He does not proceed far, however, before he runs across a dashing looking maiden, whom he becomes smitten with, and forgets all about his loved one at home. He tries to force his attentions on the lady, but she hurries on, with him tagging at her heels. Finally he is successful in gaining recognition from the fair creature, and after exchanging cards he makes an appointment to meet her that afternoon. When Smith returns home to his good wife the atmosphere of the place seems to have reached freezing point, and it is so noticeable that Mrs. Smith becomes suspicious. She catches the old bird reading the card, and is horrified, and remonstrates with him, but he hurries from the house to keep the date. The wife then writes to her brother, telling him to come to her at once, and help her out in getting even with her husband for his unbecoming conduct. The youth soon arrives and they start out in pursuit of the pair, and as they are walking through the park they come upon Smith and his companion taking a boat ride. He is horrified upon making a landing, to run into his wife, and immediately there is a free-for-all fight, in which poor Smith fares badly at the hands of his husky spouse, and the youth rushes away with his lady companion, while his wife takes him in charge and beats him all the way home.

"RECEPTION OF THE AMERICAN FLEET IN AUSTRALIA."—Since our fleet started on its long journey around the world the American people have been greatly interested in its welfare, and as the boys land in foreign ports we are always solicitous as to the receptions tendered them from their hosts. In this beautiful picture we see how they were received in Australia, and it is a source of great gratification to any American patriot to see the way our officers and Jackies are welcomed and entertained by our English cousins. The first picture shows the arrival of the fleet at the port of Sidney, and we see at close range our magnificent ships as they steam into the bay and it is indeed inspiring to realize, though far from home, they are greeted with enthusiasm, and as Admiral Sperry and his officers step on shore they are given a tremendous ovation and received by the Governor-General while the bands play the American National airs. Next we see the Admiral and his host starting for the review amidst the cheers of the throngs that line the way, then comes the parade of the American officers and marines in the main street of Sidney, which is decorated beautifully in honor of the great occasion. We next see the arrival of Admiral Sperry at the review, and Lord Northcote with his staff, and then one of the grandest sights that any man would wish to see takes place on the vast parade ground, where the native soldiers in their gala attire act as escort to their American friends, who line up and make a grand showing, while they bear aloft the Stars and Stripes. After the review we see Admirals Sperry, Moore and Lord Northcote return to the palace, where the grand reception takes place. Finally, we see the ships as they leave for Japan, and here is shown an artistic piece of photography taken in the pale moonlight, where we see the cruisers stealing away in the dim of night, while the moon brightly shines on the peaceful waters, lending an air of tranquillity to the scene as our boys start for home.

"WE CLOSE AT NOON."—A youth enters a department store with his parents, and while his mother is busily engaged with her shopping, the lad's eye is arrested by the bundle shoot. He amuses himself for a time by throwing articles into it, and finally, thinking that it will be good sport to take a slide down, he climbs over the rail and away he goes into the bundle room in the basement, where he is completely covered with parcels. When his mother finishes her shopping, she starts a search for the lad, but he is nowhere to be found, and as the store closes at noon, they are compelled to return home without him. The time comes to close up and all the employes leave the place, and the watchman locks up. After some time the youth succeeds in climbing up the shoot to the main floor and there finding the place entirely deserted he starts in to destroy everything that he lays his hands on. Finally he climbs in to the show window and upsets everything, making the artistic display look as though a cyclone struck it. Some people passing stop and view the antics of the young rascal, and he plc

with them to release him. They get a policeman, who in turn summons a locksmith, who unlocks the door and they all enter to free the lad, but he is still on the rampage, so he goes up and turns on a fire hydrant and the water pours down all over the merchandise.

The mischievous boy finally hides in a shower bath, and in order to get him out they turn on the water, but he, having an umbrella protects himself. At last he comes out and the crowd are about to pounce upon him when in rushes his mother and protects him from their fury, and hurries the young rascal home, leaving the stock in the store in ruins.

"WILL THEY EVER GET TO TOWN?"—The Smith family receives a telegram asking them to come to town immediately to attend to some urgent business. The family party, consisting of six, leave the house in post haste, and make for the railway station, but to their great dismay, arrive just as the train is pulling out of the yard. There not being another train for several hours, they jump into a waiting auto and give orders to be rushed with the greatest speed into town. They fly over the country roads, killing fowl and causing all sorts of excitement along the route. Finally their speed is slackened by coming in contact with a tree, and they are compelled to abandon the auto for a jack ass cart. They all load into the frail little rig and creep along the road, and when the ass balks they lose more time, and they are about to abandon him when the police order them to drag him along. Finally they leave the beast in a pasture and get into a boat and start down stream, but they have not gone far before the craft capsizes, throwing the party into the water. They all manage to swim to shore, and this time they get into a dirt car, which, after going along for a short distance, dumps them into the middle of the road, and away they go, rolling down the steep hill, then down a flight of stairs, and over a high cliff into a sand pit, where we see the whole party stuck in the sand, and unable to free themselves, lie down exhausted after their terrible ordeal.

KALEM CO.

"DAVID AND GOLIATH."—Depicts the life of David, the sweet singer, the chosen of God, and scenes from the life of our Saviour, together with views of the Holy City of Jerusalem, covering a period of a hundred and fifty years, from the entrance of Herod, B. C. 70, to the capitulation of Titus, A. D. 75. The scenes are as follows: Scene 1—David anointed by Samuel. Scene 2—David learns of the slaughter of his flock. Scene 3—David enters the bear's den. Scene 4—David and Goliath. Scene 5—David chosen of Saul.

VITAGRAPH CO. OF AMERICA.

"THE RIGHT OF THE SEIGNEUR."—On the estate of Marquis de Vaumont, a peasant, Jean Bertin, is seated in front of his cottage mending a basket. His daughter Lucie is sitting on the low stone wall at the back, gazing over the fields dreamily. She salutes the peasants who pass, in a pre-occupied manner, then her face lights up as her lover, Francois, comes up behind the wall. They converse lovingly, while the sun fades from view. The moon rises and they are planning their coming wedding as the old gentleman awakes from a nap and gives the lovers his blessing. At his chateau, the Marquis, a middle-aged, dissipated man, and his companion, Count de Malet, dressed in rich riding costumes come out of the grounds. On the country road the noblemen come upon the peasant and his daughter. Bertin rises and bows humbly, while his daughter curtsies and keeps her eyes fixed on the ground. Malet touches Vaumont and points in admiration to the peasant. Vaumont stares in insolent admiration, invites her to mount before him and come to his castle. She draws away, while Bertin offers a respectful objection. An ugly look comes over the Marquis' face, he casts an evil look at Lucie, then he and his companion ride away. At night, after her lover has departed, Lucie and her father are preparing to retire, when a knock from outside startles them. Opening the door, two servants of the Marquis enter and announce that they have come for the girl. Lucie sinks to her knees in supplication. Bertin pleads with the messengers, then springs in front of his daughter to shield her. One of the men strikes the father, knocking him senseless, then throwing a cloak over Lucie, they carry her struggling through the door. Francois, who had lingered about, is attracted to the open door, enters and starts at the sight of the wounded Bertin. He revives the old man, who feebly tells what has

happened, then falls back dead. The younger man listens in horror, then rushes madly out into the night. The servants with Lucie, hasten to the chateau where the Marquis is waiting. She repulses his endeavors at familiarity and for her obstinacy is removed to a cell-like apartment. Again her captor visits her, this time determined to adopt forceful tactics. He flourishes a riding whip threateningly, and as he moves toward her, Lucie steps to the window sill and leaps out into the darkness. Francois meanwhile creeps stealthily up the river bank, when suddenly his attention is attracted by an object drifting in the stream towards him. He pulls the body to shore, recognizes his sweetheart, bends over her and registers an oath of vengeance. He starts for the castle, watches Vaumont and Malet and the servants leave, follows them to a country inn, keeping out of sight until darkness. When all have retired and the Marquis is sleeping soundly, Francois, knife in hand, steals into the room and awakens the nobleman. He tries to spring out of bed, but before he can do so the young peasant plunges the knife into the Marquis'

heart. Francois gazes a moment at his victim, then falls to his knees, raising the knife to heaven in token that his vow is carried out.

"TWO AFFINITIES; or, A DOMESTIC REUNION."—A wealthy man and his wife are eating breakfast, the gentleman looks at his watch, tells his wife that it is time to start for business, bids her good-bye, takes his hat

and cane and starts for the office. Reaching there, he sits at his desk and looks over his mail, then telephones to a young lady to meet him that night. After making the appointment, he sends a note to "wifey," stating that an unexpected telegram calls him out of town over night. His wife receives the note, laughs and is apparently delighted at this turn of affairs. She writes a note to a gentleman in-

viting him out to dine as her "old man" would be away. Evening comes and the business man calls for his lady and they drive away in a cab. At his home, "wifey's" friend calls and they also depart. The husband and his friend

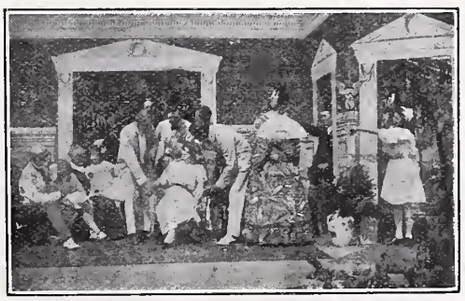
go to a swell cafe, are eating and paying marked attention to each other, when the wife and her friend enter acting just as devotedly. Both spy each other at the same time. The wife runs out of one door while the hubby bolts through another, leaving the two innocent parties looking at each other in astonishment. The man and his wife in turning a corner run into each other, both wilt, upbraid each other, finally making up, calling a cab and start for home. In the cafe, the two friends look at each other and size up the condition of affairs. The man tips his hat to the lady, asks her to accompany him to dinner; she smilingly consents, they link arms and seek another cafe.

"THE INN OF DEATH."—An Adventure in the Pyrennes Mountains.—At the foot of the Pyrennes, an old ramshackle hotel, kept by old Luigi, an evil-looking man of about 40, bears the name of the "Inn of Death." The

proprietor is seated on a chair whittling as his wife, Maria, a brutal looking woman, comes to the door carrying a pail of water. She spies Beppa, a little waif, gives her several cuts with a strap which she carries, then sits down as if exhausted with her exertion. At this moment Antonio, a brigand, fine looking, but having an evil face, comes through the gate and perches himself on the table. He points down the road, talking excitedly, then goes into the house as an English traveler comes up to the inn. The newcomer is just in time to rescue the little waif from another beating, and as he interferes, Maria looks threateningly at him. Luigi enters and greets the guest pleasantly, leads him inside, Maria following. The stranger eats the supper prepared for him, finishes and is shown to his room. Beppa, who has been waiting on him, looks anxious as he goes upstairs. She fears treachery and decides to prevent the tragedy

she is sure is to be planned. She hides in the cupboard and hears Antonio and Luigi plan to murder the guest. As they leave the room, the girl comes from her hiding place, creeps upstairs and wakes the Englishman just as a huge weight descends from the ceiling and drops on the very spot where he has been lying. The tourist and his rescuer climb out the window and disappear from sight as the three plotters enter the room. They look surprised to find their victim gone, see the open window and start in pursuit. The Englishman and the girl reach the ground and proceed to the stable, where the man hides in the loft, while the little girl goes for the police. She reaches headquarters, tells her story to the sleepy gendarmes, and with them, return to the hotel. Meanwhile, the brigand and innkeeper search the grounds, then go to the stable. They find the door bolted. Maria runs for an axe, which she passes to Antonio, who begins to batter in the door. The tourist fires and hits the bandit, the door finally gives way and the two men are in desperate struggle. Luigi grabs the axe to kill the Englishman just as Beppa and the gendarmes rush in and overpower the trio. The young Englishman, almost exhausted, presses his rescuer's hand in gratitude.

"THE JEALOUS OLD MAID; or, NO ONE TO LOVE HER."—In the public parlor of a summer hotel, several of the guests are seated about, reading and talking. In the centre of the room a typical old maid, slim, with long curls and a ridiculous dress is holding a magazine in her hand, watching, not reading. A couple of young men enter, evidently looking after some one. The old maid plays the coquet, tries to attract their attention, but after one look the young men make a hasty exit. Presently a very pretty girl comes into the parlor, sits down and reads a novel. The young men reappear, and as they see the young girl, enter and pay their respects. They have a pleasant chat, finally go outside. The old maid, jealous at not receiving any atten-



tion, fidgets about, at last jumps up in disgust and goes out in another direction. She comes upon a party of young fellows playing cards under a shady tree, and presents a bunch of flowers to the winner. The boys are surprised and displeased with this interference, jump up in a hurry and walk away. On being again repulsed, the old maid is mad and sits down at the foot of the tree. The pretty girl before referred to, comes along, spies a boat moored on the beach, and as it looks inviting, jumps in and reads her novel. She is so absorbed that she fails to notice the boat drifting away. The old maid, however, does and is delighted. The girl finally realizes her position and cries aloud for help. Her cry of distress is heard by the young men and they jump in the water and pull the boat back to shore. The old maid is again disappointed, and walks away in bad humor. Determined to receive some attention the old maid pushes the boat from the beach and jumps in. When she believes she is far enough out she yells for help; but gets no answer. The boys have been witnesses to her little scheme, get two fishermen and delegate them to effect the rescue. When they bring the old maid to land the fishermen demand pay for their trouble. She protests, but is finally forced to pony up and down-hearted at the idea of being rescued by two mercenary fishermen instead of the gallant young men, she returns to the hotel. On the porch the young men tell of the rescue and all hands laugh heartily over the old maid's discomforture. Shortly afterward she appears dressed for the street, carrying all her possessions. She is so disgusted that she walks away without a word of good-bye to her fellow boarders. As she departs, every one on the porch wave handkerchiefs, flags, etc., and have a real jollification.

EDISON CO.

"THE LOVERS' TELEGRAPHIC CODE."—"Love laughs at locksmith." Were it not so, the great business of love might receive a setback at times. How true this is we show in our production, where two lovers overcome all obstacles and win out. Madge meets with an accident while riding in her carriage. Ralph passing on his bicycle, offers assistance, which is gratefully accepted. He receives an invitation to call—does so at an early date. Her father objects to Ralph, and orders him not to call again. The girl is equal to the emergency and arranges a code of signals flashed from the clothes-line, that has "wireless" beaten a mile. Pa's pants displayed means "Danger! Keep away!" A shirt-waist, "Am alone; coast clear," etc. The code is worked overtime, and develops the most unexpected and amusing complications, due to the unforeseen mix-up of signals by the servant girl, "Pa" and "Ma" and a "Weary Willie," whose wardrobe needs replenishing. The girl's little brother proves a staunch ally; comes to the rescue and enables the harassed young couple finally to outwit the stern father and to marry. Then "Pa" sees the joke, signals his forgiveness, and Madge and Ralph return for his blessing.

"SHE."—A mysterious metal box is bequeathed to Leo, a young Englishman, to be opened on his twenty-fifth birthday. It is opened in the presence of his guardian, and his servant. They find an Egyptian tablet 2,000 years old. The guardian, a linguist, interprets it. It tells how, 2,000 years before, an Egyptian Princess and her husband, traveling in Africa, meet a mysterious woman, a Queen, called "She," with power over life and death. "She" falls in love with the Prince, and, in jealous fury, kills him. "She" sends the Princess out of the country. "She" has the body entombed to await his reincarnation. The Princess leaves an account of her adventure on a tablet; bequeaths it to her descendants, that one may some day, find "She," wrest the secret from her, and avenge the ancient wrong. Leo determines to seek "She." The three reach Africa, where they are met by men from "She," who has seen their arrival in a vision. While awaiting the chief's return, Leo is kissed by Ustane, a beautiful maiden, and she thereby becomes his wife. The Englishmen are set upon by the natives and only saved by the chief's arrival. He conducts them to "She," who finds in Leo the reincarnation of the Prince. Leo is overcome by the wondrous beauty of "She." "She" prevails on Leo to bathe in the "Pillar of Life," a mysterious fire, but he hesitates and "She" to encourage him, enters the flame, becomes young and radiant, but gradually grows old before his eyes until her form is entirely consumed.

THE CINEMATOGRAPHER.

(Continued from page 6.)

less exacting men happy. He knows his clients and their requirements; he knows the great public for whom he and they cater in various ways, and he sternly cuts out and joins together, while less experienced men stand aside and gasp at his daring.

Not only does he keep his finger on the world's pulse to note its happenings, dispatch his operators to the right spots and edit their productions, but every process in the completed establishment over which he rules is guided by him. Himself an inventor, he knows the value of brains devoted entirely to the work of improving machinery already almost perfect. His own ideas are joined to theirs, worked out, made practicable and utilized, and every workshop is the great factory in Soho is now equipped with the most scientifically accurate time and labor saving plant that genius can invent and money can supply.

Here negative films are developed, and stored in readiness for use in fireproof strong rooms which already contain a priceless collection of records of state, and of public and private importance—the day is not distant when accommodation will be provided for many of these subjects amongst the national archives. Here, too, the positives are printed, developed, dried, cleaned, joined together, packed and forwarded to every quarter of the globe. Accommodation is provided in this unique building not only for the production of the pictures themselves, but for the manufacture of the delicate instruments used in securing and projecting them.

Cameras, tripods, arc lamps, projecting machines, optical systems—every kinematograph appliance, in fact, is made and tested, each in its own complete and replete department. The daily output of film is counted by the mile, and the instrument making capacity of the establishment is almost equal to that of the rest of the trade combined.

In the luxuriously appointed and specially equipped exhibition hall, the man who suggested, the master who planned, the operator who secured, in company with the interested heads of state departments, or scientific laboratory, or business enterprise, or educational authority, the lecturer or the entrepreneur who will ultimately benefit—all may see the finished work of many brains and hands projected in animated picture form by machinery as perfect as science can make it, upon the painted wall at the opposite end of the room.

The press extols, the public gazes in fascinated wonder, but few of the hundreds of thousands who subsequently appreciate ever pause to consider the pains, dangers, expense and deprivation endured and incurred in their acquisition.—Thomas Clegg, in Kinematograph Weekly.

POINTS ON LIMELIGHT.

To the expert operator, the management of limelight apparatus seems such a very simple and easy matter that he can hardly understand how any one can ever find it difficult. Mishaps, even of the most trifling nature, rarely happen to the experienced lanternist; while the beginner, using perhaps the same apparatus, often finds his first attempts at operating marred by sundry more or less embarrassing and disturbing incidents. It is proposed to deal here with a few of these hitches and mishaps, in the hope of rendering the path of the novice more smooth. Many minor accidents occur from mere clumsiness of fingers, and more often still, from a want of familiarity with the apparatus used.

The would-be operator frequently loses sight of the fact that he will have to do his work more or less in the dark, and under circumstances which will not fail to add to his confusion if anything goes wrong, says our young British contemporary, "Bioscope." The lantern, its dissolver and jets, look simple enough by daylight, but they become considerably more complicated when half enshrouded in darkness, and nearly red hot. Under these circumstances, nuts become singularly intractable, screws refuse to turn, accessories become mislaid, and the bewildered operator has to deliberate for a full minute before he can make up his mind whether the cylinder valve closes to the right or to the left. The only remedy for such a state of affairs is, of course, frequent "dress rehearsals," not lasting a few hurried minutes only, but continued for an hour or more, in order to make a real test both of the capability of the operator and the efficiency of the apparatus.

Let us suppose a beginner is using a blow-through jet, hydrogen from the main, oxygen from a cylinder not fitted with a regulator. As likely as not he turns on the oxygen without first opening the jet trap, and, of course, gets no light. Just as he is proceeding to investigate the reason why no gas comes through, off blows the rubber tubing with a sudden snap! No damage is done, however, and the matter is soon put right.

Later on in his lantern career, when he becomes the possessor of a regulator, he finds that it is very necessary to keep the jet tap closed when first opening the cylinder valve, in order that the back pressure thus obtained may bring the regulating apparatus into play. With a blow-through jet, the hydrogen supply has frequently to be conveyed from a considerable distance, and the india rubber tubing, by which the service is usually effected, is a fruitful cause of mishap. If laid on the floor, some one treads on it; if stretched across, somebody walks through it and pulls it down.

The only really serious danger connected with limelight is the possibility of coal gas escaping out into the room in considerable quantities. Directly any hitch or unforeseen occurrence takes place, it is the duty of the operator to see that the hydrogen supply is properly cut off. An escape of oxygen does no harm, but a leakage of coal gas is a far more serious matter. It is not wise to use a greater length of tubing than will just reach the lantern, and if it must be brought along the floor, it is an excellent plan to encase it in a few short pieces of old iron gas pipe.

It is well to make sure that the lantern is not filled with coal gas before introducing a light into the interior. Beyond a sudden puff, sufficiently strong, perhaps, to blow the rose-top off, nothing serious occurs, but sometimes an explosion from this or some similar cause will cover the condenser with a film of lime dust, etc., which, if unnoticed, will interfere with its condensing powers during the rest of the exhibition.

With a blow-through jet the most inexperienced cannot bring about a dangerous admixture of gases. Even if the cylinders be connected to the wrong taps of the jet, the only result is a perfectly useless light. The blow-through is frequently spoken of as the "safety" jet, but, as a matter of fact, the mixed jet has just as good a claim to be considered safe when cylinders are used. For, consider the conditions under which this jet is worked. Oxygen gas supports combustion, but cannot of itself burn or explode. Hydrogen by itself will neither burn nor explode so long as it is pure and unmixed with oxygen in any form. A lighted taper introduced into a cylinder of coal gas is at once extinguished, though of course, the gas would burn if in contact with the air.

These two gases are contained in separate cylinders, and are kept apart in separate tubes until they reach the chamber of the jet. Here they become mixed, and may be considered to be in an explosive state. Under certain conditions the light may "snap back," and a small harmless explosion in the chamber takes place, but it is quite impossible for the flame to pass backward along either the tube of pure hydrogen or pure oxygen. Under no circumstances could the one gas pass by way of the jet backward to the other cylinder, because in doing so it would bring to bear upon the rubber tubing a pressure it most certainly would not stand.

This, of course, only refers to cylinders. The use of gas bags by an inexperienced operator cannot be advised. Safe they may be in the hands of an expert; but their use by a novice almost amounts to foolishness, while with a mixed jet to take the hydrogen supply direct from the main is more than foolishness. The circumstances hinted at above, under which a light will snap back and explode in the chamber, are where the aperture of the nipple is too great or the gas pressure too small. The seriousness of an explosion in the mixing chamber is greatly increased if the dissolver is not in perfect order. Some are not very wisely designed, and with such, faulty workmanship will sometimes permit a slight admixture of the gases to take place, but even in this case the harm is confined to the jet and dissolver and the tubes between them.

With regard to flame extinguishers, pumice tubes, etc., the writer cannot conceive that they are needed, nor that they would prove effectual supposing explosive conditions did prevail. This, however, is merely a personal opinion, and is not based on any experience derived from their use. Cracking a condenser is an accident which sometimes happens to operators, experienced or otherwise. This is generally the result of carelessness, either in not giving it time to warm up by degrees, or else by forgetting to revolve the lime. When such an accident occurs, it is well not to be in too great hurry to replace the broken lens, as sometimes it is the metal casting which needs alteration, and which, until set right, will break lens after lens.

In many ways the extreme heat to which the lantern is subjected in the course of a long exhibition is a great searcher out of defects. Ill-made jets become unsoldered and fall to pieces, lime-pins refuse to turn, and in the case of small lanterns the heated wood warps and sometimes takes fire. Some of the modern patterns of mahogany lanterns are undoubtedly too small, and in them compactness has only been secured at the cost of efficiency.

The above lines have only dealt with trifling mishaps, because, with pure gases from cylinders, no serious dangers exist. The apprehension with which the limelight producing apparatus is regarded in some quarters is basde on reminiscences of a past time, long before modern appliances were introduced. Still, these mishaps, though trifling, are annoying when they do happen, and the surest way to avoid their occurrence is to consider, thoughtfully and carefully, the theory of the matter, and to learn the why and whereof of each part of the apparatus before putting it to practical use.

The Scenic Temple, Kendall street, South Framingham (Mass.), formerly the Gorman Opera house, opened last Monday evening for the season under new management which will conduct performances consisting of high class vaudeville acts, moving pictures and illustrated songs. Shows will be given afternoons at 2 and evenings at 7 with a continuous program,

PATHÉ FRÈRES

FILMS

THIS WEEK'S HEADLINERS

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Length - - - 977 Feet

Blood Will Tell

Length - - - 607 Feet

We Close at Noon

Length - - - 459 Feet

The Beauty and the Beast

Colored

Length - - - 623 Feet

New York
41 W. 25th Street

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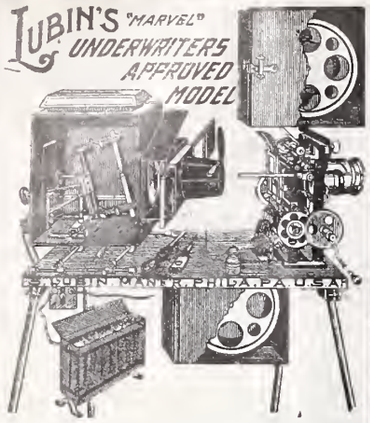
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs, to extend over five feet high. **$145**

Exposition Model
Cineograph with Stereopticon combined, complete - - **$85**

Released Nov. 9th

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Cotton is used in every part of the civilized World and people are naturally interested in its growth and manufacture. Our Film depicts the development of the staple from the planting to the making of the sheet. A most beautiful and excellent Film.

Length, 960 feet

Released Nov. 12th

THE JANITOR FALSELY ACCUSED

Mr. and Mrs. Jones Leave Town—a broad daylight robbery—the janitor buys silverware—discovery of the theft by the gas man—the arrest—arrival of Mr. and Mrs. Jones—the silverware is discovered—the janitor is arrested while the gas man is liberated—capture of the thieves—a narrow escape.

Length, 850 feet

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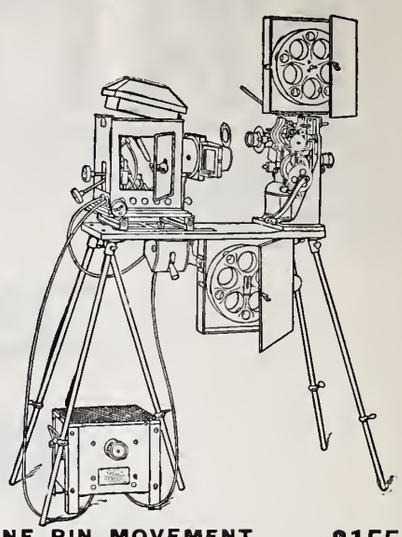

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No. 6393 **Code, VENDIFUMO** **Approx. Length, 850 feet**

[Send for Descriptive Circular No. 401

Shipment, November 13, 1908

"SHE" — Dramatic

A tale of ancient Africa with the same title and suggestive of Rider Haggard's "She." The story is weirdly and most impressively worked out in this film, the closing scene showing "She" bathing in the "Pillar of Fire."

No. 6394 **Code, VENDILHAO** **Approx. Length, 1,000 feet**

Send for Descriptive Circular No. 401 A

NEXT WEEK'S SUBJECTS

Shipment, November 17, 1908

The New Stenographer Comedy

No. 6395 **Code, VENDIMIADO** **Approx. Length, 900 Feet**

Shipment, November 20, 1908

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The Right of The Seigneur

Dramatic **Length, 565 Feet**

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or, A Domestic Reunion

Comic **Length, 330 Feet**

Saturday, Nov. 14

The Inn of Death

Dramatic An Adventure in the Pyrenees Mountains

The Jealous Old Maid

Comic or, No One to Love Her

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An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 45. NOVEMBER 21, 1908. Whole No. 135.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
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EDITORIAL

"Whether by accident or design," as the saying goes, it is but proper that the incident prompting the quotation should be given due publicity. A few days ago a representative of the Film Index visited one of the leading vaudeville-picture theatres in New York, and when the pictures were due the title "The Inventor's Darlings" was flashed upon the screen. The subject proved to be one of the recent popular productions, "The Auto Heroine," but the title mystified the scribe, who at once grew both interested and suspicious. It was learned that the first sub-title of the picture had been substituted for the main title. Either the latter had been destroyed or the operator threaded the film too high and thus killed the main title, which should have immediately preceded the one substituted. Operators should be cautioned against such occurrences as they are likely to lead to serious complications. The main title of films bears both the name of the maker and notice of copyright. The sub-title does not. It is not only unjust to deprive a manufacturer of the identification in connection with a successful picture to which he is entitled, but also illegal to remove his notice of copyright. At the performance spoken of several people were overheard remarking that they had seen the same picture under another name, which carried with it the inference that old subjects are worked upon audiences with new titles. We are inclined to think that the failure to flash the genuine title was unintentional and the matter is mentioned only as a precaution. If such matters were allowed to pass without notice it would not be long before some exhibitors became bold enough to work some of their old stock with titles of late successes, and that would never do. If the manufacturers would not suffer the theatre managers would. The public is not fooled so easily and false colors spoil business.

The moving picture exhibitors of Hudson County, New Jersey, are rejoicing over the recent election in which Assemblyman Otto, Republican, broke the polling record. Hudson County was always Democratic, but Otto was elected by a big majority. Of course, many will claim that the Assemblyman went in on the Taft tide, but the moving picture men will not stand for any such theory. Otto made his campaign on an open Sunday platform in the amusement line and his victory, following close upon the heels of a court decision declaring unconstitutional the law prohibiting children from attending moving picture exhibitions has filled the cup of jubilation of men in that line to overflowing. The Hudson County men are demonstrating in a most emphatic manner what thorough organization can do. There is but one drawback—the results are due to the energy and perseverance of only a handful of men. This is not right. With the majority of those who reap the benefit standing aloof or acting indifferently, there is great danger that a reactionary tide may set in. The handful cannot bear the burden and make the fight always. If the labor does not weaken them they are liable to become disgusted and throw the work upon those who should be giving substantial aid by both moral and financial support. The moving picture Men's association of Hudson County has the best record of any similar organization in the county and every exhibitor in that territory should be an active member of it.

Among the latest acquisitions of the moving picture field is Rev. Madison C. Peters, the brilliant preacher, author and orator, of New York, whose fame is widespread. He has embarked upon the lecture branch of the picture tide and is making a big success of it. Lectures with moving picture accompaniments are not new ideas. They have been given for several years, but only by a few men who held prestige with select audiences and commanded big prices. Dr. Peters gives his lectures at popular prices. He is giving the masses what they have been unable to reach heretofore. He preaches in the Belasco Theatre, New York, every Sunday morning and in the evening describes his "Tours of the World," illustrated with moving pictures. His first lecture of this kind in New York was given on November 8. He is an inspiring and intellectual speaker and handles his subjects in a masterly manner.

The advent of the lecturers drives still another shaft into the vitals of the moving picture road shows. Few of the latter survive and few of these can claim existence. In two short years one of the best money-makers on the theatrical circuits has dwindled to a pitiable has-been. In 1904-5 scores of picture companies toured the country with brass bands, lady orchestras, widespread billing and newspaper puffing that threatened to put the circus out of business. Swell advance agents swaggered about the theatre lobbies and hotel corridors, boasting of how their picture shows were "packing them in." Managers of theatres were given the alternative of conceding a fat percentage or suffer a dark house while the coin rolled into the opposition theatre. Even five reels of film, a singer and pianist commanded bookings. Bands and orchestras were not necessary to get them. The pictures had the country going and when an enterprising concern, the American Vitagraph, put a photographer at the head of each of its companies to take local views for use in each town booked the advance sales of seats became enormous. "Those were the good old times!" They would have lasted longer had not a lot of cheap speculators flocked to the harvest scene. Worn out pictures piking methods of business and failures to live up to promises made to audiences soon undermined a good thing and the store show did the rest. In the good old days the picture show men used to speak of receipts with emphasis on the thousands. Those who still cling to the road are continually talking about expenses, with only an occasional reference to velvet. But it had to come. When the country grocer disposed of his stock, put a projecting machine where the cheese table used to stand and removed the cash register from behind the counter to a convenient shelf near the door the death knell of the road show was sounded throughout the land. It is a case of "Now, gol darn ye, I've got a opree house of me own." The traveling man who still sticks to the road is a Spartan, although some may feel disposed to apply to him a less complimentary term. In most places he is obliged to almost buy a house for a date and after he has sealed his fate he learns that the house manager has an interest in a store show around the corner. If he announces in advance the pictures his program will cover he will find upon his arrival that the store show man has beaten him out. If he does not announce his pictures the people become suspicious and will not pay for a cat in a bag. He can't arrange for delivery of first run films in each town booked because he is not sure that the receipts will cover the expressage, not counting his expenses of getting to the town to take up the films. It certainly takes grit to tackle such a proposition. His only hope is open territory, and where can that be found outside the broad Atlantic or Pacific? The road show man has many friends who encourage him by pointing out that he has churches and kindred societies to cater to, and here is where he bumps up against the lecture proposition. The moving picture lecturers are destined to attain a widespread popularity. There has been but one obstacle in their path—the scarcity of subjects adaptable to the purpose; that is to say, the scarcity of a sufficient supply of moving pictures to properly illustrate a particular lecture. The lecturers heretofore occupying the field have supplied pictures for their own use by personal effort and expense, but the open market is gradually supplying subjects of the character required with a plentifulness that will soon decrease the cost of preparation and thereby multiply the lecturers. Fear has been expressed by some that development of the lecture-pictures will encroach upon the Nickelodean business, but such will not be the case. The fields are entirely distinct. Besides this, the lecturers cannot provide sufficient changes of pictures to become competitors of the other exhibitions.

IDEAL CINEMATOGRAPHY

Robert Thorn Haines, F. R. P. S.

In a paper read before "The Royal Photographic Society of Great Britain" on Jan. 29, 1907, intituled "Animated Photography; the Principles and Advantages of Duplex Projection," I referred to certain defects in the ordinary system of projecting animated pictures, and fully described the work done and experiments conducted by me in my efforts to remedy some of those defects. I also pictured the ideal of perfection to be aimed at in the future reproduction of animated scenes.

The vast importance, yet still unsatisfactory condition, of the art of cinematography, evidenced by the inferior results obtained in the reproduction of moving pictures compared with the magnificent reproduction of still pictures projected from superior lantern slides, justifies me in again dealing with the subject. That such inferior results should continue and so little progress be made towards obviating the defect can be accounted for only by the supposition, short-sighted though such a policy may seem, that keenness of competition has compelled manufacturers to devote their attention solely to the commercial aspect and totally neglect the scientific side.

In cinematography, like other arts and sciences, there is an ideal to be aimed at which must be thoroughly understood and appreciated before it can be hoped to be attained.

Manifestly the highest perfection which could possibly be reached would consist in the reproduction of moving objects in such a manner that they would appear upon the screen exactly the same, in every respect, as they in reality naturally do; that is to say, that in their reproduction they should be presented to our eyes precisely as they are in nature.

To accomplish this it is essential that the following conditions be complied with:

First. All the still objects in the composition must remain stationary, and the moving ones perform their movements steadily and at the proper rate of speed; while the whole picture must be evenly and continuously illuminated without a variation, interval or interruption of any kind whatever.

Second. All the objects in the picture must be truly proportioned and in their proper relative positions to one another, while they stand out solid in relief; that is to say, "stereoscopically."

Third. All the objects must appear on the screen in their true natural colors.

Fourth. The precise sounds emanating from or accompanying the pictures should be simultaneously produced with them.

The last condition is, of course, obviously necessary if the subject be considered solely from a pictorial point of view. Notwithstanding the many improvements in the art which have been made, from time to time, since the commencement, it is needless to say that cinematography is far from reaching that ideal condition.

If a systematic and well-directed effort is to be made with the view of ultimately attaining perfection it will be necessary to know the defects in the present system, and their causes, in order that the right means may be employed to remedy them. These defects are to be found:

First. In the quality of the films and pictures.

Second. In the principle and construction of the instruments for taking and projecting them; viz., the camera and projector.

Third. In the improper use and operation of the films and instruments through the stupidity and carelessness of the operator.

I will describe the film defects:

First. The small area of each picture on the film, requiring so much greater magnification than an ordinary lantern slide, renders it much inferior and is partly responsible for the loss of so much light.

The advantages of using films with pictures of much larger area are undeniable, being much clearer and brighter; but their cost, as compared with the present standard gauge, is, at present, considered prohibitive.

Second. The non-transparent condition of celluloid, of which the film is composed, causing it to cut off so much light compared with the very transparent glass lantern slide, renders it in that respect also inferior.

This defect cannot be obviated until some means is found of rendering celluloid more transparent, or a suitable substitute is provided for it.

Third. The irregular position of the successive pictures on the film, due to the vibration and movement of the camera while they are being photographed, shows in their reproduction an erratic movement of the still objects in the composition. This defect suggests the necessity for a perfectly steady means of taking the pictures.

Fourth. Imperfect, inferior, defective or damaged films, containing scratches, blurs, holes and other similar defects.

Fifth. The insufficiency in number of pictures taken per second to satisfy the proper analysis of motion, exhibiting a jerky, instead of a smooth, continuous movement.

I will now describe the instrumental defects.

First. The necessity to use a shutter in order to conceal the pictures while the film is moving during the period of change from one to another in the series, creating a dark interval after the projection of each pic-

Continued on Page 6.

FILMS SEEN AT SHOWS.

By Lyman Namyl.

The most striking point when one who knows the film market goes among the shows is the prevalence of old subjects. I found up-to-the-minute films being run together with year-old subjects (in good condition) and most of them were warmly greeted; which proves something of interest to rental concerns. In one place Pathe's "Ruffians Thrashed" brought forth roars of laughter, as did Essanay's "Soul Kiss." The latter, by the way, is a good brand of clean comedy. A feature point in the construction of such stories is that with each change of situation the audience can foresee the result, and the expectation of it alone brings the laugh. The Essanay Company have wrought their subject commendably.

Selig's "Mountain Feud" is certainly splendid. The total absence of anything artificial in its smooth action is its strongest point in general, and the audience was quick to admire the magnificent natural scenery. It pays, Selig, to keep your company on that ground as long as you can possibly furnish plots for it to work on. The characters look natural, and their ability in the saddle adds to this impression. The introduction of the cable ferry was a happy thought, and the trip in it was viewed with much interest by the audience, occasioning no little comment. When the pursuing father overtakes the rival feudist, the sudden change from the expected gun play to the verbal argument furnished a fine touch of human feeling, and served to introduce the reconciliation admirably. It occurs to me that after the two daddies shake hands and walk off, the next picture should have shown them entering a gin mill arm in arm—in fact, I expected it. The subject on the whole is of the highest standard, well set and played, and tinted with an unusually pleasing light green.

If a more stirring story than Vitagraph's "Auto Heroine" has ever been turned out, I would like to see it. It held the audience of an uptown vaudeville house as if spellbound, and the applause which greeted the final photo of the heroine was well deserved. The races are most realistic, and the spills add thrills. The substitution is exceptionally well done, and the "heavy work" is good. That young chaffeur who fights the villains in the garage is a corker, and the scrap itself seemed too real for mere acting. I should not at all wonder if somebody was actually hurt; the return of the banged-up toughs added some genuine humor to the situation. The feature of the film, of course, is the automobile racing, and the audience found itself getting excited at the fast work and close shaves.

Edison Co.'s "Lover's Guide" is a dandy piece of comedy from the first foot to the last. The situations, as of the film before mentioned, are of the kind that bring laughter before the actual occurrence, and the star character's personality is funny. The scenery is very good, particularly the haystack scene, a new effort. (Who dropped that reel into the picture?) The scene in which the party crosses the brook on the boards was a scream, and the finish left the audience in the proper, sympathetic humor.

An "industrial" film that will take its place as one of the best of its kind is Lubin's "Cotton Industry." The camera was used in most advantageous places, and the order of scenes is well chosen. I also saw Lubin's "Janitor Falsely Accused." This film, while not at all impossible, is, nevertheless, a little hard to follow. The trick of the burglars turning peddlers is something entirely new, and the clever execution won the approval of the audience. Lubin's "For His Sister's Sake" is a capital dramatic subject. The opening scenes convey the dispositions of the characters excellently, naturally. The hero's actions in his cabin are good, and the deathbed scene is touching. A good view is that of the courtroom—no time wasted, and all concerned do their parts well.

Essanay's latest comedies, "If It Don't Concern You, Let It Alone," and "He Who Laughs Last Laughs Best," make a very good reel. When seen at one of the big Brooklyn houses they made a decided hit, and it goes without saying that not only Essanay, but any concern that can stick to this kind of production is assured success for a long time to come.

An old favorite seen was Pathe's "Drama on the Riviera," in which the whipping scene and the throwing overboard of the sack went particularly strong. Another old Pathe film that went finely was "Beauty and the Beast" It is a good thing that Pathe does not stick to the kind of titles that are used in this film; the color is very, very hard, optically. But we may positively leave it all to Pathe to supply those fairy stories, with the pretty interiors, magic effects and triumphant finales.

MADISON C. PETERS.

The latest addition to the ranks of film users is Rev. Madison C. Peters, the renowned orator and author. He opened last Sunday night in the Belasco Theatre in New York with a lecture entitled "Japan and the Japanese," which was illustrated with slides and films. Dr. Peters will hold the boards at the Belasco every Sunday night throughout the winter with different lectures. The Vitagraph Co. of America supplies the lecturer with the necessary films and slides, E. G. Hedden being directly in charge of arrangements.

SONG SLIDES

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U. S. A. For Mine.
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I Can Not Live With You Away.
I Love Only One Little Boy.
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Golden Grain is Waving, Mary Dear.

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Red Wing.
Hymns the Church Choir Sang.
There's a Girl in this World for Every Boy and a Boy for Every Girl.
Yankee Rose.
When Life's Blue Sky Turns to Gray.
June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.

NOVELTY SLIDE CO.

Mary Blaine.
My Fluff-a-da-Ruff.
That's the Way I Loves You.
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Down by the Old Mill Stream.
When Jack Comes Sailing Home.
Meet Me in Rosetime, Rosie.
You'll Have to Stay After School.
For the One She Loved So True.
True Eyes.
I Will Try.
I Want You.
Mandy Lane.
Country Days and Country Ways.
If You Find You Can't Be Happy Be As Happy As You Can.
And a Little Yet More Besides.
Meet Me In Rose Time Roaie.
Life Will Be Ever One Long Sweet Dream.
By The Old Oaken Bucket, Maggie Shea.
Summer Reminds Me Of You.
Cheer Up, Cherries Will Soon Be Ripe.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

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Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

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Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the
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OUR GOOD SYSTEM.

Notwithstanding the hardships of the film sales and rental system obtaining in this country, we are moved to pat ourselves on the back when we hear of what our English cousins are suffering. The abominable "trial print" is still tolerated there; but a writer in a British contemporary, in calling the trade to action, speaks from experiences as follows:

It has become the custom of our film makers to arrange to send either the whole or a certain number of their new productions to various customers to run through and, if suitable, to purchase, the only stipulation being that carriage is paid by the customer, and if the subject is not satisfactory that it be returned to the makers within three days. This means a day to reach the customer, a day for trial, and a day to return. The advantages to the customer are nummerous; he receives the very latest productions as quickly as his competitors; he has ample time to judge their merits and qualities; and calculate their value for his particular requirements; he need not waste hours trudging round to the show rooms to see what is going, and he can feature a topical almost as soon as the event has occurred The buyer, therefore, should jealously guard his privilege and do his best to merit so much trust from the manufactruer. But does he?

The disadvantages to the maker are so numerous that the more I consider the matter the more I wonder that they have stood the treatment so quietly. I have seen their rush and anxiety to catch the mail in order that they might please their clients; I have seen them printing extra copies in order that all the buyers might have a tral print; and in order to test the matter I have checked certain films being dispatched and then examined them on their return—retained for five days and scratched from title to finish. Five hundred feet of hight-class film utterly ruined, or £8 thrown in the gutter, without so much as an apology.

With a certain maker I recently acted as an amateur Sherlock Holmes. We heard of a hiring concern running a small show in North London and went there for two evenings after one of his films was sent "on appro." The film was duly put on, and we asked for the manager, who could give no information except that the film had been sent him that day. It was duly returned to the maker without comment, and, boiling with indignation, he interviewed the culprit. This gentleman explained that it was so much easier to test the value of a film by listening to the comments of an audience, and instead of giving them a trial at his office he put them on for one night at his own show. He could not explain, however, how it was it figured in his program for three nights, and that he was not present on either occasion. The scratches he entirely repudiated, as he had "the latest type of projector and a most careful operator."

My friend went to other makers, and found they had been treated in the same way, but they were content to grin and bear it. He, however, cut off supplies from this individual unless a substantial deposit was sent to protect from future loss, and unless the subject is returned in good order forty-eight hours after dispatch he balances his account from this deposit.

Many firms take precautions and make laws for approval business, but I am certain that unless they make them imperative and see that their employes carry them out to the letter, they are considerable losers on the transaction. The instance I have cited is not an isolated case, and if only our makers would work together in a common cause this kind of thing could be stopped. Americans have learned by experience that the "appro" business is too one-sided an arrangement—there are too many dirty machines and too many careless "duds" using them to warrant sending new films to be spoiled at the maker's expense. I think that either some hard and fast laws on the matter agreeable to all makers would meet the case and make for the common good, or the system of agreement and deposit, if put into practice and religiously adhered to, would prevent the unwarrantable state that at present exists.

[The remedy lies only in organization for common protection. The deposit of money must lead to complications and ill relations. A general rule to which no exception shall be taken can be reached by joint action only—two heads are better than one. —Ed.]

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FILM CEMENT . . 10c. 3 for 25c.
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We buy all kinds of Machines, Lenses, Song Slides, etc.
DEALERS! Write for Special Prices
We carry everything pertaining to the Moving Picture business, so if you are in need of anything in the above line
WALK, PHONE, WRITE or RUN to
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C. O. D.

Green Bay, Wis., is to have its nickelodeon. The Green Bay Electric Theatre will soon give its first show. The theatre is located in the Wagner building on West Walnut street, and is under the management of F. A. Stark, of New London. The bill will consist of moving pictures and illustrated songs. At present no matinees will be given, but the evening bill will be changed three times a week. The building has been thoroughly remodeled.

For the first time in the theatrical history of Wilmington, Del., the Grand Opera House, the largest playhouse in the city, is playing moving pictures during a regular season. Following a succession of poor business, especially with melodramas, the management decided to present a form of entertainment at cheaper prices. The innovation went into effect on Thursday night, and it continues for a fortnight or more uninterruptedly, with the exception of Monday night, when Andrew Mack will be on the boards. It has not yet developed what effect this will have on the presentation of shows of the higher class throughout the season. It is evident, however, that pictures will, in a measure at least, supplant the usual melodramas. The latter class of entertainment may have one-night stands, but a stay of three days, as was started with the opening of the season, is unlikely.

The validity of the ordinance providing that an application for a license to conduct a nickelodeon in 'Frisco must have the sanction of the Police Commissioners is to be tested by Attorney Lincoln E. Savage, who applied to the Superior Court for a a writ of mandate to compel Tax Collector David Bush to issue to E. Fried a license to open his moving picture show at Stockton and Green streets. Fried ran his show one day on a permit of the Chief of Police, but was not allowed to run longer because of the complaints of the members of a church in the vicinity.

C. L. S. Raby has sold "It," the well-known moving picture place on the public square of Waynesboro, Pa., to Chas. R. P. Brown, Baltimore, who took possession of it. Mr. Brown will retain the old force of assistants, including the popular Chas. Shively, ticket seller, and manager in the owner's absence. Mr. Raby has given the people of Waynesboro a very good moving picture show, his films always being the latest put on the market and his place always being conducted in a courteous and business-like manner. He made many friends here.

Mr. Brown promises to continue the high standard set by Mr. Raby.

TRADE DIRECTORY.

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Essauay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago. Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

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Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

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U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

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Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

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Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

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National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

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J. D. Wheelan, 339 Main St., Dallas, Texas.

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Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

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Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

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Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

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20th Century Optiscope, 408 Eccles Building Ogden, Utah.

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Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

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S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

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Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

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Mills Novelty Co., 11 S. Jefferson St., Chicago.

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Watling Mfg. Co., 153 W. Jackson, Chicago.

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Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"THE TALE OF A THANKSGIVING TURKEY."—The scene opens with Thanksgiving eve, showing husband and wife discussing a problem of how they can obtain a turkey for Thanksgiving dinner. The husband has been out of work for several months, and they are penniless. After fruitless discussion, the husband leaves the room in disgust. While passing a butcher shop he notices a sign "Thanksgiving Turkeys Cheap." He resolves at all hazards to secure the turkey, and hits upon the bright idea of pawning his suit of clothes, knowing he has another suit just as serviceable at home. Being attired in a long overcoat, he enters the pawn shop, disrobes, replaces the coat which reaches almost to his shoe tops, and pawns his suit; then secures the turkey and starts home. In the meantime his wife has written a letter to her mother stating that, owing to adverse circumstances, it will be impossible for them to eat their turkey dinner with her, and she (the wife) is going to pawn one of her husband's two suits, and secure a turkey for their Thanksgiving dinner and surprise him. The wife pawns the garments and secures her turkey. The husband is next seen entering his apartments, placing his turkey on the table, and searching for his other suit of clothes, which he is, of course, unable to find. He retires to the next room as his wife enters with her turkey, and discovers that her husband has already secured one. Upon the husband's re-entrance, explanations and confessions follow, which is ludicrous in the extreme. During the wife's absence from the room, the husband not seeing the need of two turkeys, gives the turkey purchased by his wife to the janitor, and a short time later, the wife still believing that both of the turkeys are there, sends the husband's turkey to the Salvation Army. Again confidences are exchanged, and the husband finds himself without clothes and with no turkey for Thanksgiving. He attires himself in his wife's skirt, about to wander forth again, when the express agent brings in a large turkey, sent by his wife's mother. They are overjoyed at the unexpected windfall; nail the turkey on the table, and the husband with a musket and the wife a sword, patrol the table guarding the third turkey.

"THE HOODOO LOUNGE."—A tramp in his haste to escape from the clutches of the law, rushes into a second-hand store and hides in a folding lounge. An old maid later purchases the lounge, and after having it delivered to her house, discovers the lounge moving. Becoming frightened, yet not wishing to lose upon the investment, she sells it to a neighbor. The neighbor, after undergoing a similar experience, sells it to someone else; the lounge changing hands continually until at last it is sold back to the second-hand dealer, and ultimately purchased by the same policeman from whom the tramp escaped. After having it delivered to his residence, the policeman discovers the tramp and arrests him. This is the story told briefly, but is brimful of clean, laughable comedy, the loung in transit falling from the express wagon; being dumped up and down stairs, etc.

SELIG POLYSCOPE CO.

"THE HIDDEN TREASURE."—A glimpse of old Spain—when "might was right" and the chivalric swords of the knights of old were ever wont to leap from their scabbards in defense of beauty and defiance of oppression—forms the basis of this the latest offering of The Selig Polyscope Company. The opening scene of the picture shows the interior of a wayside inn where are gathered some brigands (hardy knights of the road), who are discussing the incidents of their last camp upon the King's highway. Don Jose de Sanchez, a poor but brave young nobleman, alights from his steed to refresh himself and partake of the hospitality of the innkeeper's cheer. The leader of the brigands, who is inclined to be quarrelsome, resents the presence of Don Jose and a fight is nearly precipitated, the trouble being averted, however, by the entrance of a servant bearing a message from Maratana, the lady love of our handsome hero, asking him to accompany her on the following day to her father's castle, where the consent of her proud and haughty parents to their marriage must be obtained. Delighted at the prospect of a happy consummation of his suit, Don Jose hastily departs from the inn and rides away intent upon his most agreeable errand. Near this wayside inn resides an old miser, whose hoard of gold was thought to be of fabulous proportions, and many times had the brigands who were carousing at the inn discussed the feasibility of following the old miser to his haunt and locating the piles of gold that were said to be concealed in a most mysterious manner. Fearful of the ultimate success of the robbers in their undertaking to part him from his beloved gold, the old miser resolves to move the treasure to a remote and secluded spot, known only to himself. Not far distant from his house is a mammoth cave, through which flows an underground river, and in its black depths the miser conceals his wealth. Happy in the thought of its security, he enters his boat and rows up the dark stream to the entrance to the cave, and securing his pack mule he sets out upon his return to his wretched home. His path lies through the lonely woods, and unconscious of danger lurking near, he proceeds cherfully on his way. Suddenly from out of a clump of trees a dozen horsemen dash into view and quickly surrounding him, the brigands pounce upon him and demand to know where he has hidden his gold. In desperation the poor wretch breaks from their midst and runs screaming towards the highway. Now it happens that Don Jose and his lady love, together with two servants, are passing nearby on their journey, and seeing the fleeing miser Don Jose dismounts from his horse and stands ready to defend him. Throwing himself at our hero's feet, the frightened old man begs for protection. On come the pursuing brigands, but by this time Don Jose's servants have their swords drawn and are prepared to back up their master. In an instant Don Jose's dreaded sword is playing like lightning around the breast of the surprised brigand chief, and in less time than it takes to tell it the robbers are dispersed and the miser looked to. But the old man is almost dead from fright and a wound inflicted by his enemies. Supporting him to his feet, he is carefully lifted upon the back of one of the horses and conveyed to the nearest inn. Here realizing that he is dying and grateful to his defenders, the miser dictates his will, leaving the hidden treasure to Don Jose and describing the place where it is located. Then, sinking into unconsciousness, he is carried to a bedchamber in the hostelry, where he soon passes away. Proceeding to the castle Don Jose delivers his fair charge, the lovely Maratana into her father's arms. He then asks her parents' consent to their marriage which is refused: "You are too poor, sir; my daughter was reared in luxury, and she must wed a nobleman of wealth and power." "Agreed," cried the undaunted Jose, "I shall bring her wealth as well as a noble name." Then producing the miser's will he tells the father of the great treasure that is now his. The incredulous old nobleman laughs at the young lover's claim, but finally gives his consent to his daughter's marriage if Don Jose can prove his right to aspire so high. "Then your lovely daughter is mine," cries the delighted young man as he dashes away to find the hidden treasure. How he secured the miser's boat and entered the dark and mysterious cave of the underground river; how the robbers followed and attacked him in the depths of the cavern; how in a brilliant sword fight he overcomes his foes and succeeds in unearthing, single-handed, the great treasure; how he conveyed it to the castle of his prospective father-in-law and received as his reward the hand of the beautiful Maratana are all vividly shown in scenes of rare beauty and thrilling situations. The scenes of the great cave and the underground river are triumphs of the moving picture art. A film of originality and intense interest, lavishly staged and beautifully costumed.

S. LUBIN.

"THE ENGINEER."—Mike, under the influence of liquor calls on a friend to loan him some money, which is refused. Mike goes away, takes from the clothesline a set of underwear and some towels. The factory. A steady foreman is wanted. Mike applies to Jack who is the engineer. He is again refused. Mike walks out but swears to get revenge. The manager's office. Mike applies for work telling a heart rending tale. The manager rings for Jack. While waiting he opens the safe. Mike, a notorious crook, writes down the combination of the safe. Jack enters, seeing Mike he whispers in the manager's ear not to engage a drunkard. The manager tells him to give him a trial, for pity's sake. The engine room. While Jack is absent Mike steals some of his tools, wraps them in the towel and hides them. After closing hours he sneaks into the manager's office and waits until night when he opens the safe and steals all available cash. The towel and tools he leaves lying before the safe. The following day. Jack and Mike are working. The manager enters accompanied by detectives. Jack is arrested

and accused of the robbery, his towel and tools being witnesses of the deed. Mike is now the boss of the engine room. To make the charges against Jack still stronger he clips words out of a newspaper and pastes them together into a letter which he sends to the manager. The factory yard. The watchman is burning papers, among these a newspaper out of which a great many words are cut. The manager just now passes and seeing the newspaper he remembers the letter he received. As the newspaper came from the engine room a suspicion is cast upon the new engineer. The detective, the manager and Jack's wife come to the engine room. Mike is under the influence of liquor. The detective accuses him of being the thief. He looks into his pockets and finds some of the stolen money. Jack is released and Mike is put in his place. The manager offers Jack reward for the injustice done to him, but Jack refuses, saying: "Honesty is the best reward."

"MADAM FLIRT AND HER ADOPTED UNCLE."—Madam Flirt has a manicure parlor and her trade is quite large, especially among the elderly men. One in particular wishes to become closer related to her and

offers to become her uncle. Her letter of acceptation is intercepted by the wife, who follows her husband to meet her new niece. Mr. Baldhead's troubles begin right then and they only end after a series of mishaps and hairbreadth escapes.

KALEM CO.

"HANNA DUSTIN."—The first scene shows the Dustin family's cottage at Haverhill, Mass., and Mrs. Dustin still confined to bed from the effects of birthgiving. While at work in the field, the head of the family suspiciously sees Indians lurking and immediately hastens home upon fearing a predicament, but they follow him. Subsequently the pioneer is forced into an encounter with the savages and after a fatal struggle finally succeeds in escaping with his children, but leaves wife and baby and a female relative behind. The cruel reds kill the infant and take the two women prisoners. As captives in the enemy's camp they learn through a white lad (who is likewise detained) the most effective means to strike with for freedom. Taking advantage of the guards asleep at the post, each of the female captives seizes a tomahawk and exterminate the troublesome bucks. The fleeing women lose no time and paddle away across the stream in a canoe, followed by a lone Indian, who makes frantic efforts to overtake them. In a fusillade of shots between pursuer and pursued, the former is dropped in his tracks, leaving the way clear for the women to again safely reach Haverhill.

VITAGRAPH CO. OF AMERICA.

"THE ELF KING; A NORWEGIAN FAIRY TALE."—A young girl comes from the doorway of a humble cottage, prayer-book in hand. She looks down the road, sighs and slowly walks away. Her mother and younger sister follow shortly afterward. She walks on in deep thought, stops beneath a tree when a vision appears. A handsome king in a chariot drawn by four white horses and followed by attendants, beautifully costumed, passes.

The Queen, seated beside the King, is the counterpart of the girl herself. The pageant passes on and the girl stands bewildered, when the mother and little sister come up. To them she tells of her vision, while mother scolds her for her absent-mindedness. Returning home, the girl is discontented and while the little sister and mother are engaged in their household duties, she slips out and goes to the scene of the vision. A young man approaches and makes love to the girl. She spurns him, stretches out her arms and calls for the King. Again the chariot appears, but the seat beside the King is empty. His majesty advances and embraces the girl as she

falls in a faint. She is awakened by the falling rain and looking about for shelter, enters an opening in a rocky pass. Inside is fairyland palace. The King arises from his throne, makes a few passes with his hands and changes the peasant girl's poor clothes to Queen's raiment. Seven years elapse and in another vision the Queen sees her mother and sister. She begs to visit them, a request which the King grants on her promise not to cry or regret. In due time, the queen with her retinue of servants arrive at her old home. The daughter is welcomed, but is envious of her sister's happiness. The King suddenly appears in the doorway and leads his Queen back to the palace. The cause of the envy is a little baby. She longs for one of her own, whereupon the King makes a pass with his hands and a baby appears in the Queen's arms. Five years elapse, the Queen and her little child are in the fairy grotto when a noise startles them. They listen and a vision appears, showing her mother and sister. She follows them back to the cottage and enters just as they sit down to dinner. The mother clasps her daughter to her bosom and all gather about the little child when the door opens, the King steps in and attempts to seize the little one. The grandmother holds up cross and rosary and the King backs away. The closing scene shows the interior of the chapel, where the priest is baptizing the fairy child. The worshippers are startled by a knock. All huddle together while the priest walks calmly to the door, opens it to find the King outside. He points to the child. The priest lays his hand on her head and with the other hand raises a cross on high the king and his attendants falling away in fear, vanish.

"THE SHOEMAKER OF COPENICK."—This picture, founded on an actual occurrence, opens in the interior of the cobbler shop of William Voight. He is busy at his bench when a customer enters with a pair of German military boots for repair. He also leaves a bundle containing a German captain's uniform,

explaining that he will call for it later. As he leaves, a creditor enters with a bill which the shoemakers says he cannot pay. Disgusted and angry, the man departs and a second creditor enters, meets with like success and also leaves in anger. In the excitement, the bundle left by the military officer bursts open. The shoesmaker starts to pick it up when an idea strikes him. He goes behind the screen, puts on the uniform, waxes his mustache and leaves the shop with extravagant military swagger. People who pass, salute and honor him as do the soldiers. The creditors who have annoyed him previously, are placed under arrest and taken off by the soldiers. The cobbler captain mounts a horse and rides to the public square in Copenick where a lieutenant is drilling a squad of soldiers. The self-appointed captain dismisses the lieutenant, assumes command and marches to the public

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

building. To the burgomaster he presents an order for money. The treasurer delivers the cash and with his squad the shoemaker marches away. In turning a corner, the captain gives his men the slip, returns to his shop and hurriedly removes the uniform with the exception of the pants. In a short while the commander is missed and search for him started. The crowd finally go to the shoemaker's and ask if he has seen the captain. He answers no, when a woman steps from the crowd and tells that she saw the captain enter. Examination of the shop reveals the deception and the cobbler is taken into custody. He is tried, found guilty and sentenced to four years' imprisonment. He serves part of his sentence, when the Emperor, realizing the absurdity of the affair, grants a pardon.

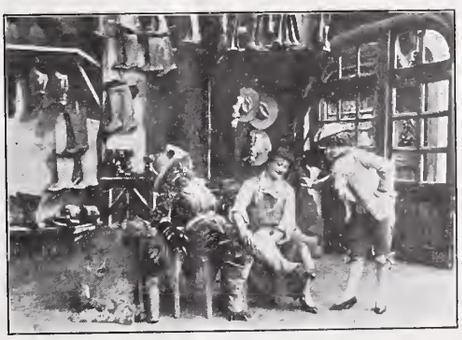
"A TALE OF THE CRUSADES."—The tent of King Richard First, of England, is pitched in the country near the city of Acre, Palestine. The King is surrounded by knights, soldiers, etc., while at a small table a priest is writing on parchment. He finishes, reads to the King, who bows his head in approval. One of the knights, at a command from his master, leaves and returns in a moment with Philip DeBracy, a handsome young soldier. The King seals the parchment, hands it to Philip and

gives him some orders. The young knight places the dispatches in his bosom, salutes his majesty, mounts his horse and rides away. On the other side of Acre, Philip, King of France, occupies a tent similar to that of Richard, and to this place the young knight proceeds and delivers the papers, the French ruler smiles approval, presents a ring to the courier, who withdraws and starts on his return. He proceeds leisurely, and as he dismounts for a drink a body of Arabs spring from behind the rocks and rush upon him. DeBarcy is taken unawares, uevertheless he puts up a desperate fight and wounds several of his adversaries. He is finally overpowered, bound and led away. In the hall of the palace of Acre, Ilderim, the Governor, enters, followed by noblemen of the court, officers, soldiers, etc. He takes his seat on the throne, issues an order to two of his soldiers who depart and return shortly leading DeBracy. The captive's bonds are removed, the Governor leans forward and addresses him. At the same time, two men advance, one bearing a silver crescent on a cushion, the other a small cross of wood. Ilderim commands Philip to choose. He dashes the crescent to the ground, seizes the cross, presses it to his lips, then raises it to heaven. The Governor, in a fury, orders his men to remove the young prisoner to the dungeon, where he is securely fastened with heavy chains. While asleep, Zuleika, the Governor's daughter, and her companion, Culnare, enter through a secret passage, carrying a basket of food and wine. DeBracy is awakened and partakes of the refreshments as though on the verge of starvation. Zuleika unfastens his chains and all go out through the secret passage. A servant is waiting with the horses, the two girls embrace affection-

ately, then Zuleika mounts with DeBracy and the pair dash off. A sentinel observes the escape and a number of Arabs start in pursuit. Across the desert the pair are closely pressed by the Arabs, but eventually reach the camp of the crusaders, who put the pursuers to flight. The young knight and his fair rescuer are warmly welcomed by his companions, while the King takes a chain of gold from his neck and puts it on that of DeBracy.

PATHÉ FRÈRES.

"PUSS IN BOOTS."—This interesting little fairy tale as depicted in this beautifully colored film shows us the old miller dividing his fortune among his three sons. All of his earthly possessions only comprise a mill, donkey and a cat. The elder sons receive the mill and the donkey, while the youngest boy, Arthur, receives the puss, and is very much disappointed with his share of the lot—never dreaming that in the end the cat would be the means of bringing him good fortune. He takes his legacy and goes up to the mill and, while there alone, the puss is transformed into a supernatural being, the size of a man and with the intellect of a man. He is fitted out with a beautiful mantle and a new pair of boots, and



becomes the sole companion of lonesome Arthur. They go on a pilfering expedition and are fortunate in trapping some rare game, which Puss takes and presents to the King with the compliments of his master. Next, he and Arthur are walking through the woods when they see the Princess and her suite out driving, and Puss hits upon a scheme whereby his master can gain the recognition of the beautiful girl. He makes the youth jump into the water and feign drowning, while he rushes off to spread the alarm. Meeting the royal party he tells them of the terrible fate of his master, and they all hasten to lend a helping hand. When they rescue the young rascal the Princess gives orders to have him placed in her carriage, and here Arthur has an opportunity to tell her of his love, and is finally successful in winning her hand. The next picture is after the betrothal, and Arthur and his lady love are driving over the vast estates; they go on to the castle where orders are given for the wedding feast. In the last view we see the triumph of Puss, who is Supervisor-in-Chief at the royal wedding of his master and the Princess.

"BICYCLE POLO."—The idea of playing polo on bicycles is very uncommon, and as a result, there are a great many lovers of outdoor sport who have never had the opportunity of witnessing this peculiar game. In this picture we see the American and English teams made up of two players to a side, competing for the honors, and it is interesting to note the skillful way that they manipulate the ball with the wheels of their bicycles, and some very clever trick riding is necessary in order to keep their gravity and at the same time score a point. As the game proceeds it becomes exciting, for in their efforts to hit the ball they lose their balance and go sprawling,

but are soon mounted again and ready for business. The last picture shows the American team winning and we get a view at close range of the contestants after the battle and they all seem the worse of the wear.

"DONKEY SKIN."—In this beautiful little fairy story we see a rich old fellow who is the possessor of a magic donkey, and when he is currycombed he sheds gold in profusion, and keeps his master well supplied in wealth. The old fellow has a beautiful daughter and is desirous of marrying her to a man of his choice, but the latter is so ugly that when he is presented to the girl she turns away in horror, and will have nothing to do with him. He shows her beautiful gowns and tries in every manner (with the assistance of her father) to win her, but she is steadfast in her resolutions and finally turns him out. When she is left alone she opens the casket which contains the dresses, and out steps a beautiful Fairy Queen, who promises to befriend her. She advises the girl not to marry till her father gives her the donkey's skin, and then urging her to keep up her courage, the good Queen disappears. The next picture shows us the death of the poor old donkey, and when the skin is ready the girl is presented with it; and from that time on is known only by the name of "Donkey Skin." The Queen appears to her again and when the maiden casts the skin from her the Queen picks it up and throws it over her shoulders, telling her to go out into

the world and seek her fortune, and that in time she will marry a Prince. We next see her as she leaves the palace of her father and goes away to a farm, where she meets some good peasants, who take her in and give her employment. One day while she is tending a herd of sheep she is surprised to see a splendid looking young man coming on horseback towards her. It is Prince Charming whom the Fairy Queen sends to woo her. After promising to come to repeat his visit he takes leave and the maiden goes back to the cottage. In the next picture we see Prince Charming coming with a large staff of attendants to make love to her. He peeks through the keyhole of her room, and sees her making preparations for her coming wedding, and he does not disturb her, but returns home. The last thing that she does is to bake a wedding cake and, under the guidance of the Fairy, she puts her ring in it. The cake is brought to the Prince and when he eats a piece he discovers the ring and is told that he will marry the one that it fits. We see him trying it on every lady in the court, but it will not fit any. Finally "Donkey Skin" is presented, and when he tries it on her, to his deep satisfaction, it fits her perfectly. The concluding picture shows us the betrothal and the happy couple are surrounded by their friends receiving the blessings of the bride's father.

"RACE PREJUDICE."—We see a gypsies' camp by the roadside and a pretty girl busily engaged with her chores, while a man companion sits looking leisurely on. Presently an old peasant and his son appear and the former orders the gypsies to move along, as they are trespassing on his property. The son of the peasant is in love with the gypsy girl and during the course of the controversy he has a few words with her. After a while the peasant and his son leave, having obtained no satisfaction, and the gypsy fellow then turns on the girl and upbraids her for daring to speak to the young man. The peasant goes to the sheriff and reports the matter and the latter comes with him to the scene and after a lengthy argument he makes it plain to the gypsy that he must change his abode. The old man, satisfied now that he has won his

point returns to his cottage, followed by the enraged gypsy, who swears vengeance. In the meantime, the girl meets the youth on the road and they go for a stroll through the woods, where he tells her of his love. Soon, however, they meet the enraged gypsy and, when he sees the young couple together, he rushes at the young man, and, tearing him from his companion's side is about to kill him in his fury when the girl wrenches the dagger out of his hand and plunges it into his heart, leaving his dead body by the roadside, while she strolls away with her lover.

"OLD COLLEGE CHUMS."—A prosperous looking fellow is sauntering down the street when he meets a sandwich man, whom he immediately recognizes as an old college chum that he has not seen in years. After stopping

to talk over old times, the more fortunate of the two invites the other to his home, and we see the ill-assorted pair as they make their way to the beautifully appointed mansion in a fashionable quarter of the town. Arriving at the place the sandwich man is introduced to his chum's wife and mother-in-law, and from that moment on there seems to be trouble in the air. The unfortunate fellow's early training has evidently been neglected, and it is extremely funny to see some of the outlandish things he does in polite society. In the first place, he becomes very friendly with the old lady, but she, good creature, overlooks his familiarity, though horrified beyond measure. They then show him to the bath room, where he is to freshen up in order to appear a little respectable at dinner. He turns on the water and floods the place and smears the soap all over everything, then going into the bedroom to comb his hair he leaves that room in a terribly upset condition. Presently he saunters down to dinner, and his conduct at the table horrifies his hosts, for he devours everything in sight and does not leave a particle for any one else. After dinner he goes out into the chicken coop and makes a raid on the hen's nests, smashing all the eggs. By this time his hosts' patience have become exhausted, and the affair reaches a climax when he goes upstairs and pours water out on the heads of the ladies who are seated on the lawn. His chum grabs him and kicks him out of the place and the family is glad to be rid of such an unmannerly guest, return to their quiet mode of living, while the sandwich man goes back to his former occupation.

"WAVE OF SPOOKS."—In this weird picture we take a pleasure trip into the infernal regions and are entertained by his Satanic Majesty and all the spooks that are connected with his household. In the first place, we enter a dark cave where we see two pretty women come out of caskets and wave their hands and immediately a bevy of spooks appear, and after dancing around they are transformed into skeletons, who pose in some wonderful tableaux. They then dance around in the fire and brimstone when all at once they are transformed into a bevy of beautiful maidens who dance a charming flower ballet, and then vanish, leaving the grotto a burning furnace with the forms of men passing to and fro in the ghostly shadows of the place. Finally, all appear again and the scene is a blaze of light, with his Satanic Majesty in the background, surrounded by his favorite subjects, forming a beautiful tableaux, while the two women return to their caskets, and all disappear, leaving the place alone and deserted.

EDISON CO.

"COLONIAL VIRGINIA."—The great value of the moving picture is well illustrated in "Colonial Virginia," for here we see the Colonists "In their habits as they lived." In April, 1607, three ships arrived in Chesapeake Bay, bearing a party of fortune seekers, including gentlemen and mechanics. The first landing was made at Cape Henry, Virginia. One month later we find them arriving at the spot where Jamestown now stands. An amusing incident occurs here. The Indians were enjoying an oyster roast on the beach, the arrival of the strangers caused their hurried departure. The Englishmen thereupon enjoyed their first oyster roast in America. Next we see the Colonists in their first legislative assembly, and two unruly members ejected. A little later, we find the Colonists made happy by the arrival of a shipload of buxom English maidens. A holiday is taken to entertain the ladies, and lay the foundation for future marriages. Next we see an event of a different character, with an ending, years later, but little foreseen by the Colonists; that is, the institution of the first American slave market. Next we see the destruction of Jamestown by fire. A very realistic picture. An interesting scene shows a Virginia Colonist, visiting England, and introducing tobacco to Sir Walter Raleigh. Our picture ends showing a Colonial ball many years later, when Virginia was a well-established and successful colony.

"THE NEW STENOGRAPHER."—The best laid plans of mice and men "gang aft a-gley"—So Burns tells us—and so Joy and Hope find when they plot against a woman. The theatrical firm of Joy & Hope advertise for a stenographer. Joy receives a telegram at the breakfast table from a well-meaning friend stating that he saw the advertisement, and would send him a "peach." Of course, Mrs. Joy must see the message and immediately Joy's trouble begins. He arrives at the office to find it besieged by stenographers of all kinds. Hope is barricaded in an inner office, and a policeman on guard. The "peach" arrives and is admitted. Mrs. Joy is a good "second"—but is held in the outer office by the policeman, who takes her for another applicant. She finally forces her way into the office. Her detention allows Joy and Hope a breathing spell. They hit upon a plan to evade punishment. Hope borrows the waist and skirt of the "peach"—dons them, with a handy wig, and as Mrs. Joy enters is busy manipulating the keys. The girl is hidden in another room. Mrs. Joy looks the supposed stenographer over, finds "her" harmless, and is about to depart, satisfied, through the other door, when Joy bars the way. She is suspicious at once, forces her way in and brings forth the trembling girl, paralyzing both partners, who are unable to explain. Mrs. Joy goes to the supposed stenographer for sympathy, weeps on "her" shoulder, and persuades "her" to accompany her home. The deceit must be carried out "to the bitter end," so Hope goes with Mrs. Joy. Joy follows to find his wife in dishabille, and Hope very nervous. Finally, Mrs. Joy dons a new bathing suit, to show its beauties to her new friend, the stenographer. Joy is kept busy trying to prevent discovery. Hope tries to escape and in the struggle, his wig comes off, and the false stenographer stands revealed.

IDEAL CINEMATOGRAPHY.

Continued from Page 4.

ure, and causing the flickering observable on the screen.

Second. Instrumental vibration; iz., vibration due to moving mechnism.

Third. Unsteadiness of the projector.

Fourth. Irregular and unsteady ranslation of the film, owing to the ack of uniform perforations in films f different makers.

Fifth. The use of inferior and unuitable projection lenses.

Sixth. Insufficiency of light.

It is apparent that the majority of hese defects could be easily remeied, and, like the very many blunders caused through carelessness by tupid and incompetent operators, here is no justification whatever for heir continued presence.

The most serious defect, and the ne most difficult to remedy, is the ickering caused by the dark interals referred to, intervening between he projection of the successive picures on the screen. This is a fundaiental defect inherent in the princile of all existing machines, and ould not be remedied without the itroduction of an entirely new prinple. Almost every conceivable orm of shutter and means have been mployed to minimize the evil, chief- by reducing the dark interval to s shortest period relative to the me during which the light is alowed free and uninterrupted access, r by splitting up the dark intervals, r allowing light to reach the screens o substitute the dark periods while ne change takes place. All that ould be hoped to be attained by any f these methods was a partial but ot complete removal of the defects; nd it is doubtful whether the short, harp, momentary impacts of the re uced intervals, brought about by ose methods, are not more injurius to the eyesight, from a physiogical point of view, than the longer eriods which are less concealed.

The period during which the image ontinues to persist or remain on the etina varies from about the eighth o the twenty-fourth part of a secnd, according to the intensity, duration and color of the light received y the eye; but it is evident from hat is visible that it does not connue in full brilliance for that ngth of time. If it did, any obseration of it for a shorter period ould not be perceptible, but it ould extend over the dark interval its limit of persistence, and coney the impression of absolute conuity of an evenly illuminated aage. That it does not do; and the pposition that from the moment e light is obscured it commences gradually disappear until it has ntirely left the retina does not fully count for the dark intervals, which emand some more satisfactory exanation. If, by a process of false asoning, darkness could be regarded as a condition of our vision that persists for the same time as light, the dark intervals could be accounted for by supposing that the light is suddenly reduced in intensity owing to the dark period which continues to persist in its stead. In such case we could expect the light of one picture to persist after it was obscured, and the darkness to continue to the limit of its persistence after the light from the next picture was admitted to the screen. Darkness, which is merely the absence of light, admits of no such condition; but if, instead of supposing that darkness persists, we consider the light only, and assume what is natural, viz., that light takes the same time to impress itself upon the retina as it does to fade away, we obtain precisely the same result in effect as if the darkness really did persist, and in that way the dark intervals are fully accounted for. It is evident, therefore, that the only way to entirely obviate flickering is to make the projection continuous, by providing a projecting system in which the light is never cut off and an evenly illuminated, steady picture is always kept on the screen.

When we look at moving, as well as stationary, objects in nature the light is continuously and uninterruptedly reflected from them, so that there is formed on the retina of each of our eyes a picture which continues without any break, interval or interruption, so long as our eyes continue to be directed towards the objects, and nothing intervenes to obstruct our view. Although the objects are moving, the picture so formed is not composed of a series of successive images of their different positions blended together into one composite picture, but is one complete, continuous picture of the subject, momentarily visible at every point in its path of movement. The objects, moving slowly at first, are clearly well defined and distinctly recognizable; but as their speed increases they become blurred until, at last, they are not visible at all. Our physiological capacity for receiving impressions, therefore, lies within the range commencing with the clearest impression where the objects are still, and ending where the speed is such that the eyes fail to receive any impression of them. When the objects moxe beyond the limit of persistence there is a constant overlapping of the persisting impression on the fresh image, or phase of motion, which is being continuously received, and forms a distinct impression at each point in its path. It is this overlapping that causes "blur," and in order that the image on the retina, from which our conception is formed, shall appear sharp and well defined, the speed of the objects must not be greater than will allow the image to cease to exist during the time that the objects take to travel between the two nearest points which would be clearly visible as distinct points at the distance from which the object is viewed. There would then be no overlapping and, consequently, no blur.

For practical purposes a series of photographs of successive phases of the movement should be taken at such short intervals as would not allow the objects to move further than the distance between any two points that would enable them to appear as distinctly visible phases of the movement at the range from which the photographs are taken, and they would then appear continuous.

It is imperative—in order to represent the objects moving at their natural speed—that the same number of pictures per second be projected as were taken; but to aid in reducing the flicker a greater number is usually exhibited, with the result that an entirely erroneous and false impression of the natural speed is conveyed.

Cinematography has undoubtedly some to stay, and, in view of its importance, it is not unreasonable to predict that the ideal will soon be reached. If it be necessary to secure a record of stationary objects which could be indefinitely repeated, how much more important is it to secure a record of passing events which might never occur again! To pleasure and amusement it has largely contributed; for educational purposes its value is acknowledged; but for scientific uses it awaits the time which inevitably must come, when it will have attained that perfection which alone will enable it to take the place it is destined to occupy amongst the important scientific discoveries of the world.—Photo-Era.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Reception of the American Fleet in Australia.....977 ft.
Blood Will Tell.....607 ft.
We Close At Noon.....459 ft.
The Beauty and the Beast...623 ft.
Benuvenuto Cellini .....948 ft.
The Penalty of His Crime....433 ft.
The Peer's Fancy .....577 ft.
Don't Fool Your Wife.....597 ft.
Push Cart Race .....348 ft.

KALEM CO.

David and Goliath.
Humpty Dumpty Circus.....

GEO. MELIES CO.

The Wonderful Charm .....585 ft.
A Tragedy in Spain.....605 ft.

S. LUBIN.

The Cotton Industry of the South .....960 ft.
The Janitor Falsely Accused.850 ft.
The Cross Roads .....995 ft.
The Key Under the Mat .....505 ft.
Lunch Time .....275 ft.

VITAGRAPH CO.

The Right of the Seigneur...565 ft.
Two Affinities .....330 ft.
The Inn of Death.
The Jealous Old Maid.
Anthony and Cleopatra .....995 ft.
Barbara Fritchie .....505 ft.
Yen Yensen .....474 ft.

ESSANAY CO.

He Who Laughs Last Laughs Best .....500 ft.
If It Don't Concern You Let It Alone .....500 ft.
David Garrick.

SELIG POLYSCOPE CO.

A Mountain Feud.
The Actor's Child .....

EDISON CO.

Lover's Telegraphic Code....850 ft.
She .....1,000 ft.
Saved by Love .....900 ft.
The Jester .....900 ft.

A "TALKED" FILM.

In an amusing dash, Richard H. Little has taken a fall out of the talking picture show for the Chicago Record. His study of it follows:

There's a new wrinkle in the motion picture shows in the 5-cent opera houses along Halsted street. They make the pictures talk now. Instead of watching the figures in the motion pictures run silently back and forth and make horrible grimaces, the audience now hears them converse as well.

The words are supplied by two or three people, who sit behind the screen and manufacture conversation more or less in keeping with what the figures portrayed on the screen are doing.

Any unusual noises like a slap on the face, the blowing up of a mine, a man falling down on the grass, hitting somebody in the face with a plate, falling downstairs or striking a match or kissing is always represented by whacking the top of a barrel with a board.

In one of the producing houses of the Nickelodeum circuit in Halsted street last week a thrilling drama was being portrayed to the audience by means of these talking pictures.

The title of the picture series was "His Two Darlings" and the views flashed on the screen represented a heroic daughter saving her poor old

father. The aforesaid poor old father came shooting onto the screen in an automobile with the beautiful heroine by his side. Talking was immediately heard behind the screen,, which, the audience was to suppose, came from the father and daughter in genial converse, speaking the lines so the audience would know what it was all about.

Father—Ah, the ottermobeele, my great innervention, is at last ready for the race which is to win me hundreds of thousands of dollars. This ottermobeele is one of my darlings and you, my botiful darter, ur the other.

Daughter—Oh, pupper, I shall be so glad to see you come a-riding in ahead of all the others. What swell dresses and joolry I shall have then, to be sure.

Father—Yes, my dotter, although we are rich now and move in the swellest kind of society, there hain't nobody can put it over us after we win the great race.

A man in overalls dashes into the picture and waves a monkey wrench and a gasoline tank at the automobile, which seems frightened by the demonstration and shies off to one side.

Father—Ah, there is my shoffer. Well, shoffer, how does the ottermobeele look to you?

Chauffeur—Say, it looks fine and dandy to me. I think you've got 'em all beat.

Daughter—Oh, it's a cinch. Say, pupper, I hain't steered an ottermobeele since I went to boarding school in Eurup. Lemme run it awhile.

Father is seen dismounting and daughter runs the machine around the picture a few times.

Father—You do very well, dotter. You certainly handle the macheene pretty well.

Chauffeur (who talks suspciously like father)—She certainly is all right, all right.

Father now talks to three men who walk into the picture and then he and the beautiful daughter and the chauffeur walk away. Ha, now it develops that the three new arrivals are villains of the darkest hue. Thus they talk, and it sounds for all the world just like the father and the chauffeur.

First Villain—Say, boys, if he wins the race today I'll be rooined. I got a hundred thousand dollars bet on another macheene.

Second Villain—Say, that's right. I got all my dough bet on another ottermobeele, too.

Third Villain—Look here, fellers, we've got to put the old guy out of business. He must not run in the race today.

The other two villains—You're right.

The scene suddenly shifts and we are gazing into a room in a hotel. Enter the villains.

First Villain—Well, bring in them two fellers what we've hired to do the job.

The door is seen to open and two very bad looking men appear.

First Villain—Youse guys are to go up to that garbage and bust up that new macheene. See?

First Bad Man—Sure. We'll bust up that macheene so its own mother wouldn't know it.

The scene shifts again and we see the two desperate characters breaking into the garage.

First Desperate Character—Say, kin we git it, Bill.

Second Desperate Character—Sure. Break in the door.

(Slam!) That is the door breaking down.

The faithful chauffeur rushes at one of the ruffians and they both turn and hammer him.

(Slam! Slam! Slam!) This is the sound of the desperate characters hitting the faithful chauffeur.

Faithful Chauffeur—Say, bote o' youse guys on to one, huh? Well, take that—(Slam)—and that—(Slam)—and that (Slam).

The desperate characters are whipped and they flee madly from the scene.

In the next scene on the screen the two low characters appear in badly battered condition. The villains kick them out and then announce they will lure father to the room, knock him on the head and bind and gag him. They intend to hold hm a prisoner until after the race.

The scene shifts again, and we see father's car lined up ready for the race. The three villains appear and talk about a forged letter which they have, telling father that the racing committee wishes to see him at once in Room 444, Seaside Hotel. The letter is handed to father, who looks at it in surprise.

Father—Dotter, the racing committee wishes to see me at once in Room 444 at the hotel. Say, what do those guys want to see me fer? Well, I must go, but I'll hurry back an' be here in time to git away in th' race, all right.

Daughter—Sure, paw; you must git a move on an' hurry back.

The scene shifts and we see the three villains in their room at the hotel waiting for papa. One has an ax and the other two have baseball bats and bed slats. It looks bad for father. The door opens.

First Villain—Take that, you ole chump. (Slam.)

Second Villain—Take that . (Another fine slam, which sounds like the city hall falling down.)

The third villain hammers poor papa.

Father—Oh, oh, oh, oh, oh. (This is an imitation of papa groaning.)

Father is now tied up with a mile and a half of rope and the villains make remarks to the effect that he won't do any racing that day.

(Exeunt omnes.)

In the next scene we have the start of the race. Half a dozen cars whizz by in the picture, but still father's car is waiting. Daughter rushes into view and faces the audience.

Daughter—Well, what do you think of that? The judges say paw must start, and he hain't showed up yet.

Man in Picture—Say, I'm the judge in this race. That car must start now, lady, or it hain't in the race.

First Villain (suddenly appearing)—That car don't git in th' race. There hain't nobody to drive it.

Daughter—Shut yer lyin' mouth. There's nottin' in th' rules what says a lady can't drive this car. I'll do it myself.

As the pictures proceed we see various scenes along the road over which the race is run. Then we see the villains dragging a big log into the road.

First Villain—That's the stuff, boys. That gel mustn't win the race. We'll wreck her car and put her out of bizness.

The wrong car comes along and is wrecked. The people behind the screen immediately made a noise like an automobile turning over. This was apparently done by dropping bricks into a box full of glass. Daughter speeds by in her car unhurt. Daughter's car finally overturns, and there is another sound of brick and glass behind the screen. Daughter bounces up and says:

"They hain't hurt me. I shall drive on an' win this race yet."

In the final scene we see father, who has escaped from captivity, hopping madly around saying: "Oh, oh, oh, they tied me up so that I couldn't drive my invention. I am rooined. rooined."

The judge dashes into the foreground and says: "Sir, your dotter is driving your car. And she'll win, too. Out of the way; there she comes now."

We see the racing automobiles charging down the road. Father sidesteps and daughter's car comes in a winner. Father rushes up and embraces daughter.

Father—My darling dotter. You have won the race and a hundred thousand dollars. You're all right, all right. (Smack, smack, smack! This is father kissing daughter. Also made by hitting the empty barrel with a club.)

Daughter—I did it all for you, pa.

Father—Well, you're certainly a swell driver an' the finest dotter in the world. (Smack, smack, smack.)

Which is the end of the talking motion picture melodrama.

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DOES IT PAY?

It is a peculiar coincidence. "S. T.," who writes from Savannah, Ga., and wants a reply through our columns, asks whether it pays to make a study of the art of pantomime acting, so as to take up the work for a film making concern. While it is not wise to say definitely "yes" or "no," we want him to know that good ones do make money. And just as we write we hear that Paul Panzer, the Vitagraph Company's premier actor, has returned from Europe. He went back to his old home in Germany, which he has not seen for thirteen years. Now Mr. "S. T.," if a man who has not seen his home for thirteen years (for what reason we do not know) can afford to go to Germany while he is employed acting for films, you might find something of an answer in it to your question. Mr. Panzer, by the way, is one of the most versatile of the Vitagraph staff, being equally as good in deep drama or comedy.

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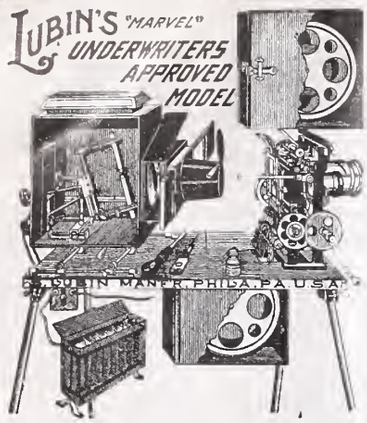

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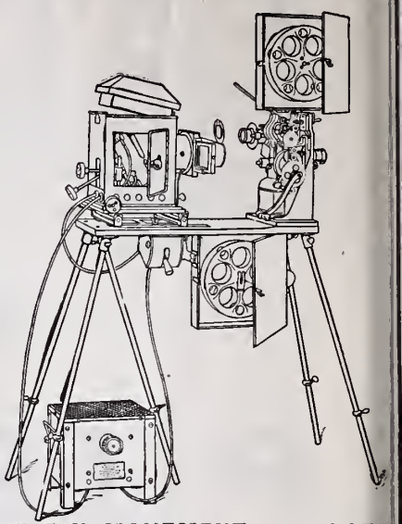

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NEXT WEEK'S SUBJECTS

Shipment, November 24, 1908

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Shipment, November 27, 1908

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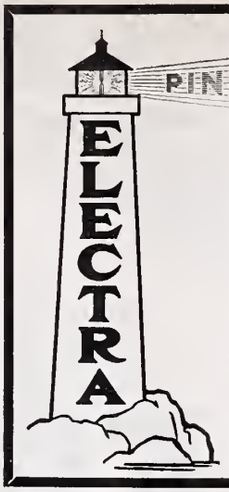

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 45. NOVEMBER 21, 1908. Whole No. 135.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅝ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

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INTERNATIONAL NEWS CO., Breams Building, Chancery Lane, London, E. C.

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EDITORIAL

"Whether by accident or design," as the saying goes, it is but proper that the incident prompting the quotation should be given due publicity. A few days ago a representative of the Film Index visited one of the leading vaudeville-picture theatres in New York, and when the pictures were due the title "The Inventor's Darlings" was flashed upon the screen. The subject proved to be one of the recent popular productions, "The Auto Heroine," but the title mystified the scribe, who at once grew both interested and suspicious. It was learned that the first sub-title of the picture had been substituted for the main title. Either the latter had been destroyed or the operator threaded the film too high and thus killed the main title, which should have immediately preceded the one substituted. Operators should be cautioned against such occurrences as they are likely to lead to serious complications. The main title of films bears both the name of the maker and notice of copyright. The sub-title does not. It is not only unjust to deprive a manufacturer of the identification in connection with a successful picture to which he is entitled, but also illegal to remove his notice of copyright. At the performance spoken of several people were overheard remarking that they had seen the same picture under another name, which carried with it the inference that old subjects are worked upon audiences with new titles. We are inclined to think that the failure to flash the genuine title was unintentional and the matter is mentioned only as a precaution. If such matters were allowed to pass without notice it would not be long before some exhibitors became bold enough to work some of their old stock with titles of late successes, and that would never do. If the manufacturers would not suffer the theatre managers would. The public is not fooled so easily and false colors spoil business.

The moving picture exhibitors of Hudson County, New Jersey, are rejoicing over the recent election in which Assemblyman Otto, Republican, broke the polling record. Hudson County was always Democratic, but Otto was elected by a big majority. Of course, many will claim that the Assemblyman went in on the Taft tide, but the moving picture men will not stand for any such theory. Otto made his campaign on an open Sunday platform in the amusement line and his victory, following close upon the heels of a court decision declaring unconstitutional the law prohibiting children from attending moving picture exhibitions has filled the cup of jubilation of men in that line to overflowing. The Hudson County men are demonstrating in a most emphatic manner what thorough organization can do. There is but one drawback—the results are due to the energy and perseverance of only a handful of men. This is not right. With the majority of those who reap the benefit standing aloof or acting indifferently, there is great danger that a reactionary tide may set in. The handful cannot bear the burden and make the fight always. If the labor does not weaken them they are liable to become disgusted and throw the work upon those who should be giving substantial aid by both moral and financial support. The moving picture Men's association of Hudson County has the best record of any similar organization in the county and every exhibitor in that territory should be an active member of it.

Among the latest acquisitions of the moving picture field is Rev. Madison C. Peters, the brilliant preacher, author and orator, of New York, whose fame is widespread. He has embarked upon the lecture branch of the picture tide and is making a big success of it. Lectures with moving picture accompaniments are not new ideas. They have been given for several years, but only by a few men who held prestige with select audiences and commanded big prices. Dr. Peters gives his lectures at popular prices. He is giving the masses what they have been unable to reach heretofore. He preaches in the Belasco Theatre, New York, every Sunday morning and in the evening describes his "Tours of the World," illustrated with moving pictures. His first lecture of this kind in New York was given on November 8. He is an inspiring and intellectual speaker and handles his subjects in a masterly manner.

The advent of the lecturers drives still another shaft into the vitals of the moving picture road shows. Few of the latter survive and few of these can claim existence. In two short years one of the best money-makers on the theatrical circuits has dwindled to a pitiable has-been. In 1904-5 scores of picture companies toured the country with brass bands, lady orchestras, widespread billing and newspaper puffing that threatened to put the circus out of business. Swell advance agents swaggered about the theatre lobbies and hotel corridors, boasting of how their picture shows were "packing them in." Managers of theatres were given the alternative of conceding a fat percentage or suffer a dark house while the coin rolled into the opposition theatre. Even five reels of film, a singer and pianist commanded bookings. Bands and orchestras were not necessary to get them. The pictures had the country going and when an enterprising concern, the American Vitagraph, put a photographer at the head of each of its companies to take local views for use in each town booked the advance sales of seats became enormous. "Those were the good old times!" They would have lasted longer had not a lot of cheap speculators flocked to the harvest scene. Worn out pictures piking methods of business and failures to live up to promises made to audiences soon undermined a good thing and the store show did the rest. In the good old days the picture show men used to speak of receipts with emphasis on the thousands. Those who still cling to the road are continually talking about expenses, with only an occasional reference to velvet. But it had to come. When the country grocer disposed of his stock, put a projecting machine where the cheese table used to stand and removed the cash register from behind the counter to a convenient shelf near the door the death knell of the road show was sounded throughout the land. It is a case of "Now, gol darn ye, I've got a opree house of me own." The traveling man who still sticks to the road is a Spartan, although some may feel disposed to apply to him a less complimentary term. In most places he is obliged to almost buy a house for a date and after he has sealed his fate he learns that the house manager has an interest in a store show around the corner. If he announces in advance the pictures his program will cover he will find upon his arrival that the store show man has beaten him out. If he does not announce his pictures the people become suspicious and will not pay for a cat in a bag. He can't arrange for delivery of first run films in each town booked because he is not sure that the receipts will cover the expressage, not counting his expenses of getting to the town to take up the films. It certainly takes grit to tackle such a proposition. His only hope is open territory, and where can that be found outside the broad Atlantic or Pacific? The road show man has many friends who encourage him by pointing out that he has churches and kindred societies to cater to, and here is where he bumps up against the lecture proposition. The moving picture lecturers are destined to attain a widespread popularity. There has been but one obstacle in their path—the scarcity of subjects adaptable to the purpose; that is to say, the scarcity of a sufficient supply of moving pictures to properly illustrate a particular lecture. The lecturers heretofore occupying the field have supplied pictures for their own use by personal effort and expense, but the open market is gradually supplying subjects of the character required with a plentifulness that will soon decrease the cost of preparation and thereby multiply the lecturers. Fear has been expressed by some that development of the lecture-pictures will encroach upon the Nickelodean business, but such will not be the case. The fields are entirely distinct. Besides this, the lecturers cannot provide sufficient changes of pictures to become competitors of the other exhibitions.

IDEAL CINEMATOGRAPHY

Robert Thorn Haines, F. R. P. S.

In a paper read before "The Royal Photographic Society of Great Britain" on Jan. 29, 1907, intituled "Animated Photography; the Principles and Advantages of Duplex Projection," I referred to certain defects in the ordinary system of projecting animated pictures, and fully described the work done and experiments conducted by me in my efforts to remedy some of those defects. I also pictured the ideal of perfection to be aimed at in the future reproduction of animated scenes.

The vast importance, yet still unsatisfactory condition, of the art of cinematography, evidenced by the inferior results obtained in the reproduction of moving pictures compared with the magnificent reproduction of still pictures projected from superior lantern slides, justifies me in again dealing with the subject. That such inferior results should continue and so little progress be made towards obviating the defect can be accounted for only by the supposition, short-sighted though such a policy may seem, that keenness of competition has compelled manufacturers to devote their attention solely to the commercial aspect and totally neglect the scientific side.

In cinematography, like other arts and sciences, there is an ideal to be aimed at which must be thoroughly understood and appreciated before it can be hoped to be attained.

Manifestly the highest perfection which could possibly be reached would consist in the reproduction of moving objects in such a manner that they would appear upon the screen exactly the same, in every respect, as they in reality naturally do; that is to say, that in their reproduction they should be presented to our eyes precisely as they are in nature.

To accomplish this it is essential that the following conditions be complied with:

First. All the still objects in the composition must remain stationary, and the moving ones perform their movements steadily and at the proper rate of speed; while the whole picture must be evenly and continuously illuminated without a variation, interval or interruption of any kind whatever.

Second. All the objects in the picture must be truly proportioned and in their proper relative positions to one another, while they stand out solid in relief; that is to say, "stereoscopically."

Third. All the objects must appear on the screen in their true natural colors.

Fourth. The precise sounds emanating from or accompanying the pictures should be simultaneously produced with them.

The last condition is, of course, obviously necessary if the subject be considered solely from a pictorial point of view. Notwithstanding the many improvements in the art which have been made, from time to time, since the commencement, it is needless to say that cinematography is far from reaching that ideal condition.

If a systematic and well-directed effort is to be made with the view of ultimately attaining perfection it will be necessary to know the defects in the present system, and their causes, in order that the right means may be employed to remedy them. These defects are to be found:

First. In the quality of the films and pictures.

Second. In the principle and construction of the instruments for taking and projecting them; viz., the camera and projector.

Third. In the improper use and operation of the films and instruments through the stupidity and carelessness of the operator.

I will describe the film defects:

First. The small area of each picture on the film, requiring so much greater magnification than an ordinary lantern slide, renders it much inferior and is partly responsible for the loss of so much light.

The advantages of using films with pictures of much larger area are undeniable, being much clearer and brighter; but their cost, as compared with the present standard gauge, is, at present, considered prohibitive.

Second. The non-transparent condition of celluloid, of which the film is composed, causing it to cut off so much light compared with the very transparent glass lantern slide, renders it in that respect also inferior.

This defect cannot be obviated until some means is found of rendering celluloid more transparent, or a suitable substitute is provided for it.

Third. The irregular position of the successive pictures on the film, due to the vibration and movement of the camera while they are being photographed, shows in their reproduction an erratic movement of the still objects in the composition. This defect suggests the necessity for a perfectly steady means of taking the pictures.

Fourth. Imperfect, inferior, defective or damaged films, containing scratches, blurs, holes and other similar defects.

Fifth. The insufficiency in number of pictures taken per second to satisfy the proper analysis of motion, exhibiting a jerky, instead of a smooth, continuous movement.

I will now describe the instrumental defects.

First. The necessity to use a shutter in order to conceal the pictures while the film is moving during the period of change from one to another in the series, creating a dark interval after the projection of each pic-

Continued on Page 6.

FILMS SEEN AT SHOWS.

By Lyman Namyl.

The most striking point when one who knows the film market goes among the shows is the prevalence of old subjects. I found up-to-the-minute films being run together with year-old subjects (in good condition) and most of them were warmly greeted; which proves something of interest to rental concerns. In one place Pathe's "Ruffians Thrashed" brought forth roars of laughter, as did Essanay's "Soul Kiss." The latter, by the way, is a good brand of clean comedy. A feature point in the construction of such stories is that with each change of situation the audience can foresee the result, and the expectation of it alone brings the laugh. The Essanay Company have wrought their subject commendably.

Selig's "Mountain Feud" is certainly splendid. The total absence of anything artificial in its smooth action is its strongest point in general, and the audience was quick to admire the magnificent natural scenery. It pays, Selig, to keep your company on that ground as long as you can possibly furnish plots for it to work on. The characters look natural, and their ability in the saddle adds to this impression. The introduction of the cable ferry was a happy thought, and the trip in it was viewed with much interest by the audience, occasioning no little comment. When the pursuing father overtakes the rival feudist, the sudden change from the expected gun play to the verbal argument furnished a fine touch of human feeling, and served to introduce the reconciliation admirably. It occurs to me that after the two daddies shake hands and walk off, the next picture should have shown them entering a gin mill arm in arm—in fact, I expected it. The subject on the whole is of the highest standard, well set and played, and tinted with an unusually pleasing light green.

If a more stirring story than Vitagraph's "Auto Heroine" has ever been turned out, I would like to see it. It held the audience of an uptown vaudeville house as if spellbound, and the applause which greeted the final photo of the heroine was well deserved. The races are most realistic, and the spills add thrills. The substitution is exceptionally well done, and the "heavy work" is good. That young chaffeur who fights the villains in the garage is a corker, and the scrap itself seemed too real for mere acting. I should not at all wonder if somebody was actually hurt; the return of the banged-up toughs added some genuine humor to the situation. The feature of the film, of course, is the automobile racing, and the audience found itself getting excited at the fast work and close shaves.

Edison Co.'s "Lover's Guide" is a dandy piece of comedy from the first foot to the last. The situations, as of the film before mentioned, are of the kind that bring laughter before the actual occurrence, and the star character's personality is funny. The scenery is very good, particularly the haystack scene, a new effort. (Who dropped that reel into the picture?) The scene in which the party crosses the brook on the boards was a scream, and the finish left the audience in the proper, sympathetic humor.

An "industrial" film that will take its place as one of the best of its kind is Lubin's "Cotton Industry." The camera was used in most advantageous places, and the order of scenes is well chosen. I also saw Lubin's "Janitor Falsely Accused." This film, while not at all impossible, is, nevertheless, a little hard to follow. The trick of the burglars turning peddlers is something entirely new, and the clever execution won the approval of the audience. Lubin's "For His Sister's Sake" is a capital dramatic subject. The opening scenes convey the dispositions of the characters excellently, naturally. The hero's actions in his cabin are good, and the deathbed scene is touching. A good view is that of the courtroom—no time wasted, and all concerned do their parts well.

Essanay's latest comedies, "If It Don't Concern You, Let It Alone" and "He Who Laughs Last Laughs Best," make a very good reel. When seen at one of the big Brooklyn houses they made a decided hit, and it goes without saying that not only Essanay, but any concern that can stick to this kind of production is assured success for a long time to come.

An old favorite seen was Pathe's "Drama on the Riviera," in which the whipping scene and the throwing overboard of the sack went particularly strong. Another old Pathe film that went finely was "Beauty and the Beast" It is a good thing that Pathe does not stick to the kind of titles that are used in this film; the color is very, very hard, optically. But we may positively leave it all to Pathe to supply those fairy stories, with the pretty interiors, magic effects and triumphant finales.

MADISON C. PETERS.

The latest addition to the ranks of film users is Rev. Madison C. Peters, the renowned orator and author. He opened last Sunday night in the Belasco Theatre in New York with a lecture entitled "Japan and the Japanese," which was illustrated with slides and films. Dr. Peters will hold the boards at the Belasco every Sunday night throughout the winter with different lectures. The Vitagraph Co. of America supplies the lecturer with the necessary films and slides, E. G. Hedden being directly in charge of arrangements.

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OUR GOOD SYSTEM.

Notwithstanding the hardships of the film sales and rental system obtaining in this country, we are moved to pat ourselves on the back when we hear of what our English cousins are suffering. The abominable "trial print" is still tolerated there; but a writer in a British contemporary, in calling the trade to action, speaks from experiences as follows:

It has become the custom of our film makers to arrange to send either the whole or a certain number of their new productions to various customers to run through and, if suitable, to purchase, the only stipulation being that carriage is paid by the customer, and if the subject is not satisfactory that it be returned to the makers within three days. This means a day to reach the customer, a day for trial, and a day to return. The advantages to the customer are nummerous; he receives the very latest productions as quickly as his competitors; he has ample time to judge their merits and qualities; and calculate their value for his particular requirements; he need not waste hours trudging round to the show rooms to see what is going, and he can feature a topical almost as soon as the event has occurred The buyer, therefore, should jealously guard his privilege and do his best to merit so much trust from the manufactruer. But does he?

The disadvantages to the maker are so numerous that the more I consider the matter the more I wonder that they have stood the treatment so quietly. I have seen their rush and anxiety to catch the mail in order that they might please their clients; I have seen them printing extra copies in order that all the buyers might have a tral print; and in order to test the matter I have checked certain films being dispatched and then examined them on their return—retained for five days and scratched from title to finish. Five hundred feet of hight-class film utterly ruined, or £8 thrown in the gutter, without so much as an apology.

With a certain maker I recently acted as an amateur Sherlock Holmes. We heard of a hiring concern running a small show in North London and went there for two evenings after one of his films was sent "on appro." The film was duly put on, and we asked for the manager, who could give no information except that the film had been sent him that day. It was duly returned to the maker without comment, and, boiling with indignation, he interviewed the culprit. This gentleman explained that it was so much easier to test the value of a film by listening to the comments of an audience, and instead of giving them a trial at his office he put them on for one night at his own show. He could not explain, however, how it was it figured in his program for three nights, and that he was not present on either occasion. The scratches he entirely repudiated, as he had "the latest type of projector and a most careful operator."

My friend went to other makers, and found they had been treated in the same way, but they were content to grin and bear it. He, however, cut off supplies from this individual unless a substantial deposit was sent to protect from future loss, and unless the subject is returned in good order forty-eight hours after dispatch he balances his account from this deposit.

Many firms take precautions and make laws for approval business, but I am certain that unless they make them imperative and see that their employes carry them out to the letter, they are considerable losers on the transaction. The instance I have cited is not an isolated case, and if only our makers would work together in a common cause this kind of thing could be stopped. Americans have learned by experience that the "appro" business is too one-sided an arrangement—there are too many dirty machines and too many careless "duds" using them to warrant sending new films to be spoiled at the maker's expense. I think that either some hard and fast laws on the matter agreeable to all makers would meet the case and make for the common good, or the system of agreement and deposit, if put into practice and religiously adhered to, would prevent the unwarrantable state that at present exists.

[The remedy lies only in organization for common protection. The deposit of money must lead to complications and ill relations. A general rule to which no exception shall be taken can be reached by joint action only—two heads are better than one. —Ed.]

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C. O. D.

Green Bay, Wis., is to have its nickelodeon. The Green Bay Electric Theatre will soon give its first show. The theatre is located in the Wagner building on West Walnut street, and is under the management of F. A. Stark, of New London. The bill will consist of moving pictures and illustrated songs. At present no matinees will be given, but the evening bill will be changed three times a week. The building has been thoroughly remodeled.

For the first time in the theatrical history of Wilmington, Del., the Grand Opera House, the largest playhouse in the city, is playing moving pictures during a regular season. Following a succession of poor business, especially with melodramas, the management decided to present a form of entertainment at cheaper prices. The innovation went into effect on Thursday night, and it continues for a fortnight or more uninterruptedly, with the exception of Monday night, when Andrew Mack will be on the boards. It has not yet developed what effect this will have on the presentation of shows of the higher class throughout the season. It is evident, however, that pictures will, in a measure at least, supplant the usual melodramas. The latter class of entertainment may have one-night stands, but a stay of three days, as was started with the opening of the season, is unlikely.

The validity of the ordinance providing that an application for a license to conduct a nickelodeon in 'Frisco must have the sanction of the Police Commissioners is to be tested by Attorney Lincoln E. Savage, who applied to the Superior Court for a a writ of mandate to compel Tax Collector David Bush to issue to E. Fried a license to open his moving picture show at Stockton and Green streets. Fried ran his show one day on a permit of the Chief of Police, but was not allowed to run longer because of the complaints of the members of a church in the vicinity.

C. L. S. Raby has sold "It," the well-known moving picture place on the public square of Waynesboro, Pa., to Chas. R. P. Brown, Baltimore, who took possession of it. Mr. Brown will retain the old force of assistants, including the popular Chas. Shively, ticket seller, and manager in the owner's absence. Mr. Raby has given the people of Waynesboro a very good moving picture show, his films always being the latest put on the market and his place always being conducted in a courteous and business-like manner. He made many friends here.

Mr. Brown promises to continue the high standard set by Mr. Raby.

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

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Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

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Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

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MEMBERS OF FILM SERVICE ASSOCIATION.

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Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. Californi St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Buildin Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelpbia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"THE TALE OF A THANKSGIVING TURKEY."—The scene opens with Thanksgiving eve, showing husband and wife discussing a problem of how they can obtain a turkey for Thanksgiving dinner. The husband has been out of work for several months, and they are penniless. After fruitless discussion, the husband leaves the room in disgust. While passing a butcher shop he notices a sign "Thanksgiving Turkeys Cheap." He resolves at all hazards to secure the turkey, and hits upon the bright idea of pawning his suit of clothes, knowing he has another suit just as serviceable at home. Being attired in a long overcoat, he enters the pawn shop, disrobes, replaces the coat which reaches almost to his shoe tops, and pawns his suit; then secures the turkey and starts home. In the meantime his wife has written a letter to her mother stating that, owing to adverse circumstances, it will be impossible for them to eat their turkey dinner with her, and she (the wife) is going to pawn one of her husband's two suits, and secure a turkey for their Thanksgiving dinner and surprise him. The wife pawns the garments and secures her turkey. The husband is next seen entering his apartments, placing his turkey on the table, and searching for his other suit of clothes, which he is, of course, unable to find. He retires to the next room as his wife enters with her turkey, and discovers that her husband has already secured one. Upon the husband's re-entrance, explanations and confessions follow, which is ludicrous in the extreme. During the wife's absence from the room, the husband not seeing the need of two turkeys, gives the turkey purchased by his wife to the janitor, and a short time later, the wife still believing that both of the turkeys are there, sends the husband's turkey to the Salvation Army. Again confidences are exchanged, and the husband finds himself without clothes and with no turkey for Thanksgiving. He attires himself in his wife's skirt, about to wander forth again, when the express agent brings in a large turkey, sent by his wife's mother. They are overjoyed at the unexpected windfall; nail the turkey on the table, and the husband with a musket and the wife a sword, patrol the table guarding the third turkey.

"THE HOODOO LOUNGE."—A tramp in his haste to escape from the clutches of the law, rushes into a second-hand store and hides in a folding lounge. An old maid later purchases the lounge, and after having it delivered to her house, discovers the lounge moving. Becoming frightened, yet not wishing to lose upon the investment, she sells it to a neighbor. The neighbor, after undergoing a similar experience, sells it to someone else; the lounge changing hands continually until at last it is sold back to the second-hand dealer, and ultimately purchased by the same policeman from whom the tramp escaped. After having it delivered to his residence, the policeman discovers the tramp and arrests him. This is the story told briefly, but is brimful of clean, laughable comedy, the loung in transit falling from the express wagon; being dumped up and down stairs, etc.

SELIG POLYSCOPE CO.

"THE HIDDEN TREASURE."—A glimpse of old Spain—when "might was right" and the chivalric swords of the knights of old were ever wont to leap from their scabbards in defense of beauty and defiance of oppression—forms the basis of this the latest offering of The Selig Polyscope Company. The opening scene of the picture shows the interior of a wayside inn where are gathered some brigands (hardy knights of the road), who are discussing the incidents of their last camp upon the King's highway. Don Jose de Sanchez, a poor but brave young nobleman, alights from his steed to refresh himself and partake of the hospitality of the innkeeper's cheer. The leader of the brigands, who is inclined to be quarrelsome, resents the presence of Don Jose and a fight is nearly precipitated, the trouble being averted, however, by the entrance of a servant bearing a message from Maratana, the lady love of our handsome hero, asking him to accompany her on the following day to her father's castle, where the consent of her proud and haughty parents to their marriage must be obtained. Delighted at the prospect of a happy consummation of his suit, Don Jose hastily departs from the inn and rides away intent upon his most agreeable errand. Near this wayside inn resides an old miser, whose hoard of gold was thought to be of fabulous proportions, and many times had the brigands who were carousing at the inn discussed the feasibility of following the old miser to his haunt and locating the piles of gold that were said to be concealed in a most mysterious manner. Fearful of the ultimate success of the robbers in their undertaking to part him from his beloved gold, the old miser resolves to move the treasure to a remote and secluded spot, known only to himself. Not far distant from his house is a mammoth cave, through which flows an underground river, and in its black depths the miser conceals his wealth. Happy in the thought of its security, he enters his boat and rows up the dark stream to the entrance to the cave, and securing his pack mule he sets out upon his return to his wretched home. His path lies through the lonely woods, and unconscious of danger lurking near, he proceeds cherfully on his way. Suddenly from out of a clump of trees a dozen horsemen dash into view and quickly surrounding him, the brigands pounce upon him and demand to know where he has hidden his gold. In desperation the poor wretch breaks from their midst and runs screaming towards the highway. Now it happens that Don Jose and his lady love, together with two servants, are passing nearby on their journey, and seeing the fleeing miser Don Jose dismounts from his horse and stands ready to defend him. Throwing himself at our hero's feet, the frightened old man begs for protection. On come the pursuing brigands, but by this time Don Jose's servants have their swords drawn and are prepared to back up their master. In an instant Don Jose's dreaded sword is playing like lightning around the breast of the surprised brigand chief, and in less time than it takes to tell it the robbers are dispersed and the miser looked to. But the old man is almost dead from fright and a wound inflicted by his enemies. Supporting him to his feet, he is carefully lifted upon the back of one of the horses and conveyed to the nearest inn. Here realizing that he is dying and grateful to his defenders, the miser dictates his will, leaving the hidden treasure to Don Jose and describing the place where it is located. Then, sinking into unconsciousness, he is carried to a bedchamber in the hostelry, where he soon passes away. Proceeding to the castle Don Jose delivers his fair charge, the lovely Maratana into her father's arms. He then asks her parents' consent to their marriage which is refused: "You are too poor, sir; my daughter was reared in luxury, and she must wed a nobleman of wealth and power." "Agreed," cried the undaunted Jose, "I shall bring her wealth as well as a noble name." Then producing the miser's will he tells the father of the great treasure that is now his. The incredulous old nobleman laughs at the young lover's claim, but finally gives his consent to his daughter's marriage if Don Jose can prove his right to aspire so high. "Then your lovely daughter is mine," cries the delighted young man as he dashes away to find the hidden treasure. How he secured the miser's boat and entered the dark and mysterious cave of the underground river; how the robbers followed and attacked him in the depths of the cavern; how in a brilliant sword fight he overcomes his foes and succeeds in unearthing, single-handed, the great treasure; how he conveyed it to the castle of his prospective father-in-law and received as his reward the hand of the beautiful Maratana are all vividly shown in scenes of rare beauty and thrilling situations. The scenes of the great cave and the underground river are triumphs of the moving picture art. A film of originality and intense interest, lavishly staged and beautifully costumed.

S. LUBIN.

"THE ENGINEER."—Mike, under the influence of liquor calls on a friend to loan him some money, which is refused. Mike goes away, takes from the clothesline a set of underwear and some towels. The factory. A steady foreman is wanted. Mike applies to Jack who is the engineer. He is again refused. Mike walks out but swears to get revenge. The manager's office. Mike applies for work telling a heart rending tale. The manager rings for Jack. While waiting he opens the safe. Mike, a notorious crook, writes down the combination of the safe. Jack enters, seeing Mike he whispers in the manager's ear not to engage a drunkard. The manager tells him to give him a trial, for pity's sake. The engine room. While Jack is absent Mike steals some of his tools, wraps them in the towel and hides them. After closing hours he sneaks into the manager's office and waits until night when he opens the safe and steals all available cash. The towel and tools he leaves lying before the safe. The following day. Jack and Mike are working. The manager enters accompanied by detectives. Jack is arrested

and accused of the robbery, his towel and tools being witnesses of the deed. Mike is now the boss of the engine room. To make the charges against Jack still stronger he clips words out of a newspaper and pastes them together into a letter which he sends to the manager. The factory yard. The watchman is burning papers, among these a newspaper out of which a great many words are cut. The manager just now passes and seeing the newspaper he remembers the letter he received. As the newspaper came from the engine room a suspicion is cast upon the new engineer. The detective, the manager and Jack's wife come to the engine room. Mike is under the influence of liquor. The detective accuses him of being the thief. He looks into his pockets and finds some of the stolen money. Jack is released and Mike is put in his place. The manager offers Jack reward for the injustice done to him, but Jack refuses, saying: "Honesty is the best reward."

"MADAM FLIRT AND HER ADOPTED UNCLE."—Madam Flirt has a manicure parlor and her trade is quite large, especially among the elderly men. One in particular wishes to become closer related to her and

offers to become her uncle. Her letter of acceptation is intercepted by the wife, who follows her husband to meet her new niece. Mr. Baldhead's troubles begin right then and they only end after a series of mishaps and hairbreadth escapes.

KALEM CO.

"HANNA DUSTIN."—The first scene shows the Dustin family's cottage at Haverhill, Mass., and Mrs. Dustin still confined to bed from the effects of birthgiving. While at work in the field, the head of the family suspiciously sees Indians lurking and immediately hastens home upon fearing a predicament, but they follow him. Subsequently the pioneer is forced into an encounter with the savages and after a fatal struggle finally succeeds in escaping with his children, but leaves wife and baby and a female relative behind. The cruel reds kill the infant and take the two women prisoners. As captives in the enemy's camp they learn through a white lad (who is likewise detained) the most effective means to strike with for freedom. Taking advantage of the guards asleep at the post, each of the female captives seizes a tomahawk and exterminate the troublesome bucks. The fleeing women lose no time and paddle away across the stream in a canoe, followed by a lone Indian, who makes frantic efforts to overtake them. In a fusillade of shots between pursuer and pursued, the former is dropped in his tracks, leaving the way clear for the women to again safely reach Haverhill.

VITAGRAPH CO. OF AMERICA.

"THE ELF KING; A NORWEGIAN FAIRY TALE."—A young girl comes from the doorway of a humble cottage, prayer-book in hand. She looks down the road, sighs and slowly walks away. Her mother and younger sister follow shortly afterward. She walks on in deep thought, stops beneath a tree when a vision appears. A handsome king in a chariot drawn by four white horses and followed by attendants, beautifully costumed, passes.

The Queen, seated beside the King, is the counterpart of the girl herself. The pageant passes on and the girl stands bewildered, when the mother and little sister come up. To them she tells of her vision, while mother scolds her for her absent-mindedness. Returning home, the girl is discontented and while the little sister and mother are engaged in their household duties, she slips out and goes to the scene of the vision. A young man approaches and makes love to the girl. She spurns him, stretches out her arms and calls for the King. Again the chariot appears, but the seat beside the King is empty. His majesty advances and embraces the girl as she

falls in a faint. She is awakened by the falling rain and looking about for shelter, enters an opening in a rocky pass. Inside is fairyland palace. The King arises from his throne, makes a few passes with his hands and changes the peasant girl's poor clothes to Queen's raiment. Seven years elapse and in another vision the Queen sees her mother and sister. She begs to visit them, a request which the King grants on her promise not to cry or regret. In due time, the queen with her retinue of servants arrive at her old home. The daughter is welcomed, but is envious of her sister's happiness. The King suddenly appears in the doorway and leads his Queen back to the palace. The cause of the envy is a little baby. She longs for one of her own, whereupon the King makes a pass with his hands and a baby appears in the Queen's arms. Five years elapse, the Queen and her little child are in the fairy grotto when a noise startles them. They listen and a vision appears, showing her mother and sister. She follows them back to the cottage and enters just as they sit down to dinner. The mother clasps her daughter to her bosom and all gather about the little child when the door opens, the King steps in and attempts to seize the little one. The grandmother holds up cross and rosary and the King backs away. The closing scene shows the interior of the chapel, where the priest is baptizing the fairy child. The worshippers are startled by a knock. All huddle together while the priest walks calmly to the door, opens it to find the King outside. He points to the child. The priest lays his hand on her head and with the other hand raises a cross on high the king and his attendants falling away in fear, vanish.

"THE SHOEMAKER OF COPENICK."—This picture, founded on an actual occurrence, opens in the interior of the cobbler shop of William Voight. He is busy at his bench when a customer enters with a pair of German military boots for repair. He also leaves a bundle containing a German captain's uniform,

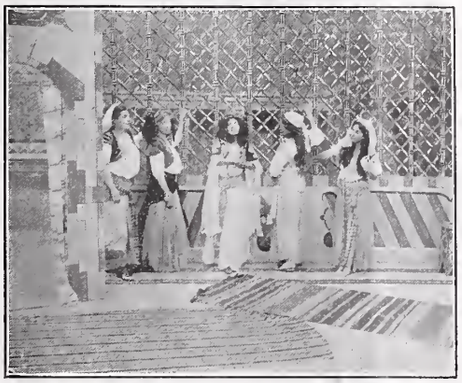
explaining that he will call for it later. As he leaves, a creditor enters with a bill which the shoemakers says he cannot pay. Disgusted and angry, the man departs and a second creditor enters, meets with like success and also leaves in anger. In the excitement, the bundle left by the military officer bursts open. The shoesmaker starts to pick it up when an idea strikes him. He goes behind the screen, puts on the uniform, waxes his mustache and leaves the shop with extravagant military swagger. People who pass, salute and honor him as do the soldiers. The creditors who have annoyed him previously, are placed under arrest and taken off by the soldiers. The cobbler captain mounts a horse and rides to the public square in Copenick where a lieutenant is drilling a squad of soldiers. The self-appointed captain dismisses the lieutenant, assumes command and marches to the public

The Good Book says, "Know Thyself"—and the best way to get an idea of yourself is to compare yourself with others. In this business the only way to know what others are doing is to read THE FILM INDEX every week—Two Dollars per year.

building. To the burgomaster he presents an order for money. The treasurer delivers the cash and with his squad the shoemaker marches away. In turning a corner, the captain gives his men the slip, returns to his shop and hurriedly removes the uniform with the exception of the pants. In a short while the commander is missed and search for him started. The crowd finally go to the shoemaker's and ask if he has seen the captain. He answers no, when a woman steps from the crowd and tells that she saw the captain enter. Examination of the shop reveals the deception and the cobbler is taken into custody. He is tried, found guilty and sentenced to four years' imprisonment. He serves part of his sentence, when the Emperor, realizing the absurdity of the affair, grants a pardon.

"A TALE OF THE CRUSADES."—The tent of King Richard First, of England, is pitched in the country near the city of Acre, Palestine. The King is surrounded by knights, soldiers, etc., while at a small table a priest is writing on parchment. He finishes, reads to the King, who bows his head in approval. One of the knights, at a command from his master, leaves and returns in a moment with Philip DeBracy, a handsome young soldier. The King seals the parchment, hands it to Philip and

gives him some orders. The young knight places the dispatches in his bosom, salutes his majesty, mounts his horse and rides away. On the other side of Acre, Philip, King of France, occupies a tent similar to that of Richard, and to this place the young knight proceeds and delivers the papers, the French ruler smiles approval, presents a ring to the courier, who withdraws and starts on his return. He proceeds leisurely, and as he dismounts for a drink a body of Arabs spring from behind the rocks and rush upon him. DeBarcy is taken unawares, uevertheless he puts up a desperate fight and wounds several of his adversaries. He is finally overpowered, bound and led away. In the hall of the palace of Acre, Ilderim, the Governor, enters, followed by noblemen of the court, officers, soldiers, etc. He takes his seat on the throne, issues an order to two of his soldiers who depart and return shortly leading DeBracy. The captive's bonds are removed, the Governor leans forward and addresses him. At the same time, two men advance, one bearing a silver crescent on a cushion, the other a small cross of wood. Ilderim commands Philip to choose. He dashes the crescent to the ground, seizes the cross, presses it to his lips, then raises it to heaven. The Governor, in a fury, orders his men to remove the young prisoner to the dungeon, where he is securely fastened with heavy chains. While asleep, Zuleika, the Governor's daughter, and her companion, Culnare, enter through a secret passage, carrying a basket of food and wine. DeBracy is awakened and partakes of the refreshments as though on the verge of starvation. Zuleika unfastens his chains and all go out through the secret passage. A servant is waiting with the horses, the two girls embrace affection-



ately, then Zuleika mounts with DeBracy and the pair dash off. A sentinel observes the escape and a number of Arabs start in pursuit. Across the desert the pair are closely pressed by the Arabs, but eventually reach the camp of the crusaders, who put the pursuers to flight. The young knight and his fair rescuer are warmly welcomed by his companions, while the King takes a chain of gold from his neck and puts it on that of DeBracy.

PATHÉ FRÈRES.

"PUSS IN BOOTS."—This interesting little fairy tale as depicted in this beautifully colored film shows us the old miller dividing his fortune among his three sons. All of his earthly possessions only comprise a mill, donkey and a cat. The elder sons receive the mill and the donkey, while the youngest boy, Arthur, receives the puss, and is very much disappointed with his share of the lot—never dreaming that in the end the cat would be the means of bringing him good fortune. He takes his legacy and goes up to the mill and, while there alone, the puss is transformed into a supernatural being, the size of a man and with the intellect of a man. He is fitted out with a beautiful mantle and a new pair of boots, and

becomes the sole companion of lonesome Arthur. They go on a pilfering expedition and are fortunate in trapping some rare game, which Puss takes and presents to the King with the compliments of his master. Next, he and Arthur are walking through the woods when they see the Princess and her suite out driving, and Puss hits upon a scheme whereby his master can gain the recognition of the beautiful girl. He makes the youth jump into the water and feign drowning, while he rushes off to spread the alarm. Meeting the royal party he tells them of the terrible fate of his master, and they all hasten to lend a helping hand. When they rescue the young rascal the Princess gives orders to have him placed in her carriage, and here Arthur has an opportunity to tell her of his love, and is finally successful in winning her hand. The next picture is after the betrothal, and Arthur and his lady love are driving over the vast estates; they go on to the castle where orders are given for the wedding feast. In the last view we see the triumph of Puss, who is Supervisor-in-Chief at the royal wedding of his master and the Princess.

"BICYCLE POLO."—The idea of playing polo on bicycles is very uncommon, and as a result, there are a great many lovers of outdoor sport who have never had the opportunity of witnessing this peculiar game. In this picture we see the American and English teams made up of two players to a side, competing for the honors, and it is interesting to note the skillful way that they manipulate the ball with the wheels of their bicycles, and some very clever trick riding is necessary in order to keep their gravity and at the same time score a point. As the game proceeds it becomes exciting, for in their efforts to hit the ball they lose their balance and go sprawling,

but are soon mounted again and ready for business. The last picture shows the American team winning and we get a view at close range of the contestants after the battle and they all seem the worse of the wear.

"DONKEY SKIN."—In this beautiful little fairy story we see a rich old fellow who is the possessor of a magic donkey, and when he is currycombed he sheds gold in profusion, and keeps his master well supplied in wealth. The old fellow has a beautiful daughter and is desirous of marrying her to a man of his choice, but the latter is so ugly that when he is presented to the girl she turns away in horror, and will have nothing to do with him. He shows her beautiful gowns and tries in every manner (with the assistance of her father) to win her, but she is steadfast in her resolutions and finally turns him out. When she is left alone she opens the casket which contains the dresses, and out steps a beautiful Fairy Queen, who promises to befriend her. She advises the girl not to marry till her father gives her the donkey's skin, and then urging her to keep up her courage, the good Queen disappears. The next picture shows us the death of the poor old donkey, and when the skin is ready the girl is presented with it; and from that time on is known only by the name of "Donkey Skin." . The Queen appears to her again and when the maiden casts the skin from her the Queen picks it up and throws it over her shoulders, telling her to go out into

the world and seek her fortune, and that in time she will marry a Prince. We next see her as she leaves the palace of her father and goes away to a farm, where she meets some good peasants, who take her in and give her employment. One day while she is tending a herd of sheep she is surprised to see a splendid looking young man coming on horseback towards her. It is Prince Charming whom the Fairy Queen sends to woo her. After promising to come to repeat his visit he takes leave and the maiden goes back to the cottage. In the next picture we see Prince Charming coming with a large staff of attendants to make love to her. He peeks through the keyhole of her room, and sees her making preparations for her coming wedding, and he does not disturb her, but returns home. The last thing that she does is to bake a wedding cake and, under the guidance of the Fairy, she puts her ring in it. The cake is brought to the Prince and when he eats a piece he discovers the ring and is told that he will marry the one that it fits. We see him trying it on every lady in the court, but it will not fit any. Finally "Donkey Skin" is presented, and when he tries it on her, to his deep satisfaction, it fits her perfectly. The concluding picture shows us the betrothal and the happy couple are surrounded by their friends receiving the blessings of the bride's father.

"RACE PREJUDICE."—We see a gypsies' camp by the roadside and a pretty girl busily engaged with her chores, while a man companion sits looking leisurely on. Presently an old peasant and his son appear and the former orders the gypsies to move along, as they are trespassing on his property. The son of the peasant is in love with the gypsy girl and during the course of the controversy he has a few words with her. After a while the peasant and his son leave, having obtained no satisfaction, and the gypsy fellow then turns on the girl and upbraids her for daring to speak to the young man. The peasant goes to the sheriff and reports the matter and the latter comes with him to the scene and after a lengthy argument he makes it plain to the gypsy that he must change his abode. The old man, satisfied now that he has won his

point returns to his cottage, followed by the enraged gypsy, who swears vengeance. In the meantime, the girl meets the youth on the road and they go for a stroll through the woods, where he tells her of his love. Soon, however, they meet the enraged gypsy and, when he sees the young couple together, he rushes at the young man, and, tearing him from his companion's side is about to kill him in his fury when the girl wrenches the dagger out of his hand and plunges it into his heart, leaving his dead body by the roadside, while she strolls away with her lover.

"OLD COLLEGE CHUMS."—A prosperous looking fellow is sauntering down the street when he meets a sandwich man, whom he immediately recognizes as an old college chum that he has not seen in years. After stopping

to talk over old times, the more fortunate of the two invites the other to his home, and we see the ill-assorted pair as they make their way to the beautifully appointed mansion in a fashionable quarter of the town. Arriving at the place the sandwich man is introduced to his chum's wife and mother-in-law, and from that moment on there seems to be trouble in the air. The unfortunate fellow's early training has evidently been neglected, and it is extremely funny to see some of the outlandish things he does in polite society. In the first place, he becomes very friendly with the old lady, but she, good creature, overlooks his familiarity, though horrified beyond measure. They then show him to the bath room, where he is to freshen up in order to appear a little respectable at dinner. He turns on the water and floods the place and smears the soap all over everything, then going into the bedroom to comb his hair he leaves that room in a terribly upset condition. Presently he saunters down to dinner, and his conduct at the table horrifies his hosts, for he devours everything in sight and does not leave a particle for any one else. After dinner he goes out into the chicken coop and makes a raid on the hen's nests, smashing all the eggs. By this time his hosts' patience have become exhausted, and the affair reaches a climax when he goes upstairs and pours water out on the heads of the ladies who are seated on the lawn. His chum grabs him and kicks him out of the place and the family is glad to be rid of such an unmannerly guest, return to their quiet mode of living, while the sandwich man goes back to his former occupation.

"WAVE OF SPOOKS."—In this weird picture we take a pleasure trip into the infernal regions and are entertained by his Satanic Majesty and all the spooks that are connected with his household. In the first place, we enter a dark cave where we see two pretty women come out of caskets and wave their hands and immediately a bevy of spooks appear, and after dancing around they are transformed into skeletons, who pose in some wonderful tableaux. They then dance around in the fire and brimstone when all at once they are transformed into a bevy of beautiful maidens who dance a charming flower ballet and then vanish, leaving the grotto a burning furnace with the forms of men passing to and fro in the ghostly shadows of the place. Finally, all appear again and the scene is a blaze of light, with his Satanic Majesty in the background, surrounded by his favorite subjects, forming a beautiful tableaux, while the two women return to their caskets, and all disappear, leaving the place alone and deserted.

EDISON CO.

"COLONIAL VIRGINIA."—The great value of the moving picture is well illustrated in "Colonial Virginia," for here we see the Colonists "In their habits as they lived." In April, 1607, three ships arrived in Chesapeake Bay, bearing a party of fortune seekers, including gentlemen and mechanics. The first landing was made at Cape Henry, Virginia. One month later we find them arriving at the spot where Jamestown now stands. An amusing incident occurs here. The Indians were enjoying an oyster roast on the beach, the arrival of the strangers caused their hurried departure. The Englishmen thereupon enjoyed their first oyster roast in America. Next we see the Colonists in their first legislative assembly, and two unruly members ejected. A little later, we find the Colonists made happy by the arrival of a shipload of buxom English maidens. A holiday is taken to entertain the ladies, and lay the foundation for future marriages. Next we see an event of a different character, with an ending, years later, but little foreseen by the Colonists; that is, the institution of the first American slave market. Next we see the destruction of Jamestown by fire. A very realistic picture. An interesting scene shows a Virginia Colonist, visiting England, and introducing tobacco to Sir Walter Raleigh. Our picture ends showing a Colonial ball many years later, when Virginia was a well-established and successful colony.

"THE NEW STENOGRAPHER."—The best laid plans of mice and men "gang aft a-gley"—So Burns tells us—and so Joy and Hope find when they plot against a woman. The theatrical firm of Joy & Hope advertise for a stenographer. Joy receives a telegram at the breakfast table from a well-meaning friend stating that he saw the advertisement, and would send him a "peach." Of course, Mrs. Joy must see the message and immediately Joy's trouble begins. He arrives at the office to find it besieged by stenographers of all kinds. Hope is barricaded in an inner office, and a policeman on guard. The "peach" arrives and is admitted. Mrs. Joy is a good "second"—but is held in the outer office by the policeman, who takes her for another applicant. She finally forces her way into the office. Her detention allows Joy and Hope a breathing spell. They hit upon a plan to evade punishment. Hope borrows the waist and skirt of the "peach"—dons them, with a handy wig, and as Mrs. Joy enters is busy manipulating the keys. The girl is hidden in another room. Mrs. Joy looks the supposed stenographer over, finds "her" harmless, and is about to depart, satisfied, through the other door, when Joy bars the way. She is suspicious at once, forces her way in and brings forth the trembling girl, paralyzing both partners, who are unable to explain. Mrs. Joy goes to the supposed stenographer for sympathy, weeps on "her" shoulder, and persuades "her" to accompany her home. The deceit must be carried out "to the bitter end," so Hope goes with Mrs. Joy. Joy follows to find his wife in dishabille, and Hope very nervous. Finally, Mrs. Joy dons a new bathing suit, to show its beauties to her new friend, the stenographer. Joy is kept busy trying to prevent discovery. Hope tries to escape and in the struggle, his wig comes off, and the false stenographer stands revealed.

IDEAL CINEMATOGRAPHY.

Continued from Page 4.

re, and causing the flickering ob-rvable on the screen.

Second. Instrumental vibration; ., vibration due to moving mech-ism.

Third. Unsteadiness of the pro-tor.

Fourth. Irregular and unsteady nslation of the film, owing to the k of uniform perforations in films different makers.

Fifth. The use of inferior and un-itable projection lenses.

Sixth. Insufficiency of light.

It is apparent that the majority of ese defects could be easily reme-d, and, like the very many blun-rs caused through carelessness by pid and incompetent operators, ere is no justification whatever for eir continued presence.

The most serious defect, and the e most difficult to remedy, is the ckering caused by the dark inter-s referred to, intervening between e projection of the successive pic-es on the screen. This is a funda-ntal defect inherent in the princi- of all existing machines, and uld not be remedied without the roduction of an entirely new prin-le. Almost every conceivable m of shutter and means have been ployed to minimize the evil, chief-by reducing the dark interval to shortest period relative to the e during which the light is al-ed free and uninterrupted access, by splitting up the dark intervals, allowing light to reach the screens substitute the dark periods while change takes place. All that ld be hoped to be attained by any these methods was a partial but complete removal of the defects; l it is doubtful whether the short, rp, momentary impacts of the re ed intervals, brought about by se methods, are not more injuri-to the eyesight, from a physio-ical point of view, than the longer iods which are less concealed.

The period during which the image tinues to persist or remain on the na varies from about the eighth the twenty-fourth part of a sec-, according to the intensity, dura-n and color of the light received the eye; but it is evident from t is visible that it does not con-ue in full brilliance for that gth of time. If it did, any obser-on of it for a shorter period uld not be perceptible, but it uld extend over the dark interval ts limit of persistence, and con-the impression of absolute con-ity of an evenly illuminated ge. That it does not do; and the position that from the moment light is obscured it commences gradually disappear until it has rely left the retina does not fully unt for the dark intervals, which and some more satisfactory ex-ation. If, by a process of false oning, darkness could be regard-s a condition of our vision that persists for the same time as light, the dark intervals could be accounted for by supposing that the light is suddenly reduced in intensity owing to the dark period which continues to persist in its stead. In such case we could expect the light of one picture to persist after it was obscured, and the darkness to continue to the limit of its persistence after the light from the next picture was admitted to the screen. Darkness, which is merely the absence of light, admits of no such condition; but if, instead of supposing that darkness persists, we consider the light only, and assume what is natural, viz., that light takes the same time to impress itself upon the retina as it does to fade away, we obtain precisely the same result in effect as if the darkness really did persist, and in that way the dark intervals are fully accounted for. It is evident, therefore, that the only way to entirely obviate flickering is to make the projection continuous, by providing a projecting system in which the light is never cut off and an evenly illuminated, steady picture is always kept on the screen.

When we look at moving, as well as stationary, objects in nature the light is continuously and uninterruptedly reflected from them, so that there is formed on the retina of each of our eyes a picture which continues without any break, interval or interruption, so long as our eyes continue to be directed towards the objects, and nothing intervenes to obstruct our view. Although the objects are moving, the picture so formed is not composed of a series of successive images of their different positions blended together into one composite picture, but is one complete, continuous picture of the subject, momentarily visible at every point in its path of movement. The objects, moving slowly at first, are clearly well defined and distinctly recognizable; but as their speed increases they become blurred until, at last, they are not visible at all. Our physiological capacity for receiving impressions, therefore, lies within the range commencing with the clearest impression where the objects are still, and ending where the speed is such that the eyes fail to receive any impression of them. When the objects moxe beyond the limit of persistence there is a constant overlapping of the persisting impression on the fresh image, or phase of motion, which is being continuously received, and forms a distinct impression at each point in its path. It is this overlapping that causes "blur," and in order that the image on the retina, from which our conception is formed, shall appear sharp and well defined, the speed of the objects must not be greater than will allow the image to cease to exist during the time that the objects take to travel between the two nearest points which would be clearly visible as distinct points at the distance from which the object is viewed. There would then be no overlapping and, consequently, no blur.

For practical purposes a series of photographs of successive phases of the movement should be taken at such short intervals as would not allow the objects to move further than the distance between any two points that would enable them to appear as distinctly visible phases of the movement at the range from which the photographs are taken, and they would then appear continuous.

It is imperative—in order to represent the objects moving at their natural speed—that the same number of pictures per second be projected as were taken; but to aid in reducing the flicker a greater number is usually exhibited, with the result that an entirely erroneous and false impression of the natural speed is conveyed.

Cinematography has undoubtedly some to stay, and, in view of its importance, it is not unreasonable to predict that the ideal will soon be reached. If it be necessary to secure a record of stationary objects which could be indefinitely repeated, how much more important is it to secure a record of passing events which might never occur again! To pleasure and amusement it has largely contributed; for educational purposes its value is acknowledged; but for scientific uses it awaits the time which inevitably must come, when it will have attained that perfection which alone will enable it to take the place it is destined to occupy amongst the important scientific discoveries of the world.—Photo-Era.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Reception of the American Fleet in Australia.....977 ft.
Blood Will Tell.....607 ft.
We Close At Noon.....459 ft.
The Beauty and the Beast...623 ft.
Benuvenuto Cellini .....948 ft.
The Penalty of His Crime....433 ft.
The Peer's Fancy .....577 ft.
Don't Fool Your Wife.....597 ft.
Push Cart Race .....348 ft.

KALEM CO.

David and Goliath.
Humpty Dumpty Circus.....

GEO. MELIES CO.

The Wonderful Charm .....585 ft.
A Tragedy in Spain.....605 ft.

S. LUBIN.

The Cotton Industry of the South .....960 ft.
The Janitor Falsely Accused.850 ft.
The Cross Roads .....995 ft.
The Key Under the Mat .....505 ft.
Lunch Time .....275 ft.

VITAGRAPH CO.

The Right of the Seigneur...565 ft.
Two Affinities .....330 ft.
The Inn of Death.
The Jealous Old Maid.
Anthony and Cleopatra .....995 ft.
Barbara Fritchie .....505 ft.
Yen Yensen .....474 ft.

ESSANAY CO.

He Who Laughs Last Laughs Best .....500 ft.
If It Don't Concern You Let It Alone .....500 ft.
David Garrick.

SELIG POLYSCOPE CO.

A Mountain Feud.
The Actor's Child .....

EDISON CO.

Lover's Telegraphic Code....850 ft.
She .....1,000 ft.
Saved by Love .....900 ft.
The Jester .....900 ft.

A "TALKED" FILM.

In an amusing dash, Richard H. Little has taken a fall out of the talking picture show for the Chicago Record. His study of it follows:

There's a new wrinkle in the motion picture shows in the 5-cent opera houses along Halsted street. They make the pictures talk now. Instead of watching the figures in the motion pictures run silently back and forth and make horrible grimaces, the audience now hears them converse as well.

The words are supplied by two or three people, who sit behind the screen and manufacture conversation more or less in keeping with what the figures portrayed on the screen are doing.

Any unusual noises like a slap on the face, the blowing up of a mine, a man falling down on the grass, hitting somebody in the face with a plate, falling downstairs or striking a match or kissing is always represented by whacking the top of a barrel with a board.

In one of the producing houses of the Nickelodeum circuit in Halsted street last week a thrilling drama was being portrayed to the audience by means of these talking pictures.

The title of the picture series was "His Two Darlings" and the views flashed on the screen represented a heroic daughter saving her poor old

father. The aforesaid poor old father came shooting onto the screen in an automobile with the beautiful heroine by his side. Talking was immediately heard behind the screen,, which, the audience was to suppose, came from the father and daughter in genial converse, speaking the lines so the audience would know what it was all about.

Father—Ah, the ottermobeele, my great innervention, is at last ready for the race which is to win me hundreds of thousands of dollars. This ottermobeele is one of my darlings and you, my botiful darter, ur the other.

Daughter—Oh, pupper, I shall be so glad to see you come a-riding in ahead of all the others. What swell dresses and joolry I shall have then, to be sure.

Father—Yes, my dotter, although we are rich now and move in the swellest kind of society, there hain't nobody can put it over us after we win the great race.

A man in overalls dashes into the picture and waves a monkey wrench and a gasoline tank at the automobile, which seems frightened by the demonstration and shies off to one side.

Father—Ah, there is my shoffer. Well, shoffer, how does the ottermobeele look to you?

Chauffeur—Say, it looks fine and dandy to me. I think you've got 'em all beat.

Daughter—Oh, it's a cinch. Say, pupper, I hain't steered an ottermobeele since I went to boarding school in Eurup. Lemme run it awhile.

Father is seen dismounting and daughter runs the machine around the picture a few times.

Father—You do very well, dotter. You certainly handle the macheene pretty well.

Chauffeur (who talks suspciously like father)—She certainly is all right, all right.

Father now talks to three men who walk into the picture and then he and the beautiful daughter and the chauffeur walk away. Ha, now it develops that the three new arrivals are villains of the darkest hue. Thus they talk, and it sounds for all the world just like the father and the chauffeur.

First Villain—Say, boys, if he wins the race today I'll be rooined. I got a hundred thousand dollars bet on another macheene.

Second Villain—Say, that's right. I got all my dough bet on another ottermobeele, too.

Third Villain—Look here, fellers, we've got to put the old guy out of business. He must not run in the race today.

The other two villains—You're right.

The scene suddenly shifts and we are gazing into a room in a hotel. Enter the villains.

First Villain—Well, bring in them two fellers what we've hired to do the job.

The door is seen to open and two very bad looking men appear.

First Villain—Youse guys are to go up to that garbage and bust up that new macheene. See?

First Bad Man—Sure. We'll bust up that macheene so its own mother wouldn't know it.

The scene shifts again and we see the two desperate characters breaking into the garage.

First Desperate Character—Say, kin we git it, Bill.

Second Desperate Character—Sure. Break in the door.

(Slam!) That is the door breaking down.

The faithful chauffeur rushes at one of the ruffians and they both turn and hammer him.

(Slam! Slam! Slam!) This is the sound of the desperate characters hitting the faithful chauffeur.

Faithful Chauffeur—Say, bote o' youse guys on to one, huh? Well, take that—(Slam)—and that—(Slam)—and that (Slam).

The desperate characters are whipped and they flee madly from the scene.

In the next scene on the screen the two low characters appear in badly battered condition. The villains kick them out and then announce they will lure father to the room, knock him on the head and bind and gag him. They intend to hold hm a prisoner until after the race.

The scene shifts again, and we see father's car lined up ready for the race. The three villains appear and talk about a forged letter which they have, telling father that the racing committee wishes to see him at once in Room 444, Seaside Hotel. The letter is handed to father, who looks at it in surprise.

Father—Dotter, the racing committee wishes to see me at once in Room 444 at the hotel. Say, what do those guys want to see me fer? Well, I must go, but I'll hurry back an' be here in time to git away in th' race, all right.

Daughter—Sure, paw; you must git a move on an' hurry back.

The scene shifts and we see the three villains in their room at the hotel waiting for papa. One has an ax and the other two have baseball bats and bed slats. It looks bad for father. The door opens.

First Villain—Take that, you ole chump. (Slam.)

Second Villain—Take that . (Another fine slam, which sounds like the city hall falling down.)

The third villain hammers poor papa.

Father—Oh, oh, oh, oh, oh. (This is an imitation of papa groaning.)

Father is now tied up with a mile and a half of rope and the villains make remarks to the effect that he won't do any racing that day.

(Exeunt omnes.)

In the next scene we have the start of the race. Half a dozen cars whizz by in the picture, but still father's car is waiting. Daughter rushes into view and faces the audience.

Daughter—Well, what do you think of that? The judges say paw must start, and he hain't showed up yet.

Man in Picture—Say, I'm the judge in this race. That car must start now, lady, or it hain't in the race.

First Villain (suddenly appearing)—That car don't git in th' race. There hain't nobody to drive it.

Daughter—Shut yer lyin' mouth. There's nottin' in th' rules what says a lady can't drive this car. I'll do it myself.

As the pictures proceed we see various scenes along the road over which the race is run. Then we see the villains dragging a big log into the road.

First Villain—That's the stuff, boys. That gel mustn't win the race. We'll wreck her car and put her out of bizness.

The wrong car comes along and is wrecked. The people behind the screen immediately made a noise like an automobile turning over. This was apparently done by dropping bricks into a box full of glass. Daughter speeds by in her car unhurt. Daughter's car finally overturns, and there is another sound of brick and glass behind the screen. Daughter bounces up and says:

"They hain't hurt me. I shall drive on an' win this race yet."

In the final scene we see father, who has escaped from captivity, hopping madly around saying: "Oh, oh, oh, they tied me up so that I couldn't drive my invention. I am rooined. rooined."

The judge dashes into the foreground and says: "Sir, your dotte is driving your car. And she'll win too. Out of the way; there she come now."

We see the racing automobile charging down the road. Fathe sidesteps and daughter's car come in a winner. Father rushes up an embraces daughter.

Father—My darling dotter. Yo have won the race and a hundre thousand dollars. You're all righ all right. (Smack, smack, smack This is father kissing daughter. Als made by hitting the empty barre with a club.)

Daughter—I did it all for you, pa

Father—Well, you're certainly swell driver an' the finest dotter i the world. (Smack, smack, smack.

Which is the end of the talkin motion picture melodrama.

DOES IT PAY?

It is a peculiar coincidence. "S T.," who writes from Savannah, Ga. and wants a reply through our col umns, asks whether it pays to mak a study of the art of pantomime act ing, so as to take up the work for film making concern. While it i not wise to say definitely "yes" o "no," we want him to know tha good ones do make money. An just as we write we hear that Pau Panzer, the Vitagraph Company' premier actor, has returned fro Europe. He went back to his ol home in Germany, which he has no seen for thirteen years. Now M "S. T.," if a man who has not see his home for thirteen years (fo what reason we do not know) ca afford to go to Germany while he employed acting for films, you migh find something of an answer in it t your question. Mr. Panzer, by th way, is one of the most versatile the Vitagraph staff, being equally good in deep drama or comedy.

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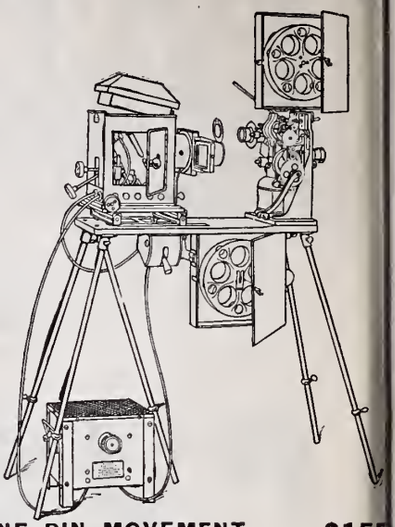

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EDISON FILMS

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Shipment, November 17, 1908

Colonial Virginia Historical

A graphic tracing of famous scenes and incidents connected with the founding of Jamestown and early life in Virginia. Scenes we have all pictured in our minds since school days are made real in this film---the Landing of the Colonists, the Indians' Oyster Roast, arrival of shipload of marriageable English maidens, the First Legislative Assembly, the Burning of Jamestown, the introduction of tobacco to Sir Walter Raleigh and to England and finally a typical Colonial Ball.

No. 6397 Code, VENDITABO Approx. Length, 985 feet

Send for Descriptive Circular No. 402

Shipment, November 20, 1908

The New Stenographer COMEDY

The theatrical firm of Joy & Hope advertise for a stenographer. The new stenographer is a "peach;" but there is a Mrs. Joy and she is "wise." This is the material from which issues a series of side splitting situations in which the wit of Mrs. Joy quite annihilates the deceptive arts of Messrs. Joy & Hope.

No. 6395 Code, VENDIMIADO Approx. Length, 900 feet

Send for Descriptive Circular No. 402 A

NEXT WEEK'S SUBJECTS

Shipment, November 24, 1908

The Lady or the Tiger Dramatic

No. 6396 Code, VENDIMIAS Approx. Length, 900 Feet

Shipment, November 27, 1908

The King's Pardon Dramatic

No. 6398 Code, VENDITAMUS Approx. Length, 900 Feet

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VITAGRAPH FILMS

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We beg to announce to the Moving Picture trade that we have the sole agency for a condensing lens which defies breakage by heat or cold draughts, which are the common causes of cracking condensers.

LISTEN TO THIS

We sell these condensers at $4.00 per pair or $2.00 each, and guarantee them against breakage by heat or draughts, for a period of six months, agreeing to replace any condensers free of charge that are broken or cracked by these causes within this period.

We believe we have at last filled a long felt want, as the breaking of condensers has been a great source of annoyance and expense to the exhibitor, and that in offering our nonbreakable lens we know we have solved the condenser problem.

These lenses are absolutely white, not green, as the ordinary condensers, and are made of a high grade glass, thoroughly tempered and treated by several secret processes, besides being highly polished and optically correct, in reference to focal length, and therefore give you a brighter and clearer perspective than the common bottle glass condenser now in use.

In order to have your lenses paired optically correct we recommend that you order one 6 1-2 inch focus and one 7 1-2 inch focus condenser, which will guarantee you a perfect field on your screen.

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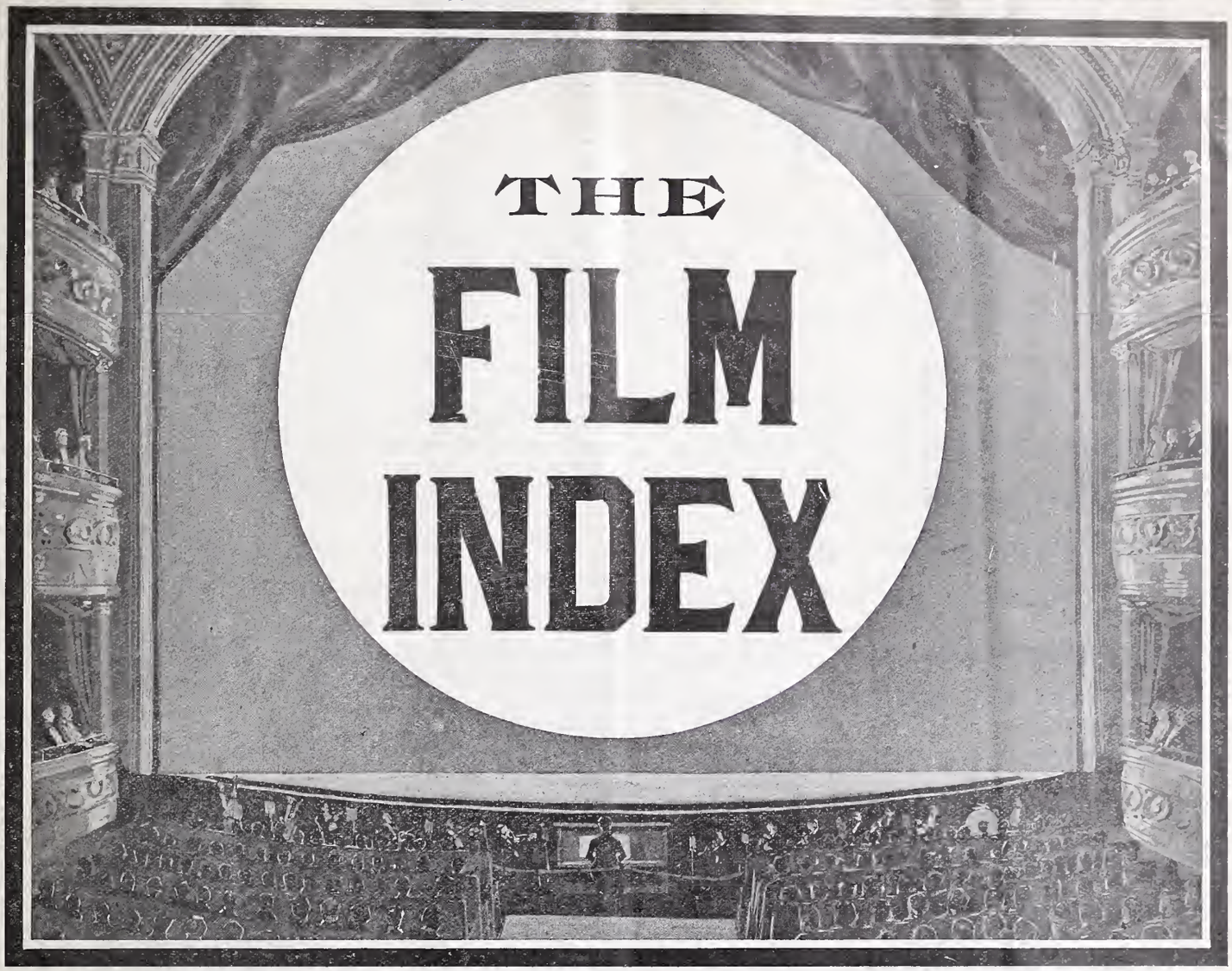

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 46. NOVEMBER 28, 1908. Whole No. 136.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.
Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
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EDITORIAL

The dull thud of the farmer's axe as it falls on the neck of the turkey fattened for Thanksgiving is heard through the land and reminds the populace that the time is at hand for the giving of thanks for the blessings that have been afforded during the past year. And as we look about us and see the preparations being made for the annual customer we wonder how many of the moving picture people will follow it and what they have to recall to mind as an incentive for its observance.

We know of many by whom thanks should be offered. The Edison licensed and the independent film manufacturers may give thanks that despite the relentless declaration of war made last spring and the equally relentless warfare they have waged against each other since that time, both have survived. The rental exchanges can give thanks for many things. Bearing in mind the way the trade factions have been putting the knife into each other the past eight months, some of them may well give thanks that they exist. Many, no doubt, have grateful remembrance of the Film Service Association for the many ways in which it has acted and interceded in their behalf and many others may give thanks that the mercy of the Association has afforded them existence, meagre as it may be, for it is quite certain that were it not for the forbearance of that organization not a few of the exchanges would long ago have been in the position of the hapless, though toothsome, turkey of today—on the chopping block, with the axe hovering above ready to cleave head from body. The words of the farmer as he swings the instrument which is to give the blow that kills the gobbler rings in our ears when we think of some people who are engaged in the film rental business. How appropriately could they be applied! "You have strutted about long enough and it's time you were cooked."

It is safe to wager that the film exchanges will not exchange gifts of turkeys as Thanksgiving souvenirs to each other. Present conditions will not justify such cordial relations. It is more to be expected that if any exchanges are made between them they will be of a decided pugilistic character, for at no time since the moving picture boom first started has the feeling between renters been more strained. Here and there through the country we find the exchange men apparently dwelling in peace and following the example of mutual welfare as promulgated by the locals that grew out of the F. S. A., but in no place can this apparent perfection be found resting upon a solid foundation. Each one has his eye on the other fellow continually in anticipation of what is called in rather vulgar parlance, "the double-cross." However, thanksgiving is in order for the redeeming feature that at least some film exchange men are keeping faith, even if it is with an olive branch in one hand and a stiletto in the other.

The exhibitors have more to be thankful for than any others in the film business. It must be most gratifying to them to see grafting license officials before the bar of justice to answer for their wholesale imposition. This one thing should prompt most profound thanks, and when it is considered that, through the warring of the clans, the exhibitors are getting better service at cheaper prices than ever before, the thankful spirit should be unbounded.

There are many things that should have happened which would have greatly increased the spirit of gratitude, but their failure to connect with the events of the year should not be viewed in the light of a calamity. They should be looked upon as deferred events and efforts to develop them should be made during the coming year. Trade co-operation, business activity with more backing of merit and less of hot air, more respect for obligations, greater attention to the future of the picture business, and a score or more of other things should be taken up and promoted. If this is accomplished successfully there will be a more genuine ring in the thanksgiving twelve months hence.

A Chicago theatrical publication, the Show World, publishes an interesting article embodying an interview with Mr. E. H. Montagu, manager of the Pathe Freres office in that city. A very pleasing half-tone portrait of the genial manager is also published. To slightly alter a much-used expression, it is a speaking picture. A feature of the interview is the criticism of exhibitors who constantly change their pictures without regard to conditions, or the use of good judgment. It is pointed out that notwithstanding a picture proves immensely popular, the change-every-day man will not retain it more than one day. This is a serious mistake on the part of the exhibitor in his own behalf and an injustice to the subject and its maker. When a film touches a popular chord that is the time for the exhibitor to exercise a little horse sense and turn the popularity into dimes or nickels, as the case may be. In such instances people who see the successful film invariably appoint themselves voluntary advertising agents for the place showing it. They tell their relatives and friends about it, and the curiosity aroused brings to the picture theatre many people who might not have visited it, and they in turn advertise the hit. If, however, these people do not get to the theatre on the one day that the particular picture is shown the disappointment they feel upon visiting the place the next day cannot benefit the exhibitor. It is true the public wants changes of programme, but this desire should not be catered to blindly. A good picture should not be prematurely withdrawn. Give the people an opportunity to see the good things. This policy will build up the business of a place and give it the reputation more effectively than changes of programme when changes really should not be made. It is true that a successful picture can be produced on some future date, when better advertising can be given it, but the result in such cases is not the same. It is then an old subject. The people will say, "That's a good picture, but I saw it before." The time to act is when the first impression is made; when the comment is fresh and those who have seen the picture are unwittingly giving it as good, if not better, advertising than money can buy. This matter should be seriously considered by the exhibitors. Get the patrons of the picture theatres into asking for certain pictures and the best promoter of patronage is secured; but to do this they must be given an opportunity to see the pictures.

We regret to see that the moving picture people of England have thus far failed to solve a problem which has been successfully met with in this country. It is, of course, a perplexing one, but we cannot see why the people on "the other side" have not, to some degree, at least, been guided by what has been accomplished here and thus saved themselves much time and labor. The English manufacturers want to do away with unconditional sales of films. They want some kind of an arrangement like that under which the manufacturers in this country are operating under the Edison licenses, but are apparently floundering about in a sea of confusing propositions. One of the main objects in view is to stop injury to the trade in general by continued use of worn-out films. A decided stir has been created by a suggestion that the manufacturers establish a system of direct renting to exhibitors, thus eliminating the middlemen, or film rental exchanges. We can fully appreciate the effect such a proposition would have on the trade in this country. Thousands upon thousands of dollars are invested in the film renting exchanges of this country and the money put in circulation for their operation is enormous. A system of direct renting would be a tremendous blow and the death knell of the exchange branch of the industry, and no doubt the results will be the same in England if the proposition is adopted. The manufacturers and renters of that country are most diligently engaged in thrashing out the question and late reports state that indications point to a settlement on lines advantageous both to makers and buyers. Such a conclusion should be hastened by both the buyers, or rental exchanges, as they are known in this country, and the exhibitors. In the event of a direct renting system the latter will be affected as well as the others. In point of number the manufacturers are so much in the minority when compared with the exchanges that no computation is required. Under these conditions it must be obvious to the exhibitors that the manufacturers would be able to adjust and maintain rental prices much more readily than the exchanges can.

EDISON CO.'S NEW STUDIO.

On a hillside near Webster avenue, the Bronx, New York, the Edison Manufacturing Company has erected a unique building, entirely of one piece, like a rockhewn temple. The material is concrete, with a roof of glass over the larger portion of the building. This odd looking structure attracts the attention of every passerby, while comments upon its probable use are varied and often ludicrous. Some are sure it is an electric power house, although the glass roof is puzzling; others think it is a dynamite factory built to avoid danger from explosion and fire.

Construction on the building commenced in the summer of 1906; its concrete walls, floors, roofs, ceilings and window casings, all molded in the soft mixture which was used thousands of years ago by the ancient builders, were put up before winter set in. An inspection of this method of house building will convince any one that Mr. Edison is right in using concrete for a photographic studio. Not to mention economy in cost, the hardness is that of rock itself, and therefore neither dampness, frost, nor gnawing rodents can affect it. Dust is minimized, and the floors and walks can be cleaned, washed or swept like a stone house. Again, it is hermetically air proof and cold proof, while in summer the heat penetrates slowly.

All these considerations are of great value to photographers and the building of a moving picture. The building extends for 180 feet along Decatur avenue; it is 60 feet wide and 35 feet high—an imposing object seen from Webster avenue.

This studio is in two parts, distinct, but standing on a common basement story. On the south side stands a plain oblong office building, three stories high, containing offices, dressing rooms, chemical laboratories, darkrooms, tankrooms and drying halls, with other necessary compartments. This faces a glass court. These two parts are connected by a sort of open hall, or atrium, directly open to the stage in the studio.

The main entrance to the offices on the avenue side opens into an entrance hall or reception room for visitors, neatly furnished. On the left is the door of the loading and chemical washrooms, which can in a moment be turned into a darkroom by simply switching off the light and shutting the door. Here a faint red light burns, and the photographer can "load" the eight inch circular boxes holding the blank films. Many other details of the work are done here also. On the right of the reception room a door leads into the main office. It is a neatly kept room, with the usual desks and office furniture, and on one side is a library shelf of books, including history, romance, adventure, travel, fairy tales—books from which particular information is gathered for constructing plots for the pictures.

Passing through the offices one comes out into the main hall or atrium before mentioned, whence a full view of the stage is obtained, of which more anon. Opposite the doors of the dressing rooms are seen, and these are four in number. Each dressing room is fitted up as in a theater, with makeup stands and tables, long wall mirrors, wash basins and even shower baths, while the windows give plenty of light—more, probably, than many an actual theater room can boast. Every convenience and necessity is provided, except, indeed, easy chairs, for there is no lounging whatever in the Edison studio. A busier place would be hard to find.

Down under the main floor is a long, roomy place of great interest — the property room. Yet, there is even the property man here, for the numerous costumes, paraphernalia and necessaries of the work are legion and must be carefully taken stock of. Mr. W. J. Gilroy is property man, and he has many interesting features to show one down in the 60 foot long property room. Among other articles are 18 Springfield rifles and a small armory of other weapons, toys, Roman togas, fairy costumes and lay figures, eagles, and so on. Although not yet a year old, the property room is already filling up.

Upstairs, on the second floor, are certain mysterious rooms, where uninitiated persons are not admitted, although it is to be guessed that they are for experimental work and secrets of the trade. On the third floor, however, are some highly fascinating rooms, the developing and drying chambers, photographic darkroom and chemical laboratories.

E. S. Porter, chief photographer and superintendent, is eminently fitted for the responsible position he holds. His ingenuity is constantly exercised; inventiveness and practical method, so necessary to the building of motion pictures, are at his finger ends.

The scenes, painted under Mr. Stevens' direction by the scenic artists, are in distemper—that is, they use only blacks, browns and whites, with the varying shades of these, as photographs do not take color as color, but only suggest it. Houses or block scenery are built up and the stands and wings constructed as in a theatre, only with much more attention to details and naturalness. For the camera, unlike the eye, can not be easily deceived. "Staginess" is avoided and realism is in every case given place over "effect." Scenes indoors can be taken at any time, now that the new and wonderful artificial daylight has been introduced at the studio.

Much of the apparatus for controlling this light is the device of Mr. Porter himself, and the strength of the violet rays capable of being thrown from any part of the stage on any other part is almost beyond belief. Equal to a thousand of the ordinary arc lamps, the light concentrated on the stage by the reflectors is in photographic effect calculated at the following intensity: Taking the arc street light at its usual power of one thousand standard candles, the studio light equals one million candle power. Such a light in violet rays, is not glaring, but is like daylight diffused.

The electrical equipment of the whole building is perfect and interchangeable, and especially so of these mysterious stage lights. An ordinary theater switch box, with spider boxes and the usual maze of connections, is used. Electric motors of different sizes come handy for mechanical effects, and so there can be produced any sort of scene whatever, even a water scene.

A water scene? Certainly; and the mystery is explained when we examine the floor of the stage. This floor, 55x35 feet, is built in square sections, which can be lifted away, one by one. Beneath is discovered a great tank, the full size of the stage and 8 feet deep. The floor and beams are so arranged as to render the formation of a pond, a fountain or a lake, or even the seashore, easy, according to the number of sections of floor taken up.

A film several hundred feet long would hardly go into a photographer's developing tray, except in Brobdingnag, the giant's country; so special apparatus is used in development. The finest equipment probably in the world is here at the Edison studio. Up on the third floor is a mysterious room, which at first glance looks like some new kind of Turkish bath, there being six porcelain tubs ranged down its length. These are as large as bathtubs, much like them in appearance, but have apparatus around which would disconcert anything but a chameleon. Underneath each is a gas jet series for heating, and at each end are axles, cranks and motors. The latter are compact little devices which are used to turn the axles aforesaid. Now the other side of the room contains several huge drums, hollow and open ended, like cylinders. Mr. Porter, who himself conducts the important process of developing, places one of the cylinder drums on the axles of the first tank. This contains the developer and the bottom of the drum dips into the fluid. Then a negative is unwound, all light having been excluded by double curtains at the window and a red light turned on along the falls. The several hundred feet of film is wound carefully on the drum, which is kept in motion until the pictures on the negative begin to "come up." The red light burns magically, lighting dimly the great revolving drum, like a hall of necromancy. The light comes from curious conical devices.

After development the drum is lifted into a tank of water, warmer than blood heat, and from there is once lifted over to number three tank, where the hypo clears the pictures. While the first drum is on its way down the room from tank to tank a second and third are started after it, each bearing many hundreds of tiny pictures. The series of tanks contain: No. 1, developer; No. 2, warm water; No. 3, hypo; Nos. 4 and 5, water—the bathing is to wash clean the films of hypo—and No. 6, glycerin and water, to render the films pliable in handling.

Behind the developing room is a large chemical dark room and laboratory, and outside these rooms is the drying hall, where films are reeled off on great seven-foot high wooden drums, which each hold a thousand feet of film. Here there must be no dust, as that would settle on the pictures and look like pieces of coal in magnifying the scenes on a screen. So the advantage of stone floors, walls and ceilings becomes manifest. Even the too high speeding of the rollers is avoided to prevent current of dust carrying air.

The drying is followed by careful inspection and brushing off, and then the films are reeled into their boxes again, ready for shipment to Lewelyn Park, where they are developed into positives and prepared for market.

HUMANOVO GAINS.

Still new additions continue to swell the Humanovo Producing Company's (talking pictures) string of houses. They have just dispatched their hustling manager, Mr. Mathot to Los Angeles, where a Humanovo company is to have a prominent place at the coming "Made in California" Exposition, occupying a gigantic amphitheatre with feature films. Another new house in Ontario, Canada is also among the new comers, the concern now plays a very large string in the Dominion.

WHY HARSTN CUTS.

The curse of any business or industry where an attempt is made to maintain a certain price for goods is what is known as the "confidential rate." A business man who stoops to this method of competition is always known to be a loud shouter for the uniform rate, and he wants the figures published in big letters in his advertisements. Yet, when a "hard" customer bargains with him, he gives him a "confidential price," or he offers it as an inducement in endeavoring to wrest customers from his competitor. The result is that if this competitor is not also offering a confidential figure he loses trade.

All this apropos the situation in our corner of the slide business. As is well known, the regular price for a set of slides has been five dollars but everybody was accusing every-

body else of cutting the price on the quiet. It was therefore a great surprise to us, on reading the advertising copy sent us by Harstn & Company for our last issue to see, with a request for good, black type, the line 'Four Dollars per Set." An INDEX representative at once called on Mr. Alfred Harstn.

"How is it that you are selling slide stock at four dollars?" he was asked.

"A simple matter." He proceeded to explain: "To begin with, is it not an open secret that somebody is selling slides at a cut price? You know it is so, and so does everybody in the trade. Furthermore, we know almost exactly who they are, and it vexes us to see them advertising their goods at a dollar more than they actually sell them. What makes them do this? They don't want to come out with it, and prefer to sail under false colors. But their competition is harmful, in a certain degree, chiefly because they are so stealthy in their operations. I have figured that I can afford to meet them on their own grounds with a vengeance, and for this reason I have come out with the open announcement that I will sell at four dollars per set. I would rather cut the price openly and above board than go sneaking around the proposition and having all kinds of opinions passed on me when I am detected. Four dollars per set is my price for song slides formerly sold at five, and I want everybody to know it."

Does it not seem the better policy?

OPERATORS ORGANIZE.

Moving picture operators of Portland, Oregon, organized at the Bungalow Theater under the jurisdiction of the International Alliance of Theatrical Stage Employes. A charter has been applied for and the word has been received that the charter will be sent. President McCabe, of Local No. 28, I. A. T. S. E., presided. The officers elected were: R. H. Clark, president; E. M. Fairchild, vice-president; W. B. Armstrong, recording secretary; G. H. Hayes, financial secretary and treasurer; O. B. Gray, sergeant-at-arms; Wilbur Phillips, business agent. Delegates elected to the central labor council were W. B. Armstrong and James Vernon. The executive board consists of H. Haynes, J. S. Haughey and Fred Rollins. Operators present were Fred Rollins, R. H. Clark, Wilbur Phillips, George Grischow, P. Ritches, W. B. Armstrong, Homer Haynes, G. W. Haynes, B. A. Koehler, Fred Koehler, J. S. Haughey, A. S. Phillips, Joe Hertheimer, James Vernon, O. B. Gray, E. M. Fairchild and John Maher.

There has been a difference of opinion for some time as to what union should control the moving picture operators. The International Brotherhood of Electrical Workers insisted that it had the right to control the operators and the I. A. T. S. E. claimed the operators. The question has been growing more aggravated with the spread of the motion picture theaters and it was finally passed up to Samuel Gompers. Despite the demands on his time of the political campaign, Gompers took occasion to decide that the operators fell under the jurisdiction of the I. A. T. S. E., deciding that one union was enough to handle the show business.

DIAGRAM LANTERN SLIDES.

(From the British Journal of Photography.)

The worst slides usually to be seen in scientific lectures are the simple black and white line subjects. The difficulties in the way of producing fairly good line slides are not great, yet we have often met with examples in which the so-called "black" portions were so feeble as to be barely visible on the screen, while on the other hand, we have also seen slides so badly fogged that the lines were nearly invisible from this cause alone. It has been suggested that the more scientific the lecture the wores are the slides, but we should not like to describe this as a universal rule. The reason, no doubt, is that the slides are prepared very hurriedly, probably on unsuitable plates and with the developer that happens to be most handy. The secret of success is certainly in the preparation of the negative, and a good line negative is not a very difficult thing to make. Backed "process" plates must be used and hydroquinone with caustic soda and plenty of bromide is certainly the best developer. As for exposure, there is a considerable amount of latitude. When working by daylight we find a Wynne meter a very reliable guide if we give one-quarter of the full exposure that the meter suggests for the plate and stop in use. Another method that works very well is to use a stop of the same number as the Wynne speed of the plate in use, and expose for the time taken by the quarter tint to darken. The diagrams should be on a large scale, so that a fair amount of reduction, say one-third or one-fourth, is required, and development should give a dense black deposit with very slightly veiled lines. If development is carried far enough the lines can easily be cleared with a strong Farmer's reducer without damage to the black background representing the whites. Intensification may be necessary in some cases, while spotting is always required, but even this is easy, as it is only essential to block out the pinholes without paying any regard to their surroundings.

Professor Bryan, in "Nature," calls attention to the importance of good lantern slides in lectures, and emphasizes the fact that they should be of uniform density. To secure this quality in slides made from negatives of differing densities he suggests the use of a simple form of photo-meter. A sheet of white cardboard is folded into the form of an isosceles prism or double inclined plane, the faces of which are illuminated by movable lights that can be placed at varying distances. If two negatives are placed side by side in front of the two faces of the prism, the lights can be adjusted until the negatives appear to be of equal density. From the distances of the lights the relative exposures can then be calculated. This appears to be a good and promising method, but we feel obliged to point out that the simplest method of producing uniform slides is to work under fixed conditions from negatives of uniform density, and there is not very much difficulty in securing uniform negatives in the case of such subjects as usually appear in scientific lectures. Systematic exposures—by which we mean exposures adjusted by meter or by some definite method—and time development will, as a rule, produce negatives that vary very little in density, and therefore easily yield uniform prints.

The diagram naturally comes first, and this should be drawn boldly on good white paper or card with perfectly black ink. Its scale should be twice or three times that of the final slide image, and the lines should be fairly thick, while the lettering must be large and bold. Very fine lines, or small thin lettering, add to the difficulties of preparing a good slide, and they are apt to be imperfectly visible on the screen. Bold drawing is therefore necessary, and it is a safe rule to draw the lines so that they look a little too thick, and to write the lettering and descriptions so that they look just a little too large. In the final result they will then appear just about right. A source of trouble is the ink, which is apt to be glossy, and to reflect a good deal of white light. Laziness induces most people to use one or other of the specially prepared liquid drawing inks on the market, but the best way to avoid trouble is to use nothing but pure India ink rubbed up fresh with water in a proper china palette. This has less glaze than the ready-mixed inks, and if the drawing is made on good quality drawing paper, and when quite dry is washed well under a tap, the little glaze that exists will quite disappear. For line diagrams, however, Bristol board is the best drawing material, and this will not stand washing. Generally, washing is unnecessary if a good ink is used, and if the five minutes required for rubbing up the ink is objected to, the next best substitute is, perhaps, Higgins's ordinary ink, not the waterproof variety.

The best arrangement for copying is undoubtedly a vertical one, with the drawing lying flat down on the floor and held down by weights or a slab of plate glass, and the camera arranged vertically above it. We work in front of a window, and the exposure is calculated by a Wynne meter held facing the light-half-way between the window and the drawing. One-quarter the exposure indicated for the stop in use on a normal subject is then just about right when reducing on the scale suggested. There is no difficulty in fitting up a suitable vertical arrangement to any one accustomed to make-shift methods of working, but if artificial light is used, a horizontal arrangement is to be preferred. In this case the whole of the apparatus may be on a table, and even illumination can be secured either by two lamps on either side of the camera, and equidistant from the copy, or by using one lamp and giving half the exposure with the lamp on one side of the camera and the remaining half with the lamp in a corresponding position on the other side. Exposure must, of course, be determined by trial, as it will depend entirely on the kind of lamp in use.

As before stated, backed process plates should be used, and they should be developed for from three to four minutes in a hydroquinone and custic soda developer containing two grains of bromide in every ounce. After fixing, the negatives must be cleared in a strong Farmer's reducer, say a mixture of equal parts of 10 per cent. hypo and 10 per cent. ferricyanide solutions. The safest method is to dip the negative into the reducer and then immediately put it under a strong stream of water from the tap, repeating the process until the lines look quite clean and free from fog or veil when examined with a magnifier. A quicker and more powerful method is to dip a pad of cotton wool in the reducer and wipe the lines with it, holding the plate under the tap after each application. If the lines are badly veiled this is the most effective method, but it must be applied with care, otherwise the "whites" will be reduced also.

After washing, the negative should be carefully examined against a strong light, and if the "whites" appear quite opaque, it can be dried. If not opaque, intensification is required, but it is not necessary to use such powerful methods as the lead intensifier usually recommended, if the hints we have given are carefully followed. The chromium intensifier or mercury and ammonia are quite powerful enough. After intensification and washing the reducer should be again applied to clear the slight veil that will almost certainly come back over the lines, and after a final wash the plate can be set up to dry.

Before printing, the dried negatives should always be tested by laying them face down on a sheet of quite white paper, when the lines should show up quite clearly. If they

(Continued on page 12.)

IMPORTANT SUGGESTION.

Says the New York "Independent," editorially:

"One suggestion of our correspondent who writes about saloons deserves especial endorsement. He urges that our school boards give free houseroom to nickeldeon shows evenings, providing that all moving pictures used be approved by some educational authority. The People's Institute and the University Settlement have already proved that these moving pictures can be made popular without sensationalism, vapidity or indecency. The children are "crazy" over them, and even the old people attend in crowds, while the usual admission price of five cents is within the reach of all. Hundreds of New Yorkers attend the public lectures under the able directorship of Dr. Leipziger, but thousands would attend nickeledeon performances of the right sort. The People's Institute have already organized a representative committee of public spirited citizens, who pass upon all plays produced in town, and those approved are offered to wage earners, shop girls, teachers and school children at reduced rates. Some similar scheme might be adopted for the nickelodeon. The Independent suggests, therefore, to the Boards of Education in New York City and elsewhere that they open their schools for automatic piano concerns and nickelodeon performances in addition to the more serious lectures that have already proved so successful. Thus the children will be reached as well as a class of older people who do not now attend the lectures, and the city will begin to redeem itself for having failed to provide for its citizens parks, playgrounds and other means of innocent recreation and enjoyment."

JUST SPELLED WRONG.

E. L. Weill is the manager of the Unique Theatre, on Fourteenth Street, New York. An INDEX man who walked in on him one day this week found him alone in his office, but he jumped up joyfully when he saw the visitor.

"Say!" he almost yelled, "I've just been wishing for somebody to walk in and look at this; I got it in the mail two minutes ago!"

The visitor looked at the proffered envelope; it was from Tahoka, Tex., and was addressed as follows:

MR. E. L. WEILL,
EUNICH THEATRE,
14TH ST., N. Y. CITY.

LUBIN HOME.

S. Lubin, the Philadelphia film manufacturer, has returned from his trip through Europe. He was caught while making an elegant dash for his train, consequently time did not permit him to launch forth on the subject of his trip. He looks splendid, however, and promises something new soon.

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Pittsburgh Calc. and Film Co., 11 Fountain Sq., Cincinnati, Ohio.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St. New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayet Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasl Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Buildin Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcad Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W Washington, D. C.

Imperial Film Exchange, 299 River St., Tro N. Y.

Chicago Film Exchange, Westory Buildin Washington, D. C.

Mullin Film Service, Solar Bldg., Wate town, N. Y.

MANUFACTURERS OF MOVING PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashlan Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cin cinnati.

Globe Electric Co., 419 W. 42d St., New Yor

New York Calcium Light Co., 410 Bleeck St., New York.

Philadelphia Calcium Light Co., 621 Com merce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, M

P. Bacigalupi, 1107 Fillmore St., San Fra cisco, Cal.

Bosweli Mfg. Co., 122 Randolph St., Chicag

Empire Slide Co., 131 W. 24th St., Ne York City.

Enterprise Optical Co., 154 Lake St., Chicag

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Fil Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mas

Harbach & Co., 809 Filbert St., Philade phia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., Ne York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., Sa Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St N. Y. C.

E. M. Martine, 29 Patterson St., Orang N. J.

Chas. Beseler Co., 251 Centre St., New Yor

Elite Lantern Slide, 207 W. 34th St., Ne York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philade phia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., Ne York.

Thrash-Lick Printing Co., Fort Smith, Ar

Weldom, Williams & Lick, Fort Smith, Ar

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St N. Y.

SLOT MACHINE MANUFACTURER DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Ch cago.

The National Noveity Co. (Inc.), 100 2d St S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y City.

Sloan Noveity & Mfg. Co., 932 N. 9th St Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St New York.

Union Vending Machine Co., 133-135 De Ka Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicag

F. S. Zimmerman, 5 E. 14th St., New Yor

DECEIVING THE EYE.

The old saw that "photography cannot lie" has been dead and buried for years, inasmuch as everybody these days knows that it is a very simple matter to pervert photography from the paths of virtuous veracity. At the same time, it puzzles thousands of persons to determine how the vitagraph pictures can be made to reflect nightly such extraordinary occurrences, which, while being apparently true to life are, of course, in many cases obviously and absurdly impossible.

In some cases these trick pictures are simple enough to procure; in other cases they are only obtained by elaborate contrivances and the most careful manipulation. For instance, of the former class of pictures, one of the most attractive and incomprehensible is the moving picture that represents some scaffolding around a house in course of construction. Into this picture there walks a laborer. He makes a sign, whereupon a bricklayer's hod hops across the screen to him, followed by bricks which deposit themselves in the hod. A trowel and a mortarboard also wait on the laborer, the latter bearing a quantity of mortar. Then, while the laborer lolls about, the trowel proceeds, through some mysterious agency, to work and spread the mortar; the bricks lay themselves, and in this manner the building operations progress with the least possible trouble to the laborer.

To produce such a set of trick pictures—and there are many varieties of the idea embraced in this particular set—the play is gone through against a black "back-cloth," which leaves no impression in the film, and all the incidents are performed by men and boys dressed entirely in black, so that the film receives only effects from the laborer and those articles such as hod, bricks, trowel, etc., which show up against the black background and reflect the necessary light to convey an impression of them to the films. Thus, men or boys in black passing across the stage are not recorded on the film, and the tools, etc., they carry, being duly recorded, consequently appear to act and move of their own accord.

There is, of course, much more than this in the production of really good trick films; details and backgrounds have to be worked up, trifling errors have to be corrected (which frequently means an entire performance to be repeated), but the black back-cover and accessories constitute the secret and the most important features of such illusions, making the matter comprehensible at once.

A very simple "act," but one which is decidedly effective, is a man's quarrel with himself, leading at times to fisticuffs and eventually to a duel. This illusion is performed on a stage draped with black, down the centre of which is drawn a line that corresponds to the middle of the film on which the illusion is to be recorded pictorially. The actor who is to quarrel with himself takes up a position on one side of the line on the stage, and goes through a demonstration of quarreling and fighting with an imaginary person on the other side of the line. At the end of that demonstration one-half the film bears a record of it, but the other half is quite unaffected. So the film is meant for the living figures they are made to represent. In such illusions the black back-cloth is abandoned, sometimes necessarily so, inasmuch as the pictures must be taken under circumstances rendering it impossible to employ such aids. An example of this is the well known illusion of a tramp, who, after eating an impromptu dinner on a railway line, falls asleep and is cut to pieces by an express train that passes entirely over him, with obviously fatal results. Notwithstanding this, however, fhen the train is stopped and the hobo's limbs are gathered and placed together by the officials he rises complete and clearly shows that he is in no way inconvenienced by the accident.

This illusion represents an actual railway scene, and the tramp is an actual being until the train is almost upon him, when the operator with the camera stops his machine and the tramp quickly gets out of the way of the train. At that point in the tragedy a dummy figure, got up in exact reproduction of the real tramp, comes into play, is quickly cast in front of the express, by which it is dismembered and scattered over the track, while the camera works busily again. The train is stopped and the officials gather the tramp's fragments together and place them in a heap. Then the camera is again stopped, the dummy is cast out of the radius, and the tramp takes his position on the track. Whereupon the camera is once more set into motion and the resuscitation of the tramp is photographed.

In much the same way are the illusions of fantastic surgical operations obtained. A scene representing a quack doctor's surgery is set up, and the doctor and a patient are photographed conversing together. Presently the doctor cuts off the patient's head and replaces it with another; or he cuts off the patient's legs, giving him a new pair. In either case the patient evinces the utmost satisfaction with the change.

A living man acts the patient up to the moment of the alleged operation, when there is substituted a dummy, at which moment the camera is stopped. After the operation the living man reappears in the place of the dummy.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Puss in Boots	738 ft.
Donkey's Skin	1,016 ft.
Race Prejudice	289 ft.
Old College Chums	538 ft.
Reception of the American Fleet in Australia	977 ft.
Blood Will Tell	607 ft.
We Close at Noon	459 ft.
The Beauty and the Beast	623 ft.

S. LUBIN.

Madame Flirt and Her Adopted Uncle	440 ft.
Through an Orange Grove	400 ft.
The Engineer	935 ft.
The Cotton Industry of the South	960 ft.
The Janitor Falsely Accused	850 ft.

EDISON CO.

Colonial Virginia	985 ft.
The New Stenographer	900 ft.
Lover's Telegraphic Code	850 ft.
She	1,000 ft.

VITAGRAPH CO.

The Elf King	935 ft.
The Shoemaker of Coepenick	510 ft.
A Tale of the Crusades	455 ft.
The Right of the Seigneur	565 ft.
Two Affinities, or A Domestic Reunion	330 ft.
The Inn of Death.	
The Jealous Old Maid.	

ESSANAY CO.

The Tale of a Thanksgiving Turkey	615 ft.
The Hoodoo Lounge	316 ft.
He Who Laughs Last Laughs Best	500 ft.
If It Don't Concern You Let It Alone	500 ft.

SELIG POLYSCOPE CO.

A Hidden Treasure	950 ft.
A Mountain Feud.	

KALEM CO.

Hanna Dustin.
David and Goliath.

F. S. A. MEETING ADJOURNED.

It is officially announced that the annual convention of the Film Service Association, scheduled for December 12th, has been adjourned to January 9th, 1909.

Films of the Week

(See Advertisements for Release Dates.)

EDISON CO.

"THE LADY OR THE TIGER."—The King of Sylvania has issued an edict against conspirators. Prince Dalny, in love with the king's daughter, Wanda, visiting a group of former classmates, ignorant of their designs, is made captive, tried and sentenced to death. Wanda pleads for his life, but the only concession she can obtain is that the prince shall choose between two cell doors; behind the one to be placed a beautiful woman, behind the other a man-eating tiger. If he chooses the woman, marriage; if the tiger, death. Wanda is distraught, but her favorite maid, whose lover is Captain of the Arena Guards, arranges to learn from him in which cell shall be placed the tiger, that Wanda may signal the prince from the royal box. The day arrives. The unusual spectacle draws a vast assemblage. Wanda, about to give the signal to her lover, suddenly realizes that if she saves him from the tiger he is lost to her through a forced marriage, leaps into the arena to open the tiger's cell door and die with him. A signal from the king causes the guards to prevent the rash impulse. The king descends into the arena, causes the doors to be opened—and shows the tiger secure behind cage bars in one; the other EMPTY.

"THE KING'S PARDON."—A romantic picture of the Cavalier period in England. It tells of the devotion of two brothers, left alone early in life, separating, and going different ways. One goes to sea, meets many strange adventures. The younger brothers enters a merchant's service in London, and rises to a position of trust. A robbery takes place and the younger brother, the first to reach the scene, is falsely accused of murder. He is tried and condemned to death. The real culprit meets with disaster, comes to grief, and is brought to a hospital in a dying condition. In his last moments a confession is wrung from him which clears the innocent brother; but it now becomes a question of reaching the King's palace in time. A messenger hastens forward, receives the pardon, but on his way back is thrown from his horse and lies unconscious in the road. As fate would have it, the elder brother has, in the meantime, arrived home, and joyfully hastens to find his boyhood playmate. He is met with the sad intelligence of the trouble which has befallen his brother. On his way to London he comes upon the unconscious King's messenger—becomes a good Samaritan, and is rewarded by being entrusted with the King's pardon. He reaches his brother's side at the critical moment, produces the papers, and a doubly joyful recognition takes place.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"IMPERSONATOR'S JOKES." — We open our picture with the Impersonator being ejected from his boarding house for failure to pay rent, and being of an easy-going spirit, he packs his belongings, consisting of wigs, beards, clothes, etc., such as he uses to do his impersonations. He starts out to have a little sport, and incidently collects a few spare nickels in this manner. An automobile owner has just left his machine, to go into a friend's home. The Impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and quickly makes himself up to look like the owner. He then walks out of the house, jumps into the machine, and the unsuspecting chauffeur takes the orders of the Impersonator, thinking he is his employer. When the owner comes out, sees his machine leaving in the distance, he gives chase, and the Impersonator, after having his ride, leaves the machine. Next he impersonates a dude, thereby getting the benefit of two sweethearts kissing. His fun continues in this manner until he sees a notice in the paper that a foreign nobleman is going to be honored at a reception. He impersonates the gentleman, thus getting the honor of the multitude who think they are showering their plaudits upon a celebrity, when it is only the Impersonator. While they are seated at the banquet, a telegram comes from the real nobleman, saying it will be impossible for him to attend and immediately every one jumps upon the poor Impersonator, tearing off his beard and wig, giving him a quick exit by the boot and shoe route.

"AN ALL-WOOL GARMENT."—This film tells the story of a business man who changes his summer underwear to winter garments. After putting on his woolen union suit, he discovers that in the weaving certain particles have adhered to the wool which causes an itching sensation, compelling him to scratch. He visits his office. While attempting to transact business, he finds the irritation too much for him, and tries to relieve himself. His scratching becomes contagious, and his clerks are afflicted in a like manner. He enters a street car. All the passengers are afflicted in the same manner, and he is forcibly ejected. He visits a theatre, club room, and various other places, and the instant he starts scratching he is imitated by the different characters. At last in desperation, he rushes down the street and is confronted by a sign which is placed over some cotton underwear: "If Wool Scratches, Use Cotton." Without waiting to purchase, he grabs a suit, and the irritated storekeeper gives chase.

KALEM CO.

"A RAGGED HERO."—The first scene shows Miss Morgan, the millionairess, with her blue-ribbon beauty, "Lady Janes," manifesting an air of pride in her wonderful mare carrying off the honors for her in the show. At this juncture, a ragged urchin appears on the scene begging from the servants on the estate, but is turned away. He is, however, befriended by the society belle, and she sees to it that his wants are attended to, after which he returns to his humble home again. While the groom busies himself with the rest of the stable, Miss Morgan mounts her favorite steed and is about to ride away when an insolent and ever-persistent admirer interrupts her by making very unpleasant advances. She repulses him and immediately seeks out the groom, who orders the unwelcome intruder off the premises. Enraged at the treatment accorded him, the vengeful fellow repairs to a bandit's rendezvous and there plots with an incendiary to destroy the grand stable of the fair lady. But the bandit's little son, who only a little while ago was so generously helped by the rich woman, overhears it all and follows their trail. The plotters just succeed in igniting the stable, but the boy has been equally alert and ready to frustrate their plans, and the servants of the estate with hose in hand are seen playing upon the fire. The ragged youngster leaps into the midst of it and leads the valuable animals from within to safety. After hard, quick work at the hose, the fashionable stable is saved from being wholly destroyed—the hero, of course, being duly rewarded for his brave act in a way that he is looked after and given a home for life.

SELIG POLYSCOPE CO.

"ON THANKSGIVING DAY." — Newtown, Connecticut, is a typical New England village —one short block of business buildings constitutes its commercial activity. In the center of the block stands the Newtown Bank, and our story deals with two bank clerks, Roy Edmond and Jack Thornton, the sons of neighboring farmers. Roy is honest, upright and God-fearing, but Jack while away at college has forgotten his Puritan training and acquired dissolute habits and expensive tastes. His meagre salary no longer suffices, and he awaits the opportunity to despoil the bank of which he is a trusted employe. Roy and Jack are both in love with pretty Mary, the village belle, but Roy is the favored one. It is the night before Thanksgiving and the annual ball, the local social event of the year, is advertised. We see the rivals meet pretty Mary in front of the billboard, and they both ask her for the pleasure of her company to the ball. She grants the favor to Roy, who is elated, while Jack shows his chagrin. The rivals enter the bank to begin their day's work. A busy bank scene is next shown. Roy is called to the president's desk to receive instructions for the day. Jack, on the alert, sees that Roy has left the door to his wired-in disk open, and screened, as he thinks, from all eyes, he sneaks in through the open door and extracts a bundle of currency and a package of bonds from Roy's counter. The janitor is sweeping in front of the cash window and sees the theft. He is a drunkard and utterly unscrupulous, so instead of reporting the incident, he determines to keep the affair a secret, and to turn the knowledge thus gained to his own account. Roy returns to his work. The money and bonds taken had been set aside and arranged preparatory to the closing of the day's business, when they were to be locked in the safe. Roy does not notice the loss, and Jack, who is furtively watching him, breathes a sigh of relief. Our next scene occurs on the evening of the ball, showing the boys and girls of Newtown gathering for the hop. As they enter they remove their wraps and hang them on the nails to the right and left of the hall door. As the last couple enter, Jack sneaks back and places the stolen bonds in Roy's overcoat pocket, and is again seen by the worthless janitor. The shortage has been discovered at the bank, and while the ball is at its height the bank president enters with the sheriff. They decide to take no chances and search both employes at once. They arrest both Roy and Jack although the search reveals nothing. Their overcoats are in the hall, suggests the wily janitor. The overcoats are then examined and the missing bonds found in Roy's pocket. Bewildered, Roy is rendered desperate by the horror of his position and makes a sudden dash for liberty and home, saying, "My father will believe me." Roy's father is spending the evening quietly at his fireside with a favorite book. The hunted boy arrives and knocks timidly at the door; the father opens it and Roy enters telling him quickly of what has occurred. "As God hears me, father, I am innocent." "I believe you, my boy. Listen, they are coming— I'll save you." The boy is concealed behind a pair of curtains as the bank president and the sheriff enter. The father draws their attention from his boy's hiding place by throwing himself with arms outstretched across a side door. Deceived by this ruse, they push the old man away, while Roy dashes out of the front door into the sheriff's buggy and escapes. Eight months pass and we find the boy an outcast, discouraged and disheartened, living in poverty in New York. Constantly in dread of detection and ashamed of his condition, he has never written a word to the old folks. It is supper time in Newtown, and at Roy's home the day's work is over, the men have returned from the fields and the load of hay is left near the barn door. As the old farmer draws a bucket of water from the well, he is startled to see a human being emerge from the hay. "A tramp eh! Well, what do you want?" "Well, governor, if you can tell me of anything I don't want I'll be obliged to you." The humor under such difficulties appeals to the farmer and he advances the hobo a loan, little thinking he will ever see it again. The thought that his own boy might be in want makes the father charitable towards those in need. Returning to the house, the old man sinks into his arm chair and, weary from toil and worn out with anxiety, he falls asleep. A vision appears to him of his own boy dressed like the wreck he has just befriended, and horrified, he sees a brutal bartender assault him in a low grog shop. With a cry he awakens, determines to go to the city and search for his son. Four months have passed and we find the father in New York. A characteristic street scene follows, in which "Uncle Reuben" gets several surprises, and to his utter amazement, he recognizes in a well-dressed gentleman the tramp he had befriended a few months before. While they stand talking, a man considerably the worse for liquor staggers against him and, turning, he recognizes under the glare of a street lamp his son. At sight of his father, the boy weakened by hunger and dissipation, falls in a dead faint at his father's feet. A carriage is called, and under his father's careful nursing the boy is soon able to accompany him home.

A telegram from Montana has established Roy's innocence. The old gentleman has wired his housekeeper to invite the neighbors to a Thanksgiving dinner, and just one year from the day the boy leaves his home in disgrace he returns to face his comrades with the proof of his innocence. Jack Thornton has been invited, and when all are assembled the bank president and sheriff enter, and the sheriff reads the following telegram: "President of the Newtown Bank: Your former janitor, crushed in mine accident, makes dying state-

ment. Roy Edmond innocent. Jack Thornton stole the money and placed the bonds in Edmond's overcoat. Sheriff Denton, Butte, Montana." The cowardly Thornton sneaks for the door, to be confronted by the boy whose life he has almost ruined. The sheriff separates them, saying, "I'll take care of him, Roy." And as the wretch is led away in irons the neighbors crowd around the wanderer to shake his hand. Pretty Mary is the first to greet him. One look into her eyes and the past is all forgotten, as he takes his sweetheart in his arms. The scene closes on a happy, thankful group.

PATHÉ FRÈRES.

"MARIE STUART."—This beautifully colored picture shows us the principal events in the life of Mary Queen of Scots. She was the daugther of Jacques the Fifth and Mary Guise and married Francis, the Second, King of France. After the death of her husband in 1560, Mary Stuart left France and returned to her former home in Scotland. Her father having died in the meantime, she was made Queen. She was barely nineteen years of age, and her youth as well as her great beauty and charm of manners won for her the hearts of the Scots. She was a devout Roman Catholic and when she ascended the throne she found the country in the hands of Protestants, who gave their young Queen much trouble. At last they revolted and threw her into prison, where,

through the assistance of a maid, she escaped to England and asked her cousin Elizabeth for protection, but the latter betrayed her and had her cast into prisou, where, through the assistance of a page, she secures a disguise and escapes through a window. Her maid holds the door while she makes good her escape, and when Elizabeth enters she is so enraged that she immediately sends her soldiers to recapture the unfortunate young Queen. They follow her for some distance and overtake her on the road and, after a desperate struggle, she is again captured and taken back to prison, where she is condemned to death by her cousin, Queen Elizabeth. We see the trial scene where the unfortunate woman hears her doom, after which she divides her earthly possessions among her faithful servants. Then comes the walk to the death chamber, where she goes with unfaltering steps, showering blessings upon her enemies, and as she kneels before the block her peaceful countenance bears the same sweet smile that never left her through all her trials, and, kissing the cross for the last time, lays her head calmly on the block and immediately all is over.

"L'ARLESIENNE."—This magnificent picture depicts the story of L'Arlesienne, as written by the famous French writer, Alfonse Daudet, and is artistically acted by a clever company of artists, who lay the pathetic little story before us closely following every detail as put forth by the author to make it a powerful drama. In the first picture we see the young hero, Frederick, leaving his country home and going to the city to attend the bull fight, and while there he meets and woos a beautiful maiden, forgetting his own little sweetheart at home. The charming miss strolls with him and he tells her of his undying love and vows to live for her alone. As he leaves her at her home and strolls away her former

lover comes aloug and, seeing them together, remonstrates with the girl, but she coldly tells him that it is all over between them and that she loves another. The next day Frederick meets the girl again and proposes to her and she accepts him, and immediately he takes her to his home to introduce her to his parents, who are a trifle demure in receiving her, knowing his treatment to his former faithful little sweetheart. Everything bids fair for their happiness when the maiden's cast-off lover appears and sends in for Frederick, and upon meeting him presents him with a letter which he had received from the maiden, telling him that he was the only man that she ever loved. Frederick takes the letter and when he confronts the maiden with it she coolly admits her authorship of the missile, and immediately he becomes distracted and denounces her and orders her from the house. She leaves the place and returns to her former sweetheart, while poor Frederick's life is wrecked, for in his heart he loves her with a supernatural love and everywhere he goes he sees her beaming face before him. Finally his parents induce him to forget his new infatuation and return to his former fiance, which he does, but still at all times he is thinking of his lost one. While strolliug with his little sweetheart he seems to see the haunting face again, and frantically runs away, leaving the girl dumbfound-

ed on the road. He reaches his home and rushes up to his room, followed by his mother and fiance, but he bolts the door and gives vent to his wounded feelings. Suddenly he is seized with a fit of insanity and sees before his eyes the form of his new-made love with his rival. He makes a lunge at the figures, but they disappear, and he dives head foremost through the open window and lands on the ground many feet below. His distracted mother and sweetheart run to his assistance, but too late to lend human aid, and he expires in his heart-broken mother's arms.

"CRACK RIDERS OF THE RUSSIAN CAVALRY."—In all countries on the globe they are prone to boast of their Cavalry and well they may, but when one sees this picture of the Russians on horseback they must admit that the Cavalry of that country is one of the most wonderfully trained body of men in the world. They perform some marvelous feats on horseback, and the animals used are of a select lot that seem to display human intelligence in every move and carry their riders through the wonderful drills without a mishap. We see them on dress parade iu the great common, and chargiug the enemy, dashing over hurdles, down steep hills and up again, and on through the meadows, jumping every obstruction imaginable, the riders holding on for life and going at a terrific rate of speed in which one slight error would plunge them into eternity. Finally we see the grand review and it is indeed inspiring to see the noble animals bearing their heroic riders ready to meet the enemy and be egged on to victory.

"THE SUBSTITUTE."—A young man, who is married and settled down in the city unknown to his rich relations, whom he has never had the pleasure of meeting, receives a letter from the latter, stating that they were

coming to the city to pay him a visit, and also saying that they are bringing their daughter, whom he must marry, otherwise he must forfeit the fortune which they are about to give him. He is iu a terrible quandary, for if they know that he is already married they will cut him off entirely, so he hits upon a scheme whereby he can retain their good will and gain the desired fortuue in the end. He changes places with his servant aud hides his dear wife in a room till the storm is passed. When the country folks arrive they are greeted by the man servant and they are delighted to see him, and immediately start to make the match with the young girl. The servant carries out the joke in good shape, assuming the part of master of the house and compelling the real master to wait ou him and the guests without a word of protest. They have the best in the house and the master sorely supplies them, but must keep up the hoax, otherwise he is lost. Things reach such a state that the man of the house remonstrates, but is soon put iu his place by hard glances from all, and when they sit down to dine he is compelled to wait on them without a murmur. Finally the old lady hears the wife screaming in the room and they start to investigate, and when they find her she admits that she is a friend of the acting servant, and is treated accordingly by all hands. Things reach such a pitch that the police are called in to quell the trouble and

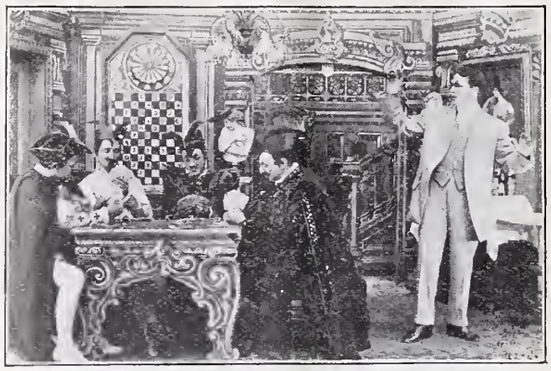
the man of the house tries to explain, but has no voice in the affair and he becomes so infuriated that the officers are compelled to arrest him, while the real servant passes off as the master and lets them take him away.

"THE VAGABOND."—A poor old vagabond is seen trudging along the country road, footsore and lonesome. He lies down to have a snooze and dreams of former days when the world held brighter prospects for him. Soon a desperate-looking fellow approaches him and tries to induce him to go to a nearby house and waylay an old farmer and rob him and divide the booty. The old vagabond, having a sense of honor with all his misfortune, blankly refuses to be a part of such a nefarious scheme, and goes straightway to the home of the farmer to warn him of his pending fate at the hands of the cut-throat. The farmer, expecting trouble, is on the lookout aud when the poor old fellow comes up to the house he is not admitted, so starts around to the back door, thinking that his rapping was not heard. The farmer and his son are lying in wait, and as the unfortunate fellow comes close to the entrance he takes aim and shoots him. He falls in his tracks and his slayer is soon at his side ready to finish him, but the poor vagabond explains his mission, and when the man realizes his great mistake he carries him into the house and cares for him. Soon the real culprit comes along, but as he approaches the house the father and son sneak up and capture him, making him a prisoner till the police arrive. Finally the injured man recovers from the effects of the wound and, after receiving a large sum of money for the service done the old peasant in saving his life, he goes on his weary way blessing his beuefactors.

"MERRY WIDOW WALTZ."—A youth enters a cafe and while there he hears the Merry Widow waltz played for the first time, and, like a great many more, went into raptures over the beautiful melody. He straightway goes to a music store and buys a copy of the famous waltz, and he is so much taken up with it that he forgets everything else and goes along the street humming the air, and, much to his surprise and amusement, he sees two policemen on their beat start to dance it. He is passing a house and hears a girl playing it on her piano, and the temptation is too much for him and he proceeds to dance, taking a lamp post for a partner. Next he is passing a street piano that is playing the air and a horse attached to a carriage starts to trip the light fantastic to its alluring strains. Finally he reaches his room and sits down to the piano to try it over and before he has proceeded far everything in the room is dancing around at a great rate. Then, to his surprise, the piano starts to move about, and as he keeps on playing he is swinging around in mid air, still strumming on the instrument.

S. LUBIN.

"A PAIR OF SPECTACLES."—An old lady, bent under the weight of years, is trying to cross the street when frightened by an approaching automobile, she falls down. A young man coming to her assistance, leads her to her home. To show her extreme gratitude, she gives to the young man a pair of spectacles. "Through these you will see the truth," she says. The young man thanks her for the gift and leaves to go to town. He is approached by a reverential looking gentleman. He brings him to a club house, where he is invited to play cards and drink. A look through the spectacles makes him recognize the true character of his tempter. Weary and tired he wants to rest in an inn, but what he sees through the spectacles makes him move on. He asks a young lady for a resting place. She guides him, but a look through the spectacles makes him flee in terror.



He decides he has seen enough of the city and starts for home. Anxious to see what the old folks are doing, he puts on the spectacles and learns that a robbery is being committed this very moment in the house of the old folks. He comes just in time to save them from the hands of the aggressor, thus being able to return the kindness shown to him by the old folks.

"THE DIRIGIBLE AIRSHIP."—In this age of aeronautics this picture of a dirigible airship under perfect control of the aeronaut and following every motion like a well trained horse is an actual demand of au interested public. The picture depicts the ascension, the flight and the return to the starting place.

"THE THANKSGIVING TURKEY."—Buying A Turkey.—Mr. Morton goes to the butcher shop to buy a turkey. He selects a large fowl, a live one. He puts it in a basket, when a friend enters and engages him in conversation. The Turkey Flies.—While Mr. Morton is talking a hobo enters and runs away with the turkey. He runs in the hands of two toughs, who take up the turkey and run away, followed by the hobo. The Turkey's Adventure.—The turkey changes hands many times while thief is

chasing thief. Some of the funniest chases now follow. Back Again.—At the crucial point, the camera is reversed and everything runs backward up to the point where the tramp comes to the butcher shop. There he falls. The turkey escapes and runs back to the basket. Mr. Mortion not knowing what had happened, picks up the turkey and carries it home. The Turkey's Finish.—Mr. Morton and family sitting at the table. The turkey is served.

"PERSISTENCY WINS."—The Lost Handkerchief.—While leaving his automobile a young man has a chance to pick up the handkerchief which a young lady dropped. Enraptured by her beauty he follows her to her house. A Letter and an Answer.—The next day he writes a letter to the young lady telling her that he will call, but he receives an answer that his visit is not desired. The Flight.—The young man is not to be subdued. He keeps on calling until the young lady to escape his attention leaves town. The young man, however, follows. You Can't Lose Me.—The young lady hardly arrived at the hotel when the young man appears. He is rejected, but reappears in quick succession as a waiter, a letter carrier, a peddler, a milliner, a policeman, a physician, etc. The only way to get rid of him is to marry him thinks the young lady and they live happy ever since.

VITAGRAPH CO. OF AMERICA.

"THE PEASANT GIRL'S LOYALTY."—At a British inn, in Revolutionary times, the keeper and his daughter are found talking angrily. A British soldier enters, and from appearances, he is the subject of their discussion. As the soldier comes forward and kisses the girl's hand, she draws away indignantly. She re-

fuses to accept the soldier, whereupon the father strikes her down. At this moment the door opens and Washington, with an American soldier, enter. The former catches the old man's arm as he is about to strike again and orders him to desist. The parent turns, recognizes the identity of the stranger, fall back in surprise and alarm, but showing in an aside that he hates him. The daughter falls to her knees and kisses her protector's hands. Washington bids her rise and asks shelter from the storm. The innkeeper lights a candle and bids his daughter show the guests to their room. As they go upstairs the father and rejected lover look after them with looks of hatred. Stopping only for a short rest, Washington and the soldier lie down fully dressed. The girl again expresses thanks for interfering in her behalf, then goes to her own room. During this time, the father and rejected suitor are downstairs laying a plot to kill Washington, the hated enemy of both. The daughter in her room overhead, overhears and cautiously tiptoes to the room of the Americans, where both are sound asleep. She awakens them, tells of the danger and urges them to make their escape. They leave by the window, the girl jumps into the vacant bed and covers herself. Presently the innkeeper and his companion enter cautiously, with daggers raised, pull aside the curtains and plunge their knives into the body on the bed. The father realizes that something is wrong and lights the candle

and is horror stricken to find that he has killed his own child. The body is placed on the floor and both stagger away, as Washington and several soldiers enter. They seize the murderers as Washington kneels, grief stricken, beside the body of the brave girl who sacrificed her life to save his. The soldiers bare their heads as the general raises his hand in blessing over the dead girl.

"THE MINER'S DAUGHTER."—Outside a coal mine the men are seen going below to their work. Alice Gilbert, daughter of one of the miners, bids her father good-bye, as he goes down the shaft, then returns to her home. Underneath in the mine, the men are working with pick and shovel when one of their number strikes a match, causing an explosion, in which Gilbert, among others, is seriously injured. The men are brought up the shaft and are shortly surrounded by members of the miners' families. Alice Gilbert is horrified at the sight of her injured father. Gilbert motions to a fellow workman, Tom Allen, indicating that he is dying, exacts a promise from Allen to care for his daughter, after which he falls back dead. Ten years pass by, and the adopted girl has grown to a beautiful woman. Allen's fatherly affection for the orphan during the years has grown to love. He asks her to become his

wife, is accepted and they are married at the little village church. Returning from the wedding ceremony, the bridal party pass the new mine owner, Mr. Livingston. He is immediately infatuated with the beautiful young bride, and loses no time in calling at her home. He invites her for a drive. Alice at first refuses, then yields to his pleadings and makes her first mistake. During the drive the young mine owner makes desperate love, finally gains a promise from the young wife to leave her miner husband for him. Allen returns from work to find his home wrecked and a note from Livingston stating that he has taken the young wife away. A year passes, and in her elaborately appointed surroundings, the wayward wife is as unhappy as is poor Allen in his desolate home. Livingston has tired of Alice, and shows by every action that he cares for her no longer. He inserts an advertisement in the paper for a housemaid, and by a strange turn of fate, the same is answered by an old schoolmate of his wife. As she comes face to face with her prospective mistress, the applicant shrinks back in horror, while Alice, recovering from her surprise, begs her to remain. The young lady refuses, leaves the house, and in strolling through Central Park, comes upon Allen walking wearily along, evidently in search of his missing wife. He is told by the young lady of her meeting with his wife, and the pair start off. At the Livingston Villa a reception is taking place. In the midst of the festivities, the footman approaches the host and announces a caller. Livingston refuses to meet him, when the footman is brushed aside, and Tom Allen, followed by the young lady, enters the room. He seizes Livingston by the throat, throws him to one side, takes Alice and departs, leaving the guests staring at each other in astonishment. Back to the Allen cottage a reconciliation is affected, and the recent desolate home is once more filled with happiness.

"CHARITY BEGINS AT HOME; A STORY OF THE SOUTH DURING THE CIVIL WAR."—At a Southern plantation house, during the Civil War, a field hand, slashing and kicking his mule, rides to the door, shouting excitedly to the people inside. The door opens and a colored "Mammy," much agitated, followed by her mistress and daughter, appear on the porch. The negro excitedly tells of the approach of Yankee horsemen, whereupon the women wring their hands in despair. The negro is struck with an idea, tells the women, then runs behind the house, reappearing with a rope and basket. The women go into the house and bring out the dinner. The negro climbs the tree, while the ladies pack the food in the basket hastily, then the negro pulls the basket up and ties it to the topmost branch among the leaves. This done, the women run into the house, while the negro slips down and leads the mule away. They are hardly out of sight when five Yankee cavalrymen, with their captain, ride up to the door and dismount. As the mistress and her daughter come to the door, the officer gallantly bows and explains that he wishes food and drink for himself and men. The mistress shakes her head negatively, points indoors, indicating that the Yankees may search the house. They do so, examining inside and outside, but finding the search fruitless, return to their horses discouraged and angry, the captain apologizes for his intrusion, the men mount and ride away. The ladies embrace each other with joy, while the negro peeps around the corner, happy that the coast is clear. In a short while the mother and daughter, standing on the porch observe men approaching on horseback. As they come closer the ladies recognize the father and son, also the girl's lover. Hasty preparations are made for the feast, "Mammy" spreads a table under the tree, the negro brings down the basket from its hiding place, and after explaining the

clever ruse by which they saved the dinner, the men laugh, sit down to the table and drink a toast to the ladies.

"A LOVER'S STRATAGEMS."—Our story opens in the garden of John Halliwell's country residence, just outside London. The retired merchant, a man of 60, is seated in a rustic chair a bottle of wine on the table beside him, smoking his pipe and reading. His daughter Phyllis, a very pretty girl, still in her teens, is seated nearby doing some fancy work. The old man leans back, yawns and apparently falls asleep. Presently the head and shoulders of Harry Wildrake, a suitor for the girl's hand, appear above the wall surrounding the garden. He comes over, is hugging and kissing his sweetheart, when the old man awakes from his nap. Harry's love making meets with the old man's disfavor, and at the sight before him Halliwell is furious. Harry escapes over the wall in safety, while the daughter is ordered into the house. The young lover fixes upon another scheme to be with his sweetheart. He disguises himself as a music teacher, Sig. Henrico Squallo, and his card is brought to Halliwell by a servant. A moment later the musician with long black hair and pointed moustache is ushered in. The old gentleman is much impressed by the manner and ability of the foreigner, engages him and introduces Phyllis to her new instructor. To her Harry quickly makes known his identity, and as the old man dozes off again, the lovers are seen in fond embrace. In their strenuous love making Harry's moustache comes off just as papa wakes up and recognizes the persistent lover in

smooth face. The next morning the old man dispatches a letter by messenger to Wildrake as follows:

"Harry Wildrake, Sir: I am going to send my daughter back to boarding school next Tuesday. You shall never marry her or see her again with my consent. "Jonathan Halliwell."

The servant delivers the message. The young man reads and returns an answer, which reads:

"John Halliwell, Dear Sir: Yours to hand. I will see your daughter next Tuesday and marry her with your consent. Your son-in-law to be, Harry Wildrake."

The old gentleman reads the letter and tears it up in a rage. Wildrake meanwhile proceeds to the home of his chum, Rev. John Houghton, where the two friends conspire against the merchant. Tuesday comes and with it the departure of Phyllis for boarding school. Her father and two servants accompany her, and as the old-fashioned coach passes a lonely spot, a masked highwayman darts out, holds up the vehicle and orders its occupants out. The old man is relieved of his cash and valuables, then made to enter the coach and proceed under the brigand's guidance. The party proceeds to a rough looking building, where the Rev. Houghton is discovered reading. Halliwell, Phyllis and the coachmen, followed by Wildrake enter. Harry returns the old man's belongings, forces him to sign a document, then motions Houghton to come forward and marry him to Phyllis.

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DIAGRAM LANTERN SLIDES.

(Continued from page 5.)

do not, then further reduction is required. The density of the whites should also be again tested, and it is worth while to intensify any negative that has even a suspicion of thinness, for by ensuring that all the negatives are perfect, the slide-making is reduced to an automatic proceedings. Spotting is always required, and it is very easily effected with photopake.

Next comes printing, and here again only backed lantern plates should be used. With Imperial plates the average exposure is from 10 to 15 seconds at a distance of 6 feet from an incandescent burner inside an opal globe. Such a burner, with a byepass, is of the greatest convenience in work such as this. Development is conducted with the same developer as that used for the negatives, and will take from two to three minutes. It should be stopped the moment a slight veil appears over the slide. After fixing, the veil is cleared by a momentary dip in a very weak Farmer's reducer, say 10 per cent. hypo solution just tinted yellow with ferricyanide. The final result should then show sharp black lines on a clear glass ground, and any slide that is not quite perfect in this respect is best replaced by a new one.

Imperfections are best detected by laying the dry slide film down on white paper. If the result is a perfectly black sharp image on a white ground the slide can be passed as perfect without a test in the lantern. It need hardly be said that the slides should be varnished. Celluloid varnish is the best to use, and two minutes on a whirler will render the varnish quite hard. Of course, the slide should be heated to ensure that it is dry before varnishing. If any dust falls on the varnish it can easily be removed with a brush dipped in the varnish, and a second coat of varnish will then remove all signs of brush marks. The rest of the work needs no special comment, excepting that masking is greatly facilitated if a wide black border line is put on each diagram. It is then easy to mask up to this line with strips of paper, and good masking adds much to the appearance of the slide.

Uniformity of result is vitiated by using the developer for too many plates. A good rule is to use 1 ounce to each quarter-plate when making the negatives. That is to say, 2 ounces of developer can be used for two plates in succession. In making the positives the developer will go farther, as the time can be controlled by inspection. Two ounces can be used for four slides in succession with perfect safety, but it is unsafe to go beyond five or six slides.

It is worthy of note that the thickness of the lines on the slide depend a good deal on the exposure. Over-exposure gives an halated line, but before halation appears the line grows rapidly in thickness while remaining quite sharp. A very thick line negative will therefore stand a short exposure in printing, while a fine line negative will give the best result with a longer exposure—say, half as long again. In the conditions we described, 15 seconds will be about right for a thin line and 10 for a thick one. This effect of exposture on the thickness of the line is somewhat curious, and very interesting results can be obtained by making a series of graduated exposures.

COLORING PROGRESS.

For some time past elaborate experiments have been made in all parts of the world, innumerable patents have been taken out, and much has been heard of what can be done or might be done in the direction of photography of moving pictures in natural colors, but only one person so far has shown what he can do and has actually proved that he can do it.

This person is an Englishman, Mr. G. Albert Smith, F.R.A.S., of Southwick, near Brighton, who for twelve years has been actively engaged, with Mr. Urban, in the art of the bioscope. At Mr. Urban's offices, where, as well as in Paris, the results of his work in color have been shown to select parties of visitors, including the Lord Mayor, says a representative of The Observer who was informed that Mr. Smith, having received the permission of the officer commanding, was engaged at Aldershot in taking in color a series of moving military pictures.

"Someone," said Mr. Urban's representative, "challenged Mr. Smith the other day to reproduce a street scene in colors. Mr. Smith thereupon went to the pier at Brighton, caught with his camera the military band that happened to be passing at the time, and most successfully reproduced all the colors in the uniforms, as well as the brass of the instruments.

"Similarly, when we were in Paris, the results were too astonishing that some people said they must be due to hand work. It takes from three to six weeks to color films by hand, but Mr. Smith, in order to disabuse the minds of his critics, went out with them one morning, photographed the scenes in the flower markets, the brown omnibuses, the colored posters and various other objects, and they were reproduced on the bioscope in their natural colors the same afternoon. The race for the Grand Prix at Dieppe and a field of waving corn taken from a motor car while on the way back to Paris were reproduced in their natural colors just as easily and as quickly.

"We have just received permission to take in colors the mounting of the King's Guard at Buckingham Palace, and the Grenadier Guards will accordingly be seen, not merely as the black and white figures that have hitherto been reproduced, but in all their glory of color—the gold uniforms of the band, the red and white of the drummers, the black busbies and the white of the general equipment. We are now only waiting for a sufficient number of popular subjects before arranging to show moving pictures in their natural colors at the theatres."

Both the bioscope and the film employed by Mr. Smith are those that are ordinarily in use. His only obstacle at present to color photography for moving pictures may be the weather. The ordinary black and white work can be done at any time, even in showers of rain, but for the reproduction of natural colors bright sunshine is an absolute necessity.

A novel system has (says The Times) recently been invented by an Italian painter, M. Barricelli, for the reproduction of kinematograph scenes in their natural colors. The coloration of the films is obtained by means of the three-color process. The inventor attains his result by a rapid succession of images, each of which is colored in one of the three fundamental colors (red, yellow, blue) which, being projected one after the other on the screen, will, in virtue of the well-known phenomenon of visual persistence, reconstitute on the retina of the eye the complete three-color image. In order, then, to reproduce a given scene with its natural colors, it is sufficient to photograph the object three times through conveniently colored screens, each of which will allow only the light rays of a given coloration to pass, thus obtaining three analytical color negatives. The corresponding positives derived from those negatives in black and white will have to be projected in rapid succession on a white wall, each through the same color screen as has been used in obtaining the negative, when the eye will perceive a multi-colored image corresponding to nature, provided the rate of succession be such that the individual impressions due to the various colors on the retina may super-impose themselves on one another. The length of the photographic film as well as the speed of succession should accordingly be three times as great as in an ordinary cinematograph. The system adopted by Barricelli for ensuring the succession of the various color screens in front of the objective, while taking the views and during projection, is of remarkable simplicity. A glass disc, divided into three colored sectors, according to the fundamental colors—red, yellow, blue—is rotated in front of the objective so as to exchange the screen at each move of the cinematograph shutter. From the above particulars it appears that the above method is inferior to several with which the British public are acquainted, including that of Mr. Smith, which employs a film only twice the usual length.

PATHÉ FRÈRES

FILMS

FEATURE SUBJECTS

L'Arlesienne

A BEAUTIFUL DRAMA FOUNDED ON THE STORY BY ALEXANDER DAUDET

Tinted

Length - - - 1148 Feet

Marie Stuart

Colored

Length - - - 836 Feet

THE SUBSTITUTE

Length - - - 531 Feet

THE VAGABOND

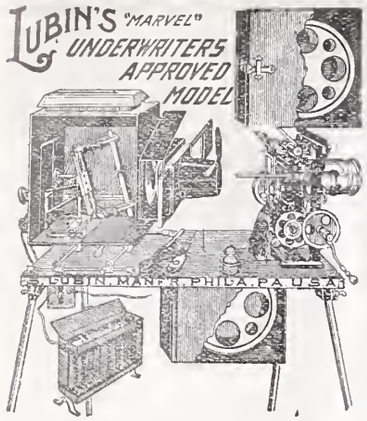
Length - - - 544 Feet

New York
41 W. 25th Street

Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue

LUBIN'S "MARVEL" UNDERWRITERS APPROVED MODEL



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs, to extend over five feet high. **$145**

Exposition Model Cineograph with Stereopticon combined, complete - - **$85**

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For a favor done to her, an old lady gives to a young man a pair of spectacles through which he will see the truth. They help to keep him on the path of righteousness.

Length, 500 feet

THE DIRIGIBLE AIRSHIP

An exquisite picture of a dirigible airship following every movement of the king of the air.

Length, 295 feet

Released Nov. 26th

THE THANKSGIVING TURKEY

A comedy full of humor and new effects. A regular Lubin hit.

Length, 325 feet

PERSISTENCY WINS

A young suitor is rejected by the girl he loves. He persists, however, in his suit and is at last accepted. A regular screamer.

Length, 600 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING 926-928 Market St. Philadelphia, Pa.

EDISON KINETOSCOPES

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Underwriters' Model

(TYPE "B")

ONE PIN MOVEMENT

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With Underwriters' Model Rheostat (Type "B," 40 amperes) **$225.00**

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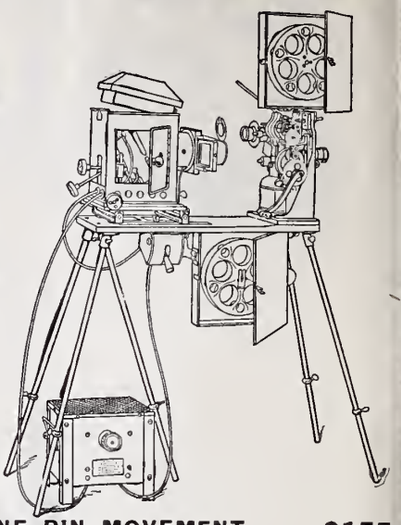

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Universal Model - - - - - - **$75**

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EDISON FILMS

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Shipment, November 24, 1908

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A thrilling realism of a Sylvanian tradition in which the King tests his daughter's devotion to her lover, Prince Dalny, by an ingenious but heartrending plot. Innocently condemned to marry another or to die, the Prince is about to choose his fate when the Princess with the courage of despair leaps into the arena to die with her betrothed, rather than lose him to another woman; but by a signal from the King the cell doors are opened—one revealing emptiness, the other a caged tiger. A kind hearted old King after all.

No. 6396 **Code, VENDIMIAS** **Approx. Length, 900 feet**

Send for Descriptive Circular No. 403

Shipment, November 27, 1908

The King's Pardon — Dramatic

A typical picture of the Cavalier Period in England is shown in this romance of two brothers, whose devotion was proven by the hand of Destiny, although since boyhood the paths of their lives were widely separated. From across seas the elder brother arrived in the niche of time and saved his brother (falsely accused of murder) from execution by presenting a pardon from the King. On the day set for execution the real culprit had confessed his guilt.

No. 6398 **Code, VENDITAMUS** **Approx. Length, 900 feet**

Send for Descriptive Circular No. 403A

NEXT WEEK'S SUBJECTS

Shipment, December 1, 1908

LORD FEATHERTOP — Dramatic

No. 6399 **Code, VENDITARIA** **Approx. Length, 900 Feet**

Shipment, December 4, 1908

MISS SHERLOCK HOLMES — Dramatic

No. 6400 **Code, VENDITION** **Approx. Length, 600 Feet**

The Old Maids' Temperance Club — Comedy

No. 6401 **Code, VENDITRIX** **Approx. Length, 300 Feet**

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MAIN OFFICE AND FACTORY, 73 LAKESIDE AVE., ORANGE, N. J.

Dealers in all Principal Cities

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Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N.W., England

Selling Agents: P. L. WATERS, 42 E. 21st St., New York; GEORGE BRECK, 550-554 Grove St., San Francisco, Cal.

Our Want Ads Bring Results

NEXT Sand A FILM ISSUE

ORDER QUICK OUR

COMEDY SUBJECTS

THE IMPERSONATOR'S JOKES

(Length, Approx. 550 ft.)

AN ALL WOOL GARMENT

(Length, Approx. 400 ft.)

READY

Wednesday, Nov. 25

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

Selig

Always a class to SELIG'S FILMS, and they draw CLASSY AUDIENCES

But Selig thanks all for his wonderful success in the film business. Don't miss seeing his next picture

ON THANKSGIVING DAY

Length, 1000 Feet

Released Thursday November 26th, 1908

Get in touch with your Film Exchange

THE SELIG POLYSCOPE CO., Inc.
45-47-49 E. Randolph St.
CHICAGO, ILL.

Selig

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Nov. 24

A Lover's Stratagems

Dramatic - - - - - - 590 Feet

The Peasant Girl's Loyalty

War Drama - - - - - - 320 Feet

Saturday, Nov. 28

The Miner's Daughter

Dramatic - - - - - - 705 Feet

Charity Begins at Home

Comedy - - - - - - 265 Feet

COMING, DEC. 1st. An Elaborate Production of **JULIUS CAESAR**

THE VITAGRAPH COMPANY OF AMERICA

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CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15, Rue Sainte-Cecile

Improved Film Supply Co.

Members of
Film Service Association

A Square Deal By Square Dealers

Thoroughly up-to-date Methods and excellent service. The finest machine shop and largest stock of supplies.

Our Customers are our best advertisement

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Call and see us

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We have

20,000 CHAIRS

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SECOND HAND GRAPHOPHONES, MUTOSCOPES CAILOSCOPES, ILLUSTRATED SONG MACHINES

In fact, everything necessary for a first class parlor. All machines in good condition and to be sold at a bargain. Address

JOHN P. HARRIS
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I BUY FILM

I pay cash for second-hand film in good condition. How much have you for sale? Send list of subjects and price. No junk wanted. Second-hand machines and films in good condition of all makes bought, sold and exchanged. Newman Motion Picture Co., 293 Burnside St., Portland, Ore.

New Song Slides--New!

For Rent at Reasonable Rates. Week's Supply in our Shipment. 50c. per set. **No Old Junk.**

Vaudette Song Slide Service
Manitowoc, Wisconsin

"We Have Them All Beat to a Frazzle"

Write for our new catalogue. It is chuck full of things that will interest you and save you money.

TWO REELS CHANGED DAILY..... **$10.00**

From our catalogue "C." No reason why your Theatre should not pay.

SUPPLIES AT COST

1 bottle Film Cement.....5c.
1000 Miscellaneous Slides at.....5c.

WALK, RUN or PHONE, 100-101 STUYVESANT

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VAUDEVILLE

Acts of Guaranteed Merit for

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I book acts of the best quality at satisfactory figure.

Now booking Pennsylvania, New Jersey, Maryland and Virginia.

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In Rolls
Correctly Numbered

TICKETS

Lowest Prices

STANDARD TICKET CO.
181 Pearl St., New York

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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We have one of the most

Attractive Propositions

ever offered the exhibitor. 3,000 reels of motion pictures can be furnished from our immense stock. Subjects from one week to four months old.

No Repeaters, No Junk

Shipments made in ample time to avoid delays.

WRITE, WIRE OR WALK today to the

O. T. CRAWFORD FILM EXCHANGE CO.
14th and Locust Streets, St. Louis, Mo.

El Paso, Texas, c/o Crawford's Theatre — Louisville, Ky., 214 Fourth Ave. — Houston, Texas, 214 Levy Bldg. — New Orleans, La., c/o Shubert Theatre

SLIDE QUALITY

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by:

De Witt C. Wheeler
INC.
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A trial order will convince you. Send for catalogue of over 300 illustrated songs.

ROYAL REACTOR

A current saver that puts money into your pocket —that's all

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Telephone, 4267 Orchard
LOCAL AGENT WANTED FOR CHICAGO

Old "Rainy" Films

Renewed like new
Titles made

ADDRESS
FILM RENEWING CO.
Wm. Bullock, Mgr. American Theatre, CLEVELAND, O.

FILM FOR SALE

This Is An Opportunity.

I have 20 reels of A No. 1 films, selected subjects, best manufacturer's product in fine condition, which will sell for $10.00 to $20.00 a reel, as I have no use for them. Sent with privilege of examination. For particulars address

M. H. Melchior
No. 15 Board of Trade, Columbus, O.

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FILM INDEX

IS UP TO THE MINUTE

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FILM INDEX
BRING QUICK RESULTS

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S. C., 360—Fine Stage

WILLIAM BULLOCK
American Theatre, CLEVELAND, OHIO

PRICE, 5 CENTS
THIRD YEAR

LIBRARY
ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES
759

Published by THE FILMS PUBLISHING CO.
36 East 23rd Street, New York
HOLLYWOOD, - CALIFORNIA

DECEMBER 5, 1908
WHOLE NUMBER 137

CALEHUFF
A Member of the
FILM SERVICE ASSOCIATION
Headquarters for only the best of latest FILMS and SONG SLIDES. No junk. MACHINES, SUPPLIES, etc.
LATEST SONG SLIDES
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Quality Film
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Can be had only by dealing with a reliable firm. Price no higher than other, but promptness superior to anyone in the business.
Write us for full particulars.
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Prof. Gualtiero T. Fabbri, Editor
The only review devoted exclusively to the Kinematographic art and industry in Italy
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Subscription: $2.00 PER ANNUM
SAMPLE FREE
MILAN, Via del Senato, MILAN

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Can be had by the use of PARKER'S FILM CLEANSER. It leaves the film clearer and brighter pictures result. Samples by express paid, 35c. One gallon, $7.50.
For full particulars write to
The PARKER SUPPLY COMPANY
2654 Mission St., San Francisco, Cal.

Lest you forget, upon your cuff,
Write "HARSTN'S SERVICE"—that's enough.
The first aid to the injured is
To get the films that do the biz.

HARSTN & COMPANY
138 East 14th Street New York, N. Y.
Tel. 3812 | 3813 Stuy.
Estab. 1897
NEVER CLOSED

THE SENSATION OF THE YEAR

Our "Claro" non-breakable condenser proposition has startled the moving picture world.

Everyone thought it impossible to get a condenser that would not break, but we have accomplished it.

If we did not have what we claim do you think we would Guarantee these condensers for six months?

These condensers are alone worth the price for the brighter light and the clearer field they give over the common lens.

All we ask you to do is to try them; if they are not all we claim or more we refund your money.

If this is not a square deal let us know what is and we will offer it to you.

Price of "Claro" Condensers $2.00 each, $4.00 per set.

Pittsburg Calcium Light and Film Company

Pittsburg, Pa. Cincinnati, O. Des Moines, Ia.
Lincoln, Neb. Rochester, N. Y.

SONG SLIDES

BOSWELL MFG. CO.

I Once Had a Sweetheart that Looked Just Like You.
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No One to Love Me.
Baby Doll.
U. S. A. For Mine.
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With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
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Say Not Good-Bye.
Tell Me Your Dreams and I'll Tell You Mine.
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Mandy Lane.

HARSTN & CO.

Down by the Old Mill Stream.
When Jack Comes Sailing Home.
Meet Me in Rosetime, Rosie.
You'll Have to Stay After School.
For the One She Loved So True.
True Eyes.
I Will Try.
I Want You.
Mandy Lane.
Country Days and Country Ways.
If You Find You Can't Be Happy Be As Happy As You Can.
And a Little Yet More Besides.
Meet Me In Rose Time Roaie.
Life Will Be Ever One Long Sweet Dream.
By The Old Oaken Bucket, Maggie Shea.
Summer Reminds Me Of You.
Cheer Up, Cherries Will Soon Be Ripe.

HARRY F. STAINS CO.

The Girl I Adore.
I Wonder Why I Think So Much of You?
Take Me to Your Heart Again.
Dearest, Sweetest, Best.

De WITT C. WHEELER.

Dear Heart.
Pride of Prairie, Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.

SCOTT & VAN ALTENA.

Summertime.
Two Little Baby Shoes.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.

CHICAGO TRANSPARENCY CO.

Dreaming, Love, of You.
Somewhere.
Fare Thee Well, My Old Kentucky.

A LIVE SERVICE FOR LIVE MANAGERS

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REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

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Established 1894 (Opposite Adams House) Inc. 19

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Manufacturers of films can double their sales by exploiting their goods in foreign countries. Great Britain and her Colonies keenly appreciate American made films. You should reach this market by advertising in the

Kinematograph and Lantern Weekly

9 and 11 Tottenham Street, LONDON, W.

THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 47. DECEMBER 5, 1908. Whole No. 137.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

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NOTICE.—ALL COPY AND ADVERTISING INSTRUCTIONS MUST REACH US NOT LATER THAN WEDNESDAY OF EACH WEEK.

EDITORIAL

The postponement of the Film Service Association national convention from December 12th to January 9th, when the film manufacturers operating under the Edison license will also meet, has led many interested to jump to the conclusion that the conventions have been postponed to give the manufacturers time to clinch the long-talked of consolidation with some of the Independent concerns. Such, however, is not the case. In fact, from information at hand, it may be stated with certainly that no consolidation will take place. We do not pretend to say that this is based upon any official announcement or statement, but sufficient has been learned to warrant the prediction as given. There is a strong movement so far as sentiment is concerned toward an amalgamation of some of the leading Independent manufacturers and representatives with the Edison licensees. Film Service Association members are particularly enthusiastic on this subject in order to secure more latitude in the handling of films of various makes. This enthusiasm overshadows thought of some very perplexing problems that present themselves to the manufacturers, in view of which the proposed amalgamation is not to be accomplished with the ease and beneficient results that many suppose. Some of the propositions that naturally come up in connection with the question seem to present a condition that very much resembles the attempt to mix oil and water. No doubt time will ultimately bring about an adjustment that will be mutually satisfactory to all concerned, but not a consolidation of interest such as is represented by the existing Edison arrangement. No doubt, by the time the conventions are held in January, some understanding will have been reached by which the Film Service Association will be given an opportunity to handle some Independent subjects in conjunction with those they are now using. It will in all likelihood be a sort of working agreement whereby the Association members will practically get what so many of them have been asking for.

Some of our contemporaries occasionally give expression to remarkable views bearing upon the film business. A recently published article takes the position that if one or many in an audience should be pleased with a film the manufacturer's part has been accomplished. This is followed by the still more remarkable statement: "As soon as the film is finished and ready for the machine the manufacturers' responsibility ceases. If an exhibitor accepts a film, that releases the manufacturer from any further consideration of that film. He has a right to assume that the exhibitor knows what he wants, and what his public wants, and has acted accordingly. It is sufficient for the manufacturer to have sold his film."

With all due respect to the evident good intentions toward manufacturers reflected by these sentiments no manufacturer can endorse them as setting forth his position in the light he wants them to appear, or his duty to the public requires. It would be manifestly unjust and unreasonable to expect him to produce films appealing with equal force to people of all stations of life, sentiments, tastes and ideas, but he surely must exercise his best endeavors to produce films that will appeal in some manner to at least a majority of the people. He must do this as a duty to himself, conceding for the moment that he can succeed by disregarding other considerations. If a film manufacturer cannot produce films that appeal to the majority of the people his goods cannot attain popularity and failure to attain this means that the market will slip away from him. He cannot say that the sale of the film ends his responsibility any more than a manufacturer in any other line of business can assume the position. For the time being he may attempt to cast all responsibility upon the film renter or exhibitor and get some consolation out of it, but it is suicide for him to fail to look to the future. He cannot shield himself by the acceptance of the subject on the part of the renter or exhibitor. They are by no means infallible in their choice of subjects. Some men, by experience, and others, through peculiar gift of nature, are enabled, as a rule, to select what is best suited to their patrons. Many of them do this with an accuracy that commands admiration, but there are times when the best of them get off the beaten path. Such men are limited in number and therefore there are few cases in which the manufacturer attempts to shield himself behind a strict commercial proposition as held out by the article presenting it.

If a film is sold after exhibition of a sample of the subject and the renter comes back with a tale of woe about audiences condemning it, the manufacturer ordinarily would be justified in saying that the renter knew what he was buying and no refund or rebate could be allowed. As a commercial transaction between the two the manufacturer would be justified if the subject was all right in other respects—that is if there were no defects in material, photography, etc. He is certainly entitled to protection. If on such a sale the renter was allowed to return the film and payment was refunded the gate would be thrown open for unlimited imposition under existing conditions. Outside of his own integrity there would be no obstacle in the way of a renter giving the film to a first run customer and then returning to the manufacturer on the plea that it failed before the audience. This may be looked upon by some as a far-fetched proposition, but it is not. True no reputable business man would stoop to such tactics, but to people of experience in the film business it need not be pointed out that no other line is more productive of what some people call white lies and most ingenious subterfuges.

However this may be, no conditions existing as stated between the renter and manufacturer can exonerate the latter in the eyes of the people. His responsibilty goes with the film to the exhibition. If through his indifference, or negligence, his subjects become unpopular he must blame himself so long as the cause is attributable to the character and manufacture of the subject.

There is still another phase of the question to be looked at. The exhibitor is entitled to expect from the renter the best that can be secured for the money paid; the renter has a right to expect the exhibitor to return films to him in as good condition as when rented, reasonable wear and tear excepted; the manufacturer has a right to expect both renter and exhibitor to handle his films to the best advantage for the building up and preservation of his reputation. Conceding this to be a fair basis of operation as between the three, then the renter and exhibitor has a right to expect that the manufacturer will do his best to give them films that will meet the approval of at least a majority of the audience.

The custom of some exhibitors introducing one or two new films in a programme of old subjects and advertising an entirely new show daily is being severely criticized. It is poor business policy, and managements resorting to these methods are bound to suffer sooner or later, especially in the cases of houses that have regular patronage. Where transient trade is mainly depended upon the ill effects may not be felt, but the method is a poor one in any event. Cleverly worded advertisements of that character, while they may bring good patronage for a time, work irreparable injury not only to those responsible for them, but also to others who hold to more legitimate lines. The public are very sensitive; nothing arouses this sentiment more quickly than imposition.

When given thought it can be readily seen that the sort of advertising complained of reflects either carelessness or direct intent on the part of those indulging in it. Notwithstanding all new pictures are not given with the daily change of programme business can be secured, and it can be better held by advertising along the line of facts than otherwise. "Entire change of programme daily," "We change our programme daily," "New programme daily," and other phrases in abundance can be used without resorting to glaring deception. Of course, it must be admitted the press agents of many nickelodeons have not had the advantage of an education that enables them to define phrases with intelligence and delicacy of their more fortunate brethren, and in some cases the sort of advertising complained of is due more to this than intent. It is never too late to learn, however, and possibly when the criticism comes to their attention they will show a disposition to improve. The people to whom we refer quite frequently refer to each installment of films received as "new" ones, using the term as applying to a fresh supply of films, and not in the sense that the films are actually new. In view of the trouble the film renters have with just such people as to what is and is not a new subject one is prone to believe that there is no one connected with the exhibition business who does not know what "new" film means, but for the present we are inclined to take a charitable view of the matter in behalf of some of the press agents.

SWANSON VS. HOPP AGAIN.

Alleged Stolen Film the Cause.

Wm. H. Swanson, the well-known Chicago film renter, has caused Jos. Hopp, president of the Standard Film Exchange; his correspondent, C. H. Wyatt, and Tom Norman, shipping clerk, to be arrested on warrants; four warrants charge Hopp and Wyatt with receiving stoleu goods, and three warrants charge Norman likewise, and also one for perjury in addition. Just exactly what the circumstances are leading up to this arrest are not as yet known, but the fact remains that there has been particularly bad blood betwecn Swanson and Hopp for more than a little while; and especially so since an occurrence in a Chicago Municipal Court some mouths ago, when Swanson was arraigned for arresting these same parties on same charges. Since that time Hopp has brought suit against Swanson for One Hundred Thousand Dollars damages for false arrest, but the case has not yet been heard.

Affairs are at such a point at this time, however, that oue of the reuters is asking for a heariug before three competent men iu the film busiuess, and according to their finding one of them is to get out of the film busiuess entirely. It is not yet known whether this offer has been taken up by the other, but the entire affair is a deplorable outcome of one phasc of the film situation in the Windy City. Aside from the question of who is right or wrong, it is peculiar that Swanson should find it necessary for the second time and on pain of another suit for false arrest, to bring the same charges against Hopp. The film business, however, is so full of opportuuities for tricky terms and subterfuges that—except in a case where there is absolute proof—it is wisest to keep out of court.

THE AMERICAN CONSULAR SERVICE.

Every person interested in foreign trade sooner or later comes to recognize the value of competent consular officers. If he imports merchandise from abroad, the value of that merchandise for the purposes of the collection of customs duty must be certified by the consul at the port of shipment. If he exports merchandise for sale abroad, the cousul points out to him through the Daily Consular and Trade Reports, published by the Department of Commerce and Labor, or in response to his personal inquiries the best markets in which the merchandise may be sold; the manner in which it should be packed to insure its safe transportation; and the names of dealers and others who may be likely to purchase. American citizens investing in enterprises in foreign countries find the American consul useful as an adviser upon local conditions, and often indispensable in affording protection to the enterprises. The traveler in foreign lands for business or for pleasure finds the consul of great service as an adviser or as a protector in case of need. If he should be so unfortunate as to be arrested for unintentionally violating a local regulation of law, the consul will usually be able to secure his prompt trial or release. If he requires identification, the consul will ordinarily find some way to meet that requirement. In short, the American consul is in effect the personal representative abroad of each citizen of this country.

There are at present 298 consulates, with over 400 subordinate agents maintained by the United States in as many cities and trade centres of the world. It is the duty of these officers to keep American manufacturers, farmers, and other producers enlightened as to the existing or prospective markets for their products, the conditions under which sales may be made, the annual crops grown or expected to be grown in their districts, the competition that may be expected, the improvements in processes of manufacture, and in general to guard aud promote the interests of American citizens. Last year the government spent over $1,500,000 to maintain this service, and the appropriation for the purpose for the coming fiscal year amounts to nearly $2,000,000.

For many years a movement has been in progress to improve the efficiency of the consular service, principally by providing proper salaries, abolishing compensation by fees, and requiring candidates tc demonstrate their qualifications for consular work in advance of their appointment. Formerly consuls were appointed because they or their friends had rendered service to the political party in power. Little effort was made to ascertain their fitness for the work required of them; no pretense was made to instruct them in their duties before sending them abroad; and they accordingly too often weut to their posts of duty with no conception of their functions and frequently without ability to discharge them.

When once brought to their attention, the business men of the country were quick to see in the existing system grave danger to their own interest, and they united in a movement to bring about reform. About the time their demands were seriously attracting the attention of Congress, Elihu Root became Secretary of State and at once undertook to convince the legislative body that our commercial interests urgently required radical changes in the consular system. Finally, the act of April 5, 1906, was passed, placing all consulates on a salaried basis, prohibiting consuls from engaging in business, providing for the appointment of American citizens to the more important subordinate positions, and creating a corps of inspectors to examine into the condition of each consulate once in every two years. But Congress omitted from the act all the provisions for the improvement of the personnel of the service, and to remedy this defect President Roosevelt issued ou June 27, 1906, an order requiriug candidates for appointment to the consular service to be American citizens under 50 years of age and to demonstrate their qualifications before a board of examiners. It is worthy of uote that among the subjects in which candidates are required to be examined is that of the commercial resources and commerce of the United States with special reference to the possibilities of increasing and extending the foreign trade, and one of the points upon which candidates are rated is their business experience and ability. Candidates who pass the examination are appointed as consular assistants or consuls of the eighth or niuth grade, from which positions they are promoted to higher grades of the service, according to the degree of efficiency which they exhibit. To determine the relative efficiency of consuls, a record of the service of each officer is kept, upon which is noted from time to time the character of his work, so that at any given time his usefulness as an officer may be known.

Perhaps one of the most significaut paragraphs in the President's order is that which states that neither in appointments nor in designations for examination shall the political affiliations of the candidates be considered, and that other things being equal, appointments are to be so made as to secure proportional representation of all the States and Territories in the consular service. The effect of this paragraph is to afford competent young men in every State and Territory an opportunity to serve the country abroad in a consular capacity, not because of their political creed, as was formerly the case, but because after careful examination they have been found to measure up to a high standard of intelligence, and to possess qualifications for consular work, a good moral charcater, and a knowledge of at least one foreign language.

After exercising due care in the selection of men who enter the consular service, a further effort is made to keep the discharge of their duties up to a high standard of efficiency by a systematic inspection of each office once in every two years. The inspectors are chosen from among the older and more experienced consuls who are able to instruct as well as to inspect, and who like bank examiners, are empowered to take control of any office whe there appears to be sufficient reaso for doing so.

In all the improvements that hav been made, the aim has been to pro vide the efficient machinery require in the proper development of our ex port trade and the protection an promotion of the interests of our ci izens abroad, and also to build u an organization which would be credit to the United and which woul merit the respect and confidence o the people of this country as well a of the people of foreign countries More progress in this direction ha been made in the last two years tha in all the previous years of our na tional history, and if continued, a it should be, will soon make our con sular organization one of which th American people may justly fee proud.

BALL PLAYERS HOWL.

That a tremendous howl is bein raised by the Cubs and Tigers ove their failure to participate in royalt from moving pictures taken durin the world's championship series i acknowledged by President Murph of the Chicago National League Clu

Letters calling attention to th fact that the films have played t standing room only in Chicago, an that they will be sent to St. Louis where the picture company will rea $1,000 for fourteen showings at th American Theatre, are demandin for the players their share of th easy money.

If any contract was made by th uational commission during the re cent series that permitted the mov ing picture people to snap the game of Sunday, October 11, and exhibi the pictures on a percentage basis, a is done at prize fights, the barn storming players know nothing abou it.

"If the commission let a hal dozen of these camera men get i the park on a general admissio basis, nettiug the gate about $10, i is another sample of the bone-heade manner in which the world's serie were run," commented one ball play er, who is leading the protestants.

"Every big exhibition that ha been photographed in ten years ha netted the men photographed fron $10,000 to $70,000," says another "and yet it seems that either some body is in Chicago going south wit the money, or the dummy that ra the Chicago games slipped up on a business deal that would have doubled the players' share."

"You bet there will be a player o the gate next year if we win," write a Tiger, "and we will see that mov ing picture men come across before they get a fortune on a photograph er's admission ticket that can be bought for $1.50."

M. P. MAN'S LETTER.

Ottumwa, Ia.—The local opera house had opposition Sunday when Billy Sunday, the famous baseball player and evangelist, came here to save some of the local sinners. Manager J. F. Jersey, of the Grand Opera House, however, took a different view of it.

In a circular letter he roasts Sunday to a fare-you-well. Here is the circular in which Mr. Jersey flays the evangelist.:

"Do you propose to let 'Billy Sunday come here and hypnotize Ottumwa for $4,000 or $5,000? Are you going to rush to his so-called tabernacle and hand out your hard-earned money just to hear him say 'Hell' fourteen times in three seconds and throw in a lot of dirty adjectives for good measure? Is it right to ask your grocer, your butcher and your dry goods merchant to give you credit, and then pass over all your money to 'Billy' Sunday?

"Sunday's skin-flint brand of hypnotism is a money-getter to the sorrow of many a town. Let's make Ottumwa the exception. Sunday uses religion as his method of hypnotizing people for he knows that in the heat of religious fervor people will give up money when you can't get it from them any other way. So he uses religion.

"They say Sunday can do a town good. I believe it, only with emphasis on 'Do.'

"I am a taxpayer in Ottumwa. I've worked hard for what I own. I don't want Sunday to come here and hurt my business or that of any other taxpayer in this city. If he takes $4,000 or $5,000 out of Ottumwa it hurts us all, for Sunday's kind of religion is a good deal like getting drunk—it's all right while it lasts, but it leaves a bad taste, a headache and an empty pocketbook.

"There's a lot of men in Ottumwa who feel just as I do, but who haven't the nerve to say so. 'Self-preservation is the first law of nature,' you know, and the fellow who hasn't gumption enough to know that, and say so, is the fellow Sunday is looking for—he's the easy money.

"Smoky Row would turn sick if one of its denizens should turn loose like Sunday does from the platform, and if the vulgar language he is brazen enough to call gospel was used on the stage of the Grand Opera House I'd get run out of town or sent to the penitentiary.

"Make your protest against him now and save your souls the taint of Sunday's slimy slang that he seeks to turn to gold.

"In the meantime remember the 5-cent vaudeville performance every afternoon and evening at the Grand Opera House. It's clean and wholesome, and I don't expect to make $5,000 every five weeks. Even if I did I'd spend it in Ottumwa.

"J. F. JERSEY,
"Manager Grand Opera House."

BRAZIL'S TRADE.

Some years ago American cameras and plates received a fair share of the orders sent from Pernambuco, but today they are almost totally supplanted by European manufactures. This falling off is due partly to neglect of the market, as Pernambuco is peculiarly inaccessible to commercial travelers, and partly to the discredit brought upon American photographic goods through sending here films not adapted to tropical use. Some American manufacturers apparently go on the theory that if the ordinary film prepared for the home market is packed in a hermetically sealed tin tube it will do equally good service in a tropical climate. This theory has been proved a fallacy by more than one bitter experience.

An American showman who had visited every country in Central America, the West Indies, the Guianas, and Brazil had 21 rolls of American films developed in Pernambuco by an expert. Out of 150 exposures there were less than 30 negatives that were not spotted and stained, and thus a remarkable collection of pictures was irretrievably lost. The show is on a three-year tour of the world, and wherever it goes the victim of these films will do what he can to save others from their failings. The writer had a similar experience with films taken on trips aggregating 3,000 miles in little known districts.

In both cases the films were fresh and especially packed in sealed tubes, and in both cases the cameras used have since given admirable results with European films. protected by an enameled, damp-proof wrapper, slightly wider and longer than the film, and wrapped with it.

SPECIAL FILMS FOR TROPICAL USE.

This question of films is an important one, as American-made cameras and kodaks are almost invariably sold with a guaranty to give satisfaction with American films, and are frequently condemned for faults which really exist only in the films.

American plates, while they were on the market, gave good satisfaction, but they are no longer obtainable. Two European manufacturers now seem to control the market here. The plates of one are remarkable for their rigid emulsion and the consequent high temperature they can stand in treatment, while the extra-rapid plates of the other are good for a year in any climate, and the ordinary plates for two years.

The sale for cameras at present is almost limited to those of English and German makes, but there is no doubt that a little canvassing of the market and the establishment of an agency would soon lead to Americans securing a fair share of this business. Printing-out paper is mostly supplied from England, but has found a rival lately in German imitations of American papers.

Import duties on films and plates are 15 per cent. on the value given in the Brazilian consular invoice, which works out at 30 per cent. ad valorem, owing to gold and other extraordinary charges.

NICKELODEONS HELP.

Chicago theatres have discovered a formidable rival in the moving picture show. Two years ago if you had told a theatre manager that the five and ten-cent playhouse would some day become a dangerous competitor in his field he would have laughed at you. Today he has to admit it.

The fact has become patent through the box office, which, when it comes to diagnosing the state of mind of a theatre's clientele, never lies.

The moving picture show supplies a demand on the part of the public for entertainment that formerly was supplied by the "regular" theatres. Cut prices worked the change. The big playhouses found that they couldn't compete with their smaller rivals.

At first it was the vaudeville houses that were hit hardest, for they were in competition directly with the nickel and dime theatres, and they couldn't meet the prices. Gradually, however, as the moving pictures became more elaborate, the "legitimate" houses began to feel a falling off in business.

Mr. Jones, who lives in Woodlawn, did not bring his wife downtown to the theatre so often. Neither did Smith, who lives at Rogers Park, or Brown, whose home is in Austin. The fact of the matter was that Jones and Smith and Brown and their wives had got into the habit of dropping into the five and ten-cent theatres during the day, and this had satisfied their longing for the play.

Of course, when the big stars come to Chicago or there is something they especially want to see the big theatre still gets them, but the regular weekly or bi-monthly trip to the loop playhouses are a thing of the past.

Within the last six months the number of moving picture theatres in Chicago has increased almost 33 1-3 per cent. There are five or six of them in every suburb. There isn't a ward in Chicago that doesn't boast nearly 100. And they are well patronized.

In the evenings you will find them jammed to the doors and there will be 100 or 200 persons waiting outside for a chance to get in.

The amount invested in the theatres at first was small. The promoters did not know how long the moving pictures would be popular. Now, however, they have become convinced that their prosperity is not due to a passing fad and they are putting hundreds and sometimes thousands of dollars into buildings, fixtures, decorations, films and machinery. Some of the little downtown theatres pay almost as much rent as their big rivals. Some of them keep nearly as large a staff of employees.

The Chicago American intends to launch a coupon scheme that will enable all the readers of this paper to see what is going on inside of the five and ten-cent playhouses. They will be astonished to discover the progress that has been made in kinetoscopy, at the perfection and vividness of the pictures.

The American, as a preliminary, printed a list of thirteen nickel theatres that have been enlisted in this plan. More will be printed later. The idea is to cover the entire city.

All of the theatres whose aid will be enlisted by the American are of the best class. Those that lean to the salacious, or the sensational, will not be included in the list.

"Thank heaven for the picture theatres," said a persevering vaudeville performer. "I'm always sure of eating while their pianos are pounding. My salary was being shaved and cut in the big houses until it wouldn't stand for any more treatment in the managerial barber shop. Then to make matters worse the big houses could only give me one week in six, and the salary had to last five weeks. But the audience demanded as much fun from me at cut rates as I gave them at a comfortable salary. As an excuse for reducing me the managers said I wasn't as funny as I used to be. It's awful hard to be funny when you have to give away $100 worth of goods for $50. Your debts make you feel sad and you can't help showing it. But the little picture houses for me. I can work as I please, and as long as I've got a voice and a good line of talk I can collect the money.

JAPANESE CELLULOID.

The following information concerning a new company organized for the purpose of establishing a celluloid factory in Japan is furnished by Consul John H. Snodgrass, of Kobe:

The factory, with a capital of $500,000, will be erected upon the banks of the Yamato River, near Sakai, and will be the largest concern of the kind in Japan. The machinery and plant, which have been ordered from Europe, are expected to arrive by the end of this year. The superintendent engineer of the company has been engaged in the United States, and the plans of the factory are now being prepared. Upon completion of the plans the construction of the factory will be commenced without delay, and the company expects to begin the manufacture of celluloid in April next. In this connection it may be stated there is considerable interest exhibited in the possibilities of celluloid products in Japan. It is reported that another company has been formed for the manufacture of celluloid at Abashi, in the province of Harima, capitalized at $600,000.

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingbam, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange. 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Pittshurgh Calc. and Film Co., 11 Fountain Sq., Cincinnati, Ohio.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St, Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Caichuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

THE FORCE OF THE FILM PLAY.

In the moving pictures now so familiar to us all dramatic history is only repeating itself, since the world's first dramas, acted by living characters, were in reality dumb-shows or pantomimes, and so rude and crude in their way that they embodied little else than rough action—expression confined almost exclusively to attitudes and gestures, says James D. Law in "Show World."

The Greeks were, of course, the first people we read about to practice the art of dramatic representation. As their theatres were generally large and the performances took place in the open air the public could more easily see than hear, so more importance from the beginning was placed on seeing than on hearing.

In all popular theatres pantomimic elements have been found. Italy has given us such permanent characters as Harlequin, Pantaloon, Columbine and other clowns. In France the pantomimists excelled in mythological and historical spectacles appropriately costumed. The famous ballets d'action of Noverre were pantomimic in character, and so late as the first half of the nineteenth century Deburan and his associates in the little Theatre des Funambules in Paris revived pantomime and made it exceedingly popular.

In England pantomimic art has long held sway and is forever associated with Drury Lane and the immortal Grimaldis. The English pantomimes were mostly founded on

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Mother Goose stories and popular fairy tales. America has little original to its credit in this field, but George Fox's Humpty Dumpty which was all the rage in 1870. The ballet is a branch of the pantomime, dancing bearing the same relation to acting as the ballad or lyric does to the epic. It will thus be seen that pantomime is really the parent of the drama, and as such has historic posi-

(Continued on page 12.)

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

L'Arlesienne	1,148ft.
Marie Stuart	836 ft.
The Substitute	531 ft.
The Vagabond	544 ft.
Puss in Boots	738 ft.
Donkey's Skin	1,016 ft.
Race Prejudice	289 ft.
Old College Chums	538 ft.
Crack Riders of Russian Cavalry	413 ft.
Merry Widow Waltz	348 ft.
Bicycle Polo	246 ft.
Wood Floating and Pulp Industry	705 ft.
Cave of Spooks	351 ft.

VITAGRAPH CO.

A Lover's Stratagems	590 ft.
The Peasant Girl's Loyalty	320 ft.
The Miner's Daughter	705 ft.
Charity Begins at Home	265 ft.
The Elf King	935 ft.
The Shoemaker of Coepenick	510 ft.
A Tale of The Crusades	455 ft.

S. LUBIN.

The Dirigible Airship	295 ft.
A Pair of Spectacles	500 ft.
The Tranksgiving Turkey	325 ft.
Persistency Wins	600 ft.
Madame Flirt and Her Adopted Uncle	440 ft.
Through An Orange Grove	400 ft.
The Engineer	935 ft.

ESSANAY CO.

The Impersonator's Joke	500 ft.
An All Wool Garment	400 ft.
The Tale of a Thanksgiving Turkey	615 ft.
The Hoodoo Lounge	316 ft.

SELIG POLYSCOPE CO.

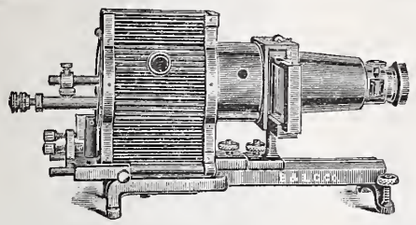
On Thanksgiving Day	1,000 ft.
A Hidden Treasure	950 ft.

EDISON CO.

The Lady or The Tiger	900 ft.
The King's Pardon	900 ft.
Colonial Virginia	985 ft.
The New Stenographer	900 ft.

KALEM CO.

A Ragged Hero	——
Hanna Dustin	——



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(See Advertisements for Release Dates)

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"THE SOMNAMBULIST."—"The Somnambulist" is the title of one of our latest dramatic films, and tells the story of a bank teller who is compelled to take a large sum of money to his home, owing to the fact that the vaults in the bank were closed accidentally, and he was unaware of the combination. After placing the money under his pillow, he retires; the responsibility evidently weighing upon his mind during his sleep, he hides the money behind a picture, and upon awaking in the morning, discovers the money missing, and believes he has been robbed. His wife prevails upon him to write a letter of explanation to the bank president, which she herself delivers. The president refuses to accept the explanation and has the teller arrested. While he is awaiting trial, his wife visits him in his cell, and finding him asleep, is about to wake him when he arises from his cot and she discovers he is in a somnambulistic state. She hastily calls the warden and prevails upon him to allow her husband to leave the prison in that condition. They follow him through the streets to his home, and he re-enacts a scene of hiding the money, and immediately retires to his bed. They discover behind the picture the lost treasure, which is returned by the warden to the bank cashier, and president realizing the injustice done the teller, reinstates him in his former position.

"AN OBSTINATE TOOTH."—A man who is troubled with a very bad tooth, tries in various ways to get rid of it, with no success. He attaches one end of a string to a door knob, fastening the other end to the troublesome tooth, slams the door shut, with no result. He goes to a dentist, who, after five or six attempts, in despair calls upon his assistants for aid, and their combined strength fails to remove the tooth. He eventually hits upon a plan, realizing that only sheer force will rid him of his molar. He hires an automobile, fastens one end of a stout cord to the machine, the other end around his tooth, and with a puff and a hard pull the tooth is removed. A short subject with a hearty laugh.

KALEM CO.

"FOR LOVE OF COUNTRY."—As Reuben returns from a hunting trip to his cabin in the wilderness, and his young wife prepares the evening meal, they are surprised by a body of Hessians, who try to conscript the American as a scout in the British army. He makes his escape soon enough, and they subsequently set ablaze the little log cabin. An inhuman feature of the Revolutionary War on the part of the British is here portrayed—how the British officers in secret rendezvous with the Indians buy from those savages the scalps of Americans massacred by them. Patriot Reuben is now assigned to an outpost, and while in this position he is visited by General George Washington, from whom the sentinel receives instructions. At this scene, Reuben's wife comes staggering into the camp and relates the misdeeds of the British and the red men as allies. Frantic and determined for vengeance, Reuben, with two other men, follows the enemy's tracks and encounters a band of Indians in a fierce battle. His two compatriots are killed and he is left alone to resist the overwhelming number. Smitten unconscious with a tomahawk, the bucks have the lone fighter a prisoner at last. To the British camp the American hero is led and brought before the intoxicated commander, who tries to exact from him information regarding American quarters—first through bribery, then by coercion. But all is to no avail, for the patriot will tell nothing or lead to anywhere. And so back to the Indian's torture chamber he goes, from which ordeal he comes out a totally blind man, having been branded with lighted torches and glowing coals. But the bucks' doom also follows, for a body of Americans swoop upon them and exterminate the savages to a man. They lead their blind hero back to the headquarters of his fellow countrymen, where he is restored to his wife, who sorrowfully beholds his fate, but loves him the more for his bravery. The captured British officer is hung for his perpetrations, and poor blind Reuben is awarded with the "Pine Tree' flag (then the emblem of American freedom) in recognition of his gallant service for his country—it being the only worthy thing of honor and value with which the struggling American colonies could have in those dark days rewarded their heroes.

SELIG POLYSCOPE CO.

"A DUAL LIFE."—Gordon Blake, a young man with social aspirations, but without the means to gratify his ambitions, is married to a poor but faithful girl. Two children are a result of their union, one now a handsome boy of five and the other an infant. Inattention to business soon robs Gordon of his position, and for many months life assumes a most serious aspect for the gay young gentleman. From a home of comparative luxury the Blakes are soon reduced to the direst poverty, yet the husband cannot bring himself to give up all his social pleasures. He borrows from friends and relatives, until his credit is entirely gone, then resorts to deception. Finding his wife and family a burden, he plans to rid himself of that responsibility, but lacking the moral courage to confess his intentions he resorts to cruelty and neglect in the hopes of driving his faithful wife from him. But his degradation does not stop at that. He has deceived the wife of Cyrus Warden, a millionaire, into the belief that he is a single man. Paying her the attentions of a suitor, he robs his own little family of the few dollars he is able to scrape together to spend them in gifts and theatre tickets for his inamorata. The opening scene of the picture shows the poverty-stricken family and the old father of the unfortunate wife preparing the evening meal. Clarence, their brave little boy, his mother's pride, comes in for his supper, discouraged over his inability to sell all of his newspapers. Gordon soon follows him, and when asked if he has any money flies into a rage, and hastily donning his dress suit, leaves his poverty-stricken home and repairs to the Warden's house, there to bask in the smiles of his fair charmer. Utterly at a loss to understand the reason of her husband's cruelty, the poor little wife gives up in despair and sinks sobbing into her father's arms. It is then that little Clarence shows his mettle. Putting on his overcoat and cap, he ventures out into the cold night to again try to sell papers. He wanders on through the cold, until worn out and almost frozen, he sinks unconscious in the snow in front of a palatial mansion, the very place where his unworthy father is spending the evening enjoying the warmth and comfort of the millionaire's home. Pedestrians discover the plight of the unfortunate child and he is carried into the house. There upon his revival he recognizes his father, and the dumbfounded man breaks down under the unmasking of his perfidity and confesses all. In a daze he is led home by his little boy, who is blissfully unconscious of his father's guilt, and there makes another confession to his heartbroken wife. Unable to stand this additional shock, the poor woman sinks fainting to the floor. Realizing his baseness and heartlessness, the now repentant husband picks her up tenderly in his arms and carries her to the bedroom. A doctor is sent for and the wife restored to consciousness, after which she forgives her erring husband, and the little family is once more reunited.

"THE FOOTBALL TEAM."—The title of this comedy film suggests the theme. A typical football "bug," not being possessed of the necessary funds for seeing one of the big football games, is possessed, however, of a keen desire to be among the rooters, and the picture shows the mishaps that befall him in his efforts. A feature scene is that of the field of action, where two leading football teams of national fame are struggling for supremacy. The would-be rooter butts into the situation and finds himself in distress more than once.

VITAGRAPH CO. OF AMERICA.

"A SUMMER IDYL."—A young country girl and her sweetheart are making love to each other as the girl's father comes from the house and tells of the approach of some visitors. A very pretty and stylishly dressed city girl soon arrives, and is warmly welcomed by the farmer and his family. The country lover is much impressed by the visitor's appearance and is evidently seriously smitten. His sweetheart notices this new infatuation with grief and alarm. The following day the city girl is sketching under a tree, the young farmer

watching her adoringly, while from behind another tree the slighted country girl is watching sorrowfully. The young man makes love to the city girl, to which she offers no objection, although it is apparent that she is merely leading him on. A month passes and the time arrives for the girl to return to the city. She bids good-bye to the farmer and his family. The young countryman picks up her baggage and carries it to the station. The train pulls in and a citified man alights. The girl rushes into his arms, ignoring completely the young farmer. The latter, stupefied, stares at the city fellow, then realizing what it means, that he has been but a dupe, drops his head in despair. As the train pulls out the girl and her companion turn and laugh derisively. The

young countryman staggers away, returns to the farm house, where his former sweetheart is sitting on the porch, heartbroken. He kneels beside her, tells the whole story, begs her for-

giveness and asks to be taken back. She is only too happy to do so and the past is buried in their present happiness.

"JULIUS CAESAR, AN HISTORICAL TRAGEDY."—An elaborate production of Shakespeare's admirable play. Scene 1 Street in Rome. Sasca and Trebonius upbraid the citizens for praising Caesar. Scene 2—The Forum. A soothsayer bids Caesar beware of the "ides of March." Scene 3—Mark Antony wins the

race and "thrice he offers Caesar a crown." Scene 4—Cassius tempts Brutus to join the conspiracy against Caesar. Scene 5—Brutus' garden. Meeting of the conspirators. Scene 6—Caesar's palace. Calphurnia tells Caesar of her dream and begs him not to go to the Senate. The conspirators enter, laugh at his fears. urge and get his consent to go. Scene 7—Street near Capitol. The soothsayer again warns Caesar. Scene 8—The Capitol. The assassination of Caesar. Scene 9—The Forum.

Brutus addresses the mob. Antony enters with Caesar's body. Scene 10—Brutus' camp near Sardis. Cassius upbraids Brutus. Scene 11—Brutus' tent, quarrel, Caesar's ghost. Scene 12—Plains of Phillipi. Armies of Mark Antony and Octavius Caesar and Brutus and Cassius. Scene 13—The battle. "Caesar thou art revenged even with the sword that killeth thee." Scene 14—Brutus slays himself. "Caesar now be still. I killed not thee with half so good a will." Scene 15—Brutus' funeral pyre. "This was the noblest Roman of them all."

"HOW JONES SAW THE CARNIVAL."—It is Carnival time at Nice. The streets are crowded with vendors, sightseers, autos and carriages are passing and from the crowd a small man, followed by a porter carrying his baggage, emerges and enters the hotel. He registers, Mr. Septimus Jones, Jonesville, Vt.,

and is assigned to his room by the clerk. Looking from his window, Jones views the merriment below with visions of a good time. He thinks a moment, then writes to his wife as follows:

"Mrs. Septimus Jones,
"Colonna Hotel, Rome.
"Dearest:
"Arrived at Nice this morning. Horribly crowded with vulgar people on account of the carnival. Very uncomfortable. Don't join me for two days.

"Your loving husband,
"SEPTIMUS JONES."

He reads it over with a self-satisfied air, leans back smoking his cigar as Felice, a

French maid, enters the room. Jones chuckles her under the chin, executes a few steps as if referring to the carnival and asks if she is taking part. In answer, she leaves the room, returning in a moment with a box containing her costume. Jones asks her to get an outfit for him, and after receiving a liberal tip, Felice agrees. She goes out and returns with a suit, much the worse for wear. Jones is staggered at the price demanded, but finally pays for it and makes an appointment to meet her on the street in an hour's time. He dons the suit, proceeds to the street and is waiting for Felice as his wife, either through accident or design reaches the hotel. She looks over the register, finds her husband's name, places her own beside it and is shown to the room. There she finds the French maid, and of her asks the whereabouts of Jones. The maid feigns ignorance, but upon receving a tip, points to the street below. Mrs. Jones looks out the window, sees her husband and is furious. She paces the floor in a rage, then demands a costume for herself. The maid procures a suit and the angry wife quickly dresses in carnival attire and goes out. In the square in front of the hotel, Jones is waiting patiently for the French maid. Mrs. Jones comes down the steps and goes over to her husband, who, ignorant of her identity, immediately begins a desperate flirtation. They proceed to a private room in a restaurant, where the unsuspecting man orders lavishly. He falls to his knees, tries to embrace his companion, but receives a sound whack which upsets him. Mrs. Jones then deals out a good trouncing. Two weeks later at the railroad station at Jonesville, Vt., Mrs. Jones alights from the train, her husband following, looking very dejected and loaded down with bundles.

PATHÉ FRÈRES.

"HER FLOWERS."—This beautiful colored picture which is bound to be a great favorite with the public from an artistic standpoint, shows us some wonderful transformation scenes in which beautiful flowers play the leading part. In the first picture a woman appears and takes different bottles of perfume from a table and pours it on a flower pot and immediately up sprouts the stalk, then the flowers appear in their places. Next is a transformation scene in which a lot of loose petals and leaves appear before our eyes and each petal takes its respective place and forms the flower, then the leaves and stalks squirm around for their place in the background and before we can realize it, they form beautiful wreath. This same performance is repeated with all sorts of pretty roses, carnations, lilies, lilacs and a number of others too numerous to mention. As the wreaths are formed we see pretty faces appear in miniature in the centre and they form a becoming frame to the artistic setting. Finally a lot of leaves hang over the side of the urn and then fold up, forming a head of cabbage, and when they unfold, there, to our astonishment, is the head of a grotesque being who amuses with his funny faces, till, like all the rest, he disappears from our view.

"THE MAGIC HANDKERCHIEF."—An apparently happy couple are seated at dinner when a controversy arises and the wife proceeds to make things interesting for her husband by giving him a beating. He retaliates, and during the fracas they break up all the furniture in the room. The husband finally bolts from the house in a great rage, and as he is walking down the street he is held up by two footpads who give him a trouncing and escape with his wallet. Running up to two officers, he tries to tell his story, but they only give him another terrible beating. Starting again on his way, he runs into a fish woman, upsetting her cart, and she, in turn, leaves him a fit subject for the hospital. More dead than alive, he has another encounter with a husky tradesman, who deals it out to him in the same fashion as did the others. Finally he comes upon a side-show where a placard outside tells of a wonderful magic handkerchief to be seen inside, which, when thrown over one's head, makes one invisible. He goes in and taking his place in the audience, sees

for himself the wonderful tricks performed with the mysterious cloth. Watching his chance, he manages to steal the valuable article when the performer's back is turned, and, slipping out unnoticed, he starts back thirsting for vengeance. He meets the tradesman first, and proceeds to give him a good beating and when he makes an effort to retaliate our friend waves the kerchief and disappears. The same thing happens when he encounters the fishmonger and the policemen. Finally he comes

upon the robbers, and after giving them a sound thrashing he recovers his wallet and again disappears into space. Satisfied with his revenge so far, we at last see him enter his home and start to get even with his wife, who, by the way, is a very powerful woman. Before she can realize what he is up to, he gives her an unmerciful beating and then, waving the cloth, disappears, leaving the woman dumbfounded and in no gentle frame of mind.

"A DEAR OLD GRANDMA."—This is the story of the love of a sweet old lady for two little foundlings whom she brings up with the same loving care she would have given to her own children. The first picture shows us the droll way she gains possession of her charges. One day, while watering the garden, she discovers the tiny tots under a large cabbage leaf, and from that time on never ceases in her care and devotion to the little strangers. Three years have elapsed, when the next scene opens, and the cabbage babies are now sturdy children, showing by their healthy looks and happy faces what a comfortable home they have found. In this picture (Grandma always planning some new pleasure) is taking the little ones for a jaunt to the seaside. They listen

eagerly as she tells them some instructive little stories, among other things to be kind to the poor dumb animals, who are so dependent upon man for kindness. Finally we see them at the age of twenty, when Grandma, now in the sunset of life, is enjoying the reward of her kind act of so many years ago, as the dutiful children now tend and watch over her with the same loving care as she did over them in the years gone by. One day, while the old lady is out in the garden she is suddenly stricken, and as the young people rush to her assistance, we see her pass peacefully away in their arms. The last picture shows her sorrowing children as they enter the cemetery to pay a loving tribute to her memory by placing upon her grave a quantity of beautiful flowers.

"NATURE FAKIR COMES TO GRIEF."—An eccentric old scientist who is collecting bugs and butterflies is making a strong endeavor to capture one of the little creatures with a net, but unfortunately he comes too near the brink of a stream and tumbles in. He squirms around and would have drowned, if not for the quick action of a group of soldiers who happen to be standing near at the time of the mishap. They hasten to his rescue, and after dragging him out, take him to the barracks, where he is given a dry uniform to don while his own outfit is drying. Not realizing that he was in the uniform of a private, he starts out and is about to pass one of the officers, who mistakes him for an insolent soldier, and remonstrates with him for not saluting his superior officer. The fellow shows fight and immediately is placed under arrest and sent to the guard house, where his aesthetic appearance is soon changed by having his long hair cut, and he is fed on bread and water till he submits to the rules and discipline of the army. When he enters the dormitory with the rest of the soldiers, they make life unbearable by hazing him and making him do the most humiliating stunts for their amusement. Finally, after they have had their full of fun at his expense, they bring him his own clothes, which he quickly dons, and makes a hasty retreat to the outer world, vowing to keep away from a barracks in the future in search of bugs.

"THE JEALOUS FISHERMAN."—This little drama, which is laid in a little seaport town on the coast of France, shows in the opening scene the home of a young woman who is being courted by two of the sturdy fellows of the village, and who, though friends, are rivals for the affection of the charming miss. One of the fellows is younger than the other, and it would seem as if he were the favored suitor. At last the time comes round when the lovers must start out for the fishing banks, but before leaving they go to see the girl, each bearing a large bunch of flowers. She plainly shows that the younger man's gift is the one she prizes most, and naturally, the older one feels very much aggrieved at her conduct. They all go down to the shore together and after bidding her admirers a fond adieu she stands watching them as they sail away. The next view we get of the heroine of this tale shows her standing on a rock sweeping the sea with a marine glass, when all at once to her horror she witnesses a quarrel between the rivals, now far out at sea. The elder man, in his jealous rage, throws the other fellow overboard and leaves him to drown, but the latter being a good swimmer, strikes out for shore. When the girl realizes her lover's great danger, she plunges into the water and swims out to rescue him. Arriving at his side just in time to save him from sinking, she keeps his head above water and strikes out for shore, and after a desperate battle with the waves she lands safely with her burden. He is carried to her cottage and revived and is soon quite himself again. We next see the would-be murderer as he pulls into shore, bowed down as it were by a weight of care. With tears in his eyes he tells the seamen standing round of the accidental drowning of his companion and of his own vain efforts to save him as he sank before his horrified eyes. He then goes on t carry the sad news to the girl and her mothe The two women listen with well-feigned horrc to the tale he unfolds of his friend's misfo tune and his own bravery, and wait until h has quite finished before producing his victim On seeing the young man standing there aliv and apparently suffering no serious injur from his terrible experience, the guilty fishe man staggers back, thinking he has seen ghost, but quickly realizing, that the form be

fore him is that of no ghostly visitor, he drop on his knees and begs for mercy. By this tim the officers of the law have arrived and dra the miserable wretch, still praying for forgive ness, off to the jail.

"PARIS AS SEEN FROM A HEIGHT OF 2,600 FEET."—This unique picture was take from a balloon sailing over Paris and gives a good bird's eye view of the city with its mag nificent boulevards and parks. and the Sein winding its peaceful way through the sur rounding country. The first view shows th large balloon being inflated in preparation fo the ascent, then, as the ropes are loosened away it sails over the housetops. It would seen as if we also were of the jolly party in th basket. We get an excellent view of the Plac de la Concorde, the Pont Alexandre, an Champ de Mars. It is great looking down fron such a height at the Eiffel Tower, which ap pears like a very small edifice indeed. An ex cellent view of the Seine is given with the boats looking like tiny specks plying about Finally we alight in a field outside of the city and watch the balloon as it is folded up and carted back to the starting point.

"MODERN MAGIC."—This wonderful trick film, which is a puzzle to all who are fortunate enough to see it, is made up of some clever tricks in magic which seems almost impossible to accomplish with the camera. In the first place, we see a large fan in the foreground, and suddenly a woman steps from behind it and immediately proceeds to entertain us with her wonderfully clever tricks. A fellow brings on a lot of bottles and they pile them up with a glass slab between them, forming a table with a number of layers. She then takes a small case and places it on top of the glass, and after her servant disappears from her sight, she passes her wand over the box and to our astonishment up pops a lot of heads out of the box. Next she takes a handkerchief and passes it in front of the table, and when she takes it away, we see four more heads over the table and the same four appear underneath. Finally she causes the whole outfit to disappear, and next, in the background, appears a fellow who goes through some wonderful acrobatic stunts. After he disappears a beautiful woman appears and is transformed into a large

butterfly, which finally turns out to be the magician herself, who concludes the performance with a winsome smile and a graceful bow.

"SURPRISE PACKAGE."—A young student from the country who is attending college in the city receives a letter from his aunt, telling him that she is lonely and wishes him to return and pay her a visit. He is anxious to comply with her wishes, but his little sweetheart, who is deeply in love with him, can not bear the thought of being separated from him even for a day. He, however, manages to get away, and arriving at his aunt's home, is enjoying a quiet little chat with the old lady when the servant announces the arrival of his trunk. The young man gives orders to have it placed in his room, and upon opening it shortly afterwards, is dumbfounded to see his fiance pop out. He is greatly excited, for he does not want the old lady to see the girl, and when they hear her footsteps on the stairs, he places her back in the trunk and assumes a careless air as his aunt enters, but manages to keep sitting on the trunk till she leaves. He then releases his prisoner and makes haste to get her out of the place, but as they are going down the stairs the old lady again puts in her appearance and this time they seek refuge in a store room, and from there sneak into the aunt's room and hide under her bed. By this time the house is in an uproar and everybody helps to look for the young man, but their efforts being unsuccessful, the aunt prepares to retire. She gets into bed and is soon in the Land of Nod, but is suddenly awakened when the couple try to make their escape. She gives the alarm and soon the whole household is on the trail of the pair, who rush down into the cellar, and try to get out through the window. The fellow manages it, and is tryiug to drag the unfortunate girl after him when the searching party captures her. They carry her back to the room and leave her there while they summon the police, but the youth manages to get her into the trunk again and quickly locking it, throws it out of the window. It lands on the sidewalk and breaks open, thus liberating the prisoner, who makes good her escape, while the people in the house are searching everywhere for her.

EDISON CO.

"LORD FEATHERTOP."—Caleb Rankin, toying with the affections of pretty Betty Grigsby, fiualy jilts her for another, and turns a deaf ear to all her entreaties. Twenty years later we find him, now "Squire" Rankin, with a pretty daughter, Polly, and Betty, an old woman, credited with being a witch, and known as "Dame" Grigsby. A party of young people, among them the Squire's daughter, go to Dame Grigsby's hut in the woods, to have their fortunes told. The Dame recognizes Polly and tells her some unpleasant things. The Squire arrives, scolds Polly and berates the old woman, who swears vengeance. Exercising her powers of witchcraft, she endows a pumpkin-headed scarecrow with life, and creates a modern, foppish youth and sends him forth to make love to the Squire's daughter. In this he succeeds, and after due courtship, the Squire consents to the marriage, and a grand wedding is planned. Dame Grigsby attends in the guise of a fine lady, and, as the happy couple are about to depart, she changes the bridegroom back into a scarecrow, to the consternation of the guests, and the mortification of the Squire. Thus is the old wrong righted to the satisfaction of Betty Grigsby.

"MISS SHERLOCK HOLMES."—Jack Rose and Jim Dalton, both employed in the same broker's office, are in love with his daughter, Nell, who favors Jack. Learning that Dalton is plotting mischief, she disguises as a boy and obtains work in the same office, as an office boy. Dalton, speculating, loses heavily, and steals money from the safe. To divert suspicion, he places securities in Jack's overcoat pocket. This is seen by Nell, who quietly transfers them to Dalton's overcoat. When the loss is discovered and the police called, Dalton tries to fasten the guilt ou Jack. A search reveals the money in Dalton's possession, but he claims it as his own, and suggests a search of Jack's overcoat for the securities. He is chagrined to find himself foiled. Nell suggests that "turnabout is fair play" and that Dalton's overcoat be searched also. The securities are found in Dalton's coat, and Jack is exonerated. Nell is praised for her detective work and obtains her father's consent to au early marriage with Jack.

"THE OLD MAID'S TEMPERANCE CLUB."—The ladies of the O. M. T. C. are to have a meeting to discuss matters of importance. The janitor is discovered preparing the lodge room. To help him in his work he has a flask of "Surefire" Whisky handy. He places it in the ice-coller for safety and forgets it when departing. The ice man drops the ice upon it and makes a fine temperance drink. The ladies meet, warm up, and, of course, need a drink, and we see the staid old maids becoming very frivolous. A wandering professor happens in with a machine, and a grand scheme for restoring youth aud beauty—"while you wait." The "Girls" vote to give his machine a trial. The worthy president enters first aud comes out a beautiful damsel of "Sixteen." Then there is a rush and a scramble for place, and we witness some of the curious changes "a wee drop" will make in human nature. It winds up with the "Professor" and his machine getting fired and the O. M. T. C. adjourning in a hilarious mood.

S. LUBIN.

"HOBO'S DREAM."—A Good Fairy—While sleeping, the good fairy appears before the hobo. She tells him where he will find a great treasure. The hobo gets up, finds the tree and incidentally a big pot full of money. Ejected—The hobo who shared his fortune with a friend, enters a swell restaurant but is ejected. He

goes to a tailor, orders a swell suit and returns. This time he is received with open arms. The Embassy Ball—The hobo gets an invitation to the ball which he certainly accepts. His suit is sewed up with money and he makes a big hit especially with the ladies. The Prize Fight—The hobo visits a prize fight. Not satisfied with the result, he challenges the winner and knocks him out in one round. Meeting the Nobility—The heads of almost all nations meet the hobo. The Frenchman objects to the hobo's remarks and challenges him to a duel. The Awakening—Just when the Frenchman sticks his sword into the hobo, he is awakened by the policeman who sticks his club iu his side.

"LADY BARBERS."—Two old sports having received an invitation to the opening of a ladies barber shop, decide to patronize the place. They steal away and just have fun with the lady barbers when their wives appear ou the scene and put the finishing touch to the shaving. A picture full of life and humor.

"THE SEXTON OF LONGWYN."—Money Lender's Office—To Felix, the money lender, comes Count Short for a new loan. The money

lender refuses to advance any more money. Your Daugher is the Price—Being in love with the Count's daughter, he tells him that he is willing to make another loan, but the Count must give him the hand of his beautiful daughter. The Count consents. Rejected but uot Subdued—Felix visits the Count's castle to press his suit. The young Countess rejects him. He smilingly leaves the house. He is not the man to give up so easily his money and the prize. The Old Sexton—The young Countess runs to the old sexton, her life-long friend, and tells him of Felix's impudence and of her father's demand to marry the money lender. The sexton tries to console her, but is only partly successful. A Daring Deed—On her way home the Countess is overpowered by Felix, who puts a cloth over her mouth and drags her into an automobile. The Midnight Wedding—They call at the Reverend's house and force him at pistol's point to accompany him to a nearby church. They arrive at the church of the old Sexton. They drag the half conscious girl into the church. The Parson begins the ceremony, but the Countess refuses to say the words. Enraged, Felix draws a revolver, but at the same time the old Sexton takes hold of the crucifix and knocks Felix down. The chauffeur quickly pulls him out of the church. A Righted Wrong—Felix lies in bed recuperating from the blow. His lawyer is called in, he makes a will leaving all his earthly possessions to the Countess to right the great wrong.

"WEARY WILLIE'S REVENGE."—Weary Willie, hungry and tired comes to a hotel where the latest Uncle Tom's Cabin Co. had just arrived. He is found stealing a piece of ham. This enrages the Hams, they throw Weary Willie out of the window, but he gets his revenge. A very funny picture.

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THE FORCE OF THE FILM PLAY.

(Continued from page 6.)

tion as well as originative value. By studying its record we can learn valuable lessons for our guidance in the moving picture drama.

The limitations imposed on representations thrown upon the screens are far less restricted than were the laws of the old-time dumb-shows. We have now at our command every variety of sex and species, age and youth, beauty and deformity, costume and character, color and motion, culled from all departments of nature and of art. We also have conquered to some degree the combination of sound and sight, either by artificial mechanical means or by synchronized trained human voices. With so much already accomplished it is hard to see where the moving picture drama need stop, and equally difficult to say what is beyond its range. But that is not all. It has an added new power, as unique as novel, in what may be called the trick-manipulation of all its powers, producing results that are magical and marvelous, and bringing supernatural effects into play at the will of the motographer, with no limits except the limits of his imagination. All these wonders are not probable things, but realities seen every day by the millions that patronize the moving picture shows. As it is there has been nothing to equal it in the history of amusement, and when it is taken more seriously as an educator as well as an entertainer, its true value and importance will be universally recognized.

For a long time the moving pictures were confined to reproductions of scenery or the simplest representations of life in action, with a preponderance of racing and chasing and general clowning supplemented by a sprinkling of trick films of the ordinary magic type. Many patrons soon got tired of such shows, and to this day believe there is nothing new on the screens simply because they have not patronized them since the era of their introduction. Moving picture men do not advertise as they will yet do, and a large percentage of people who stay away condemn the nickel theatres because they are in complete ignorance of what is now being offered there. This phase of the business must be known to many of my readers, and to speak frankly, lack of enterprise, that is, failure to advertise, is most to blame, as there is hardly a man, woman or child in America, or in any part of the world, for that matter, that would not gladly see moving picture shows frequently if it was properly understood how far both the science and the art of motography have advanced.

The biggest stride recently has been in the development of the moving picture drama which has now attained a dignified and important position in the moving picture industry. The first attempts, like the beginnings of the classic drama, were mere trifling experiments, build up hurriedly with amateurs or totally untrained actors, and as a consequence results were more calculated to raise a laugh than to evoke artistic applause. No doubt for that reason farces and comedies of the broadest type were mostly produced. As in caricaturing and cartooning, if errors were made they passed for hits, with the masses at any rate, and until all the "stock" subjects were exhausted, and the "stock" situations run out, crowded houses were the rule. But variety is the spice of drama as well as of life, and it was by and by realized that more care should be taken in selecting subjects, more attention paid to the scenario, and more ability employed in producing the plays. "Any old thing" would not do, and the slapstick had to be kept within reasonable bounds.

France having been the pioneer in advanced cinematography, was also the first country to present artistic motographic actors, and the leading French firms have found their reward in getting the bulk of the world's business on moving picture films. At present their leadership is undisputed, although the day is not far distant when American manufacturers will wrest the laurels from the foreigners and be exporting the choicest films instead of importing them. This is not an idle and flattering prophecy, but an inevitable and swiftly approaching condition, based on the fact that many of the finest American products are now equal to the best work produced abroad, the only drawback to Uncle Sam's goods now being that general excellence is not uniformly maintained. In this country we have been too willing to sacrifice quality to quantity, which never can be a paying policy in artistic productions.

The quickest way for American manufacturers to reach supremacy is to rigidly censorize their motographic work and all its adjuncts; to give careful thought to their topics in selection, treatment and title; to employ good actors and actresses, and then do as successful newspapers do, make a big fuss about it. Moving picture advertising is yet in its infancy, and the manufacturers, film renters or exhibitors who get out of the present conventional rut, provided they have the stuff to "make good," will have everything their own way in whatever line they decide to shine and prosper.

As to the subjects for moving picture dramas, the field is inexhaustible. The history of the standard drama is rich in suggestion. It began with the old sacred themes and miracle plays. Then came the dramas of the schools and courts. These were followed in turn by dramas of romance and history, succeeded by the domestic drama with its types of the faithful wife, the shrew, etc. Later on we find the comedies on the Italian models, historical dramas on foreign themes, depictions of metropolitan and rural life, classical myths and legends, tragedies, pastorals and all combinations of the foregoing with which the modern theatre has made us familiar.

Nothing has been done on the ordinary stage that cannot be reproduced in the moving picture drama, and the latter has advantages in preservation, reproduction, multiplication, economy and facility that have hitherto been considered impossible dreams.

At present the only important limitation in the moving picture drama is TIME. Everything has to be condensed and abbreviated, sometimes with gain it is admitted, but more often at a loss. As tabloid drama actors and actresses become more proficient they will give us not only superior work, but a much greater variety of plays. The demand will no doubt bring out exceptional artists and develop their talent especially fitted for the work, both for acting and speaking parts. Such performers should be well paid, whether they bear famous names or not, but actors and actresses who are already famous and consequently well advertised will always command the top figures. This holds good in every walk of life, public interest being the best kind of private capital.

The foundation of all is, however, the drama itself. Unless the design is good the finest work on the fabric will not avail.

In due time too the moving picture drama will be more utilized as an educator and propagandist. Political, social, economic and ethical reformers will find it one of the most powerful allies for their theories and ideals because of the vast daily audience it has in hand. Every Nickelodeon is a centre of power that can be used for frivolous or noble ends. In the aggregate the moving picture show commands a weekly patronage vaster than any church or school, more varied than is catered to by any other type of amusement, entertainment or education, and presents its lessons of pleasure—and let us hope profit—more graphically than even the omnipresent press.

Such an influence becomes a blight or a blessing, a menace, or a benevolence, as it may be utilized, and, as the sphere of the moving picture is now circumscribed only by civilization itself, something of its importance in the world's activities must soon be more clearly understood. More than any other vehicle of thought and action it seems destined to become the real mirror of life, the refreshing oasis in the desert of monotony, the healthful tonic for everyday drudgery, and perhaps the long-looked-for genuine pulpit of humanity from which we may learn the lessons that quickly and pleasantly add sweetness and light to our lives, and keep us ever advancing towards whatsoever things are lovely, kind, honest and true.

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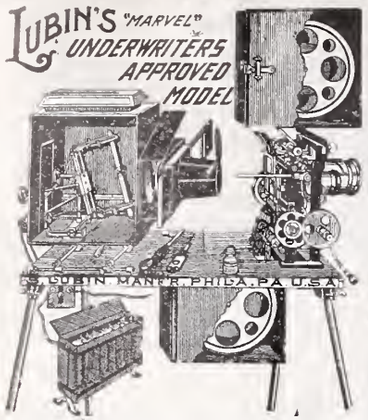

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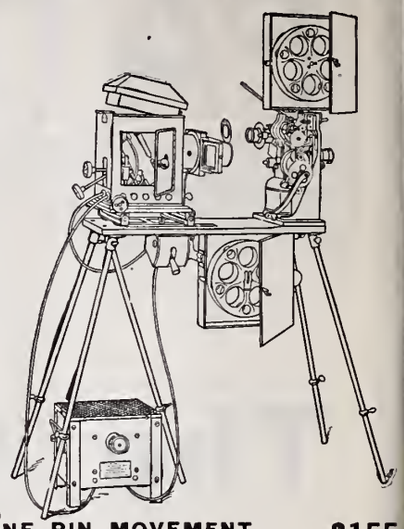

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A pictured fairy tale with a characteristic setting—youthful love scenes, a jilting, a marriage of the jilter, Caleh Rankin, to another—then twenty years elapse. The jiltee, Dame Grigshy, now a witch, arranges the marriage of Squire Rankin's daughter to a youth whom she has created from a scarecrow. Vengeance is hers when the ceremony is consummated, for then, to the consternation of the guests, she converts tho hridegroom again into a scarecrow.

No. 6399 Code, VENDITARIA Approx. Length, 900 feet

Send for Descriptive Circular No. 404

Shipment, December 4, 1908

Miss Sherlock Holmes — Dramatic

The scene is laid in a hroker's office. Nell is the hroker's daughter. Two employees are rivals for Nell's hand. One of them robs the safe and artfully attempts to cast suspicion on the other. But Nell, disgulsed as an office boy, discovers the plot and hy a clever bit of detective work thwarts the designs of the guilty one and is rewarded by her father's consent to an early marriage with Jack.

No. 6400 Code, VENDITION Approx. Length, 600 feet

Send for Descriptive Circular No. 404A

Shipment, December 4, 1908

The Old Maids' Temperance Club — Comedy

In whtch a flask of whiskey (left hy the janitor), an iceman, a water cooler and a professor with an elixir of life machine play havoc with a meeting of the O. M. T. Club. The extreme hilarity and frivolity issuing from such an exotic source make this film a notable one.

No. 6401 Code, VENDITRIX Approx. Length, 300 feet

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NEXT WEEK'S SUBJECTS

Shipment, December 8, 1908

The Tale the Ticker Told — Dramatic

No. 6402 Code, VENDREDI Approx. Length, 900 feet

Shipment, December 11, 1908

THE ANGEL CHILD — Comedy

No. 6403 Code, VENDREMOS Approx. Length, 900 feet

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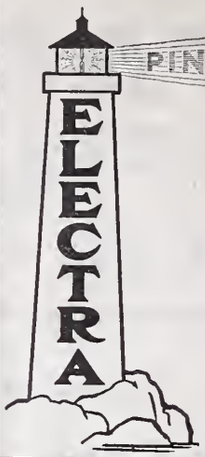

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THE FILM INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

Vol. III. No. 48. DECEMBER 12, 1908. Whole No. 138.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

Foreign: Four Dollars per Year in advance, postpaid. (Subject to discount on time contracts.)

ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
Half "	5¾ x 9	42.00
One-Third "	3¾ x 9	28.00
Quarter "	2⅞ x 9	21.00
Eighth "	1⅜ x 9	10.50
One Inch, single column		1.85

Want Department—Three cents per word, minimum 75 cents.

Remittances should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

European Agents:

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EDITORIAL

The moving picture exhibition business was given a most decisive knock last week in New York City by Rev. Goodsell. We forget the denomination to which the clergyman belongs. We mislaid the half-column or more story published in a daily newspaper over the affair. It was such an outrageous outrage upon an outrage that even Rev. Goodsell himself was obliged to lay aside his customary abhorrence of notoriety and figure in a personal interview bearing upon the matter. In order that the case may be well understood it should be stated that the congregation in question is no exception to the many others. Entertainments are occasionally tolerated at so much per. Of course, they must be absolutely above suspicion or reproach. Mistakes in that connection are absolutely unpardonable. Well, to make a long story short, a moving picture company that had the contract for furnishing the entertainment for this particular congregation last week had the audacity to include "Nero, or the Burning of Rome," in the programme. Just imagine picturing before a religious congregation of the Christian faith the fearful sufferings of their antecedents for that faith! But worse than all, reflect, if your modesty will allow, the scant attire of the people of that time. Oh! horrible monster—that moving picture man must have been! Why challenge decency in such a manner? Far better that he should have reproduced Biblical stories wherein the fig leaf figures as the mainspring in the overcoat line than stoop to Roman history. Take care, ye producers of moving pictures, and see that your characters wear rubber boots hereafter; never mind true art, keep your eye on the high-strung sentiments of modern times. The naked truth will hereafter be obliged to invest in a union suit of underwear with a raincoat as a special guard; Venus must be re-carved likewise; and horses will not be allowed to shed their coats. The upheaval of morality has become so great that we may soon expect to see the entire staff of the Metropolitan Museum of Art engaged in pinning upon the figures in the paintings of that institution suitable garments to protect them from the chilly blasts of the approaching winter and freezing criticisms of the highly moral.

We can readily see why any manager or committee is fully justified in condemning an entertainment that has not met with the expectations of their contract; but we cannot possibly conceive of any excuse for the tirade that appeared in a daily paper of last week. It is quite true that people who contract to furnish entertainments should know, and exercise the greatest care to see that their programme is suitable to each audience to be catered to, and they are responsible for a failure in that respect; but mistakes of judgment, discernment and selection happen every day and anyone unintentionally guilty of any or all of such missteps should not be crushed to the earth by condemnation. It would appear that a religious organization, more than any other, should realize that "to err is human; to forgive divine." Those who fail to see matters in this light are in danger of being accused of seeking cheap notoriety.

We do not wish to be understood as defending the exhibitors or the exhibition in this particular case, nor do we condemn without reservation the congregation or its representatives that complained. We do, however, protest against the methods adopted by the latter. They were unfair, if not vindictive, and in behalf of the exhibitors generally we protest.

No small amount of interest is manifested in moving picture channels over the legal controversies in Chicago between William H. Swanson and the president and others connected with another film exchange. All parties in the controversy are residents of the "Windy City." Swanson makes a charge of receiving stolen property. He made similar charges some months ago against the same parties, but the court did not sustain them. For the purpose of the comments which follow it is not necessary, nor is it intended, nor advisable, to enter into the merits of the case. The accused in the present case will have their day in court with the accuser and prejudicial sentiments are not in order.

It may be said, however, that film exchanges and renters throughout the country are being continually robbed of films and all efforts to trace the property have been baffled. The pawnshops receive such a small percentage of the stolen property that this avenue of outlet is not bothered with. In a few instances reels of film have been found in such places, but the subjects did not correspond in any case with those sought. The fact is that much, if not all, of such stolen property has found a resting place on the shelves of rental exchanges with proprietors of little or no principle. It may be claimed by many that the stolen films could be recovered if advertisements offering such goods for sale at low prices were followed up. Several advertisements of this character have been followed up, but the scent has run out. Some exhibitors may buy them, but the exhibitor of the present day who wishes to keep abreast with the times cannot afford to buy films. Every sign and argument points to the exchange as the outlet for such goods and the exchanges as the outlet for such goods and the exchanges that are handling them must sooner or later come to grief.

The fact that Mr. Swanson lost his former suit does not say that his present suit is unwarranted or that he should be condemned. He like many other exchange owners, has probably suffered losses through thefts and is trying to run down the guilty parties. If it is shown in the present case that he has been misinformed he will be entitled to sympathy; if it is shown that he was prompted by vindictiveness he must suffer the consequences, and take them without a murmur.

The chief regret is that such matters should assume individual shape. Chicago seems to be particularly unfortunate in this respect. We know of several Eastern cities where film exchange rivalry is as sharp as competition can make it, but none has thus far gone to the extreme of dragging the other into court. There may be a score or more reasons for this. Perhaps the Eastern men have not as much money to spend as their Western brethren in litigation. It may be that the Eastern renters do not like litigation as much as the others seem to, and yet it may be the former feel that the time required for court litigation will bring more dollars if devoted to the practical end outside. There are more law students engaged in the moving picture rental business in New York, Boston, Philadelphia and Pittsburg than would fill a good-sized university, and yet they all settle their differences "out of court." Rochester, Troy, Buffalo, and Watertown also have quite a "scrappy" aggregation, but they, too, fight in the open. No law for them. The tall talk is all they depend upon, and all hands seem to get along pretty well—in fair weather.

Listen to this: There is a deep rumble underground that at the convention to be held in January an effort will be made to induce the various film exchanges to see the wisdom of reviving and maintaining the rule that no exchange shall interfere with or take the customer of another exchange. The one who gave us this said that when that rule was in force there was less business, but better prices.

If the kind of criticism some of our contemporaries indulge in should be upheld by public opinion the film manufacturers would eventually be required to limit their productions to biblical subjects. In commenting on a comedy film, in which a boy plays the leading part and gets mixed up in the top department of a store an exchange says the audience felt that it would be better not to put the color of comedy on a destruction of property. If, instead of being toys, some of the objects had been of life we could see room for action on the part of societies for the prevention of cruelty to children or animals. Such not being the case we do not see why the mirth should not be allowed to roll merrily on, especially when no one appears disposed to make a complaint of malicious mischief, and there is no ground for such a complaint, as the whole matter is a reproduction based upon imagination and is made to excite in us that delightful sense which causes us to at least temporarily forget the more funereal affairs of life.

EMINENT CLERGYMAN INDORSES MOVING PICTURES

The Rev. Dr. Madison C. Peters, preacher, author, traveller and lecturer, endorses moving pictures, and entertains sincere and enthusiastic hopes for their future. In an exclusive interview to the FILM INDEX he outlines his views on the present and future of the moving picture as a form of amusement.

"As to the permanency of the moving picture, let me say this: It will still need to pass through several progressive stages, each of long duration, before reaching what we may term the very acme of success for those interested in it, and as regards its hold on the interest of the public. But I think that the one great field that holds forth certain permanency for moving pictures is the educational one. It is almost impossible to conceive of the tremendous possibilities of the picture film as an educator—in the class room and in the lecture hall.

"The moving-picture film, too, will be but the means of bringing about a complete change in the lecture field. To-day when we consider the lectures of the past, before the stereopticon came into service, we think that the old method was inadequate; that they could have accomplished a great deal more with the aid of the stereopticon of to-day. But I predict that it is only a matter of time when even the method of illustrating with still pictures will be out of date. There is such a vast wealth of possibilities attached to the idea of a lecture on any subject with real, actually photographed, life to illustrate it, that it must in the course of time become a demand."

"Don't you think, Dr. Peters, that there is a stronger demand at present for the amusement feature of moving pictures" .

"Yes, certainly—at present. But looking back you will find that when only magic subjects were made, they were all accepted by the public. But as soon as the story film came into popularity, the film makers bowed to the demand, and now they are turning out these subjects in the large majority. But already the public is beginning to show a keen appreciation of industrial and travel films. You hear the 'Ah's!' as the wonders of foreign lands are shown them, and in general the interest is very indicative."

Speaking further on the subject of moving-picture lectures, Dr. Peters, who delivers a travel talk at the Belasco Theatre, New York, every Sunday night, says he fully believes that the manufacturers will soon recognize the importance of giving more attention to this class of subjects, and that they will eventually make more of them. Then, he says, when the market presents an adequate supply of educational pictures, the public will not patronize the old-style lectures, thus enforcing a general adoption of the new method.

The distinguished clergyman is widely known in the Empire City, and his masterful writing in one of the leading New York dailies stamp him as an authority on the city's life and mannerisms. Therefore is he competent to discuss the status of the moving-picture theatre:

"As to its permanency, I agree with you that it is largely a question of locality. There is no question in my mind but that in a neighborhood where the people are mainly of the middle class or the poor, the moving-picture theatre, well conducted, will remain a permanent institution; the reason is obvious: the low prices of admission, coupled with the fairly good show for the five or ten cents, is an attraction that must hold indefinitely."

It does seem so. We have not yet attracted the opera-goer or the very wealthy people to the moving picture show, and there is no likelihood that we will. In fact, no attempt has been made to do so by establishing a moving-picture theatre in the brownstone districts of our great cities; and this proves that the picture houses are holding interest only for the class of people mentioned by Dr. Peters. From which we may gather that it is up to the manufacturers to furnish sufficient matter to continue to attract them. And the way to do this is to be mindful of the demand which changes with time. This done and it will continue to be as "Life" has reviewed it:

"It was bound to come. The moving-picture, even crudely done, has shown that its appeal to the amusement-loving section of humanity was based on something more than mere curiosity to see a novelty. It has gained permanent audiences the world over, audiences that could not be held by its merely panoramic effect. The graphic portrayal of water in motion, the almost terrifying approach of the Empire State express train, the imperfect depictions of ceremonials and happenings in far-away countries gathered by the travel-lecturers, all these served for a time to gain the attention of the public. But the moving-picture men were clever enough to see that there was a bigger field. They exploited the dramatic element and took companies of cheap actors in all sorts of costumes into all sorts of places to produce realistic effects. Large sums were paid for the privilege of picturing prize-fights, to represent those events to sporting audiences who could not be present at the ringside. The French manufacturers of films went further than this and arranged little plays, tragic and comic, to be acted before their cameras and multiplied indefinitely for use wherever there was a screen, an electric light, and a moving-picture machine to reproduce them. That this move into the dramatic field was good business is shown by the continued existence and multiplicity of moving-picture shows in every community where there are persons enough to give up a few pennies each to be taken out of their humdrum daily lives into some other and entirely different set of surroundings and conditions of being. The stories told may be elemental, the interpreters on the screen may not be great artists, and the mechanism may be imperfect, but the moving-picture show has come to be an institution in almost every community where there are people."

THE LEVI WAY.

If there is anything in a man's business that is likely to lead him to success it is the one quality of originality. And especially in the slide business, where everybody seems satisfied, more or less, to trod the beaten path in sales methods.

A sign at the door of 64 E. 14th street, New York, shows that Levi's announcement slides are made upstairs, and the INDEX man was up the two flights in a jiffy. Announcement slides exclusively? Yes, a veritable fairyland greets the visitor in the trim, cozy little office of the Levi Slide Company. There are any number of sketches adorning the walls, little frames (samples of course) asking the visitor (to the picture theatre, of course) to "Kindly remove your hat," "Stop smoking," "Join the chorus," "Report discourtesy on the part of employes," and a thousand and one other snappy legends. And the illustrations—they are unique, indeed. When the operator changes his reels he may flash a slide, "One minute please," showing a man chasing a car which he surely must miss. The announcement "We Give An Extra Long Show" is accompanied by a comic picture of a monkey holding on to the extra long neck of a spotted giraffe; the cartoon of a gentleman checking a cigar as big as a baseball bat also serves to infor mthe visitor that he may leave his "butt" at the box office, thereby helping the management keep within the good graces of the authorities. And then, too, there is—but what's the use! There are so many, and they are all excellent.

But we must not pass the concern's catalogue by—oh, no. Here is a true example of originality in its highest form. To begin with, the top line of each page invites you to "See the Diffreence." The opening page is filled with this simple legend, "Our First Word—Your Money Back for the Asking." And after one has enjoyed the words and pictures of its pages, the closing page says "Our Last Word—Your Money Back for the Asking."

The contents of the book throughout bespeak the man whose likeness adorns the pretty orange and black cover—Levi. The "short-and-sweet-don't-waste-any-time" story is there, clearly told: How Joseph Levi's experience of twenty-five years as a sign painter fits him for his work, how long he studied the slide art before attempting to appear in the open arena, a few words as to the unique value of his work, a specimen list and picture sample legends, and terms. There are ten pages of illustrations.

The interesting book is sent for the asking, but it is certainly worth a good deal more than that. Try it and see.

THE SHOWMAN.

A very wise bit of exhibitor's wisdom is that given by George H. Hines, the well known showman, in an interview with Warren A. Patrick, director of our esteemed contemporary, the Show World. He was asked the secret of his success.

"Why, there is no secret at all," said Mr. Hines, with a laugh, "I have only applied to the moving picture business the principles I learned in my show life. I have always been willing to profit by the experience of others, and believe that the policy of James A. Bailey, the greatest showman of his time, was the correct one. At least his successful career would indicate that his judgment was right. Mr. Bailey always gave the public adequate entertainment for its money.

"When I went into the moving picture business I believed that a wonderful future was in store for this industry, if carried along the proper lines, and I resolved to enter into it with an eye to the future, and to give my patrons the best show for a nickel it was possible to procure.

"First of all I constructed the Senate Theatre with an eye to comfort. An attractive front, well illuminated and kept scrupulously clean, lures the passersby into the doors, where he is met by a courteous usher, who escorts him to a comfortable seat, and he is then entertained and amused by the latest and best moving picture films on the market.

"Special attention is paid to ventilation, and a good pianist furnishes the music, assisted by a singer of illustrated songs. I claim that the best nickel show is given in the Senate Theatre, and my box office receipts would indicate that the public also thinks so."

"Do you think that a moving picture show is strengthened by vaudeville performers?" I asked Mr. Hines.

"Now, that is one thing I have avoided," he stated emphatically. "It stands to reason that high-class artists cannot be engaged for a five-cent theatre, and feature film subjects and cheap variety do not harmonize. The class of people that would be attracted by the pictures would be driven away by the vaudeville. People go to a picture show to see pictures, and a good piano player and a singer are all that is necessary as an adjunct.

"I was the first one in Chicago to put on what is known as a continuous picture show, from 11.30 a. m. to 11 p. m. The seating capacity is 300, and I am thus enabled to accommodate my patrons. Two reels of films are used, changed daily."

In regard to the indications for the future of the business, Mr. Hines said:

"To my mind, the outlook is very promising. The business has reached a substantial basis, and the habit has been formed by the public. My patronage is regular, and I see the same familiar faces week after week. Furthermore, the manufacturers are getting out subjects at the present time which are constantly getting better, and I believe they should be commended by every exhibitor, with a thought of the future, for the excellence of the pictures.

"It has had its effect upon the public, and the trend is now towards educational subjects, interspersed with comedy, which is the style of program proving most popular in my place at the present time. It is indeed encouraging to the owner of a picture theatre to feel that he can secure such desirable subjects, and to feel that he has the cooperation of the manufacturers.

"To one who has been in the show business, and can appreciate the cost of a fine film, with suitable settings, etc., it is gratifying to note the large number of good subjects placed upon the market. My place is situated in a section of the city populated by foreigners, and I find that a good picture appeals to all classes. Ultra-sensational pictures find no place on my program.

"My confidence in the business is such that I am contemplating opening other theatres similar to the Senate, but on a larger scale, and am at the present time looking for suitable locations. A first-class theatre, kept clean, well ventilated and attractive, and projecting good subjects, is bound to prosper if adequate seating capacity is supplied.

"In order to secure good film service, however, it must be borne in mind that a fair price must be paid. My experience with cheap service was far from satisfactory, and I quickly learned that it was penny wise and pound foolish. Any one knowing anything about the film business realizes that a renter cannot give you expensive service for a cheap price, and the saving of a few dollars in film rental means the loss of many hundreds at the box office. I demand the best service procurable, and am willing to pay for it. I believe I am paying a higher price for my service than any theatre in Chicago, and if it was necessary to pay more to secure the service I wish I would consider it a necessity.

"Taking into consideration the cost of a film, its short life, and the fact that it is necessary for the manufacturer and renter to make a profit in order to exist, I do not think the highest priced service of today is excessive.

"I have met competition without being affected, and would not care if a half dozen theatres sprung up around me, using cheap service. The public controls the prosperity of a house, and that exhibiting the best pictures will secure the patronage.

"I have faith in the manufacturers to keep up the good work, otherwise I would not give up my interests in other directions and devote my exclusive time to moving pictures. Many film exchanges make alluring offers to an exhibitor, extending all kinds of promises which they cannot fulfill. They may give him good service for a week or so, but are bound to eventually give him what he pays for.

"Good things cost good money anywhere in the world. You can fool some of the people some of the time, but sooner or later (and usually sooner), they become educated and you lose their esteem forever."

"As an exhibitor, Mr. Hines, have you any suggestions to offer to the manufacturer?" I inquired.

"As far as I can see the manufacturers are doing everything possible to promote the business, and the photographic quality of the films is perfect. If I am correctly informed enormous amounts of money are expended in the production of a single subject. There is only one suggestion that I could offer, and that is to incorporate in the film, small reading notices preceding a change of scene giving a synopsis of the play as it progresses. I have found that many times fine subjects, thoroughly understood by one having read the advance descriptive, were not wholly intelligible to the audience. As the house is darkened it would be impracticable to furnish the patrons with written descriptives, and in order to carry the thread of the story in a forcible manner, which would greatly add to the value of the subject, I would suggest the foregoing remedy."

"Would not a lecturer answer this purpose in a satisfactory manner?"

"I have not found it so, though it has been tried by other exhibitors. In my place the piano is kept playing constantly, and with the soft strains of the music filling the house the spectator enjoying an interesting film does not become bored. The spell of motography enwraps him throughout the performance. If I were to employ a lecturer he would necessarily have ta be a high-class man, and the price of such services would make it prohibitive for a five-cent theatre. On the other hand, a cheap lecturer would become monotonous, and would destroy the artistic atmosphere so necessary to complete success of a moving picture entertainment."

"Then you think the moving picture is here to stay?" I asked Mr. Hines.

"I most certainly do," he replied, "and furthermore, I believe that the character of the places of exhibition will improve as the years go by. With the fullest cooperation of all identified in the business a degree of prosperity can be reached unexcelled by any other branch of amusement. The days of the mediocre moving picture entertainment are fast drawing to a close."

Mr. Hines' ideas for the improvement of the business can be summed up in a few sentences:

That cleanliness is next to godliness is especially applicable to a moving picture theatre.

Don't expect something for nothing. Get the best service and pay a right price for it.

Courtesy is an asset which costs nothing, but which has an important bearing on the box office.

The comfort of your patrons should be diligently looked after if you wish them to return.

Do not pester your film exchange for subjects that are ultra-sensational, or may be objectionable to refined sensibilities.

Keep out cheap vaudeville. Coarse jests and suggestive monologue do not invite the patronage of women and children.

FALSE ALARM.

"A full-fledged prize fight is being pulled off almost beneath the windows of the state attorney's private office."

This was the startling "tip" telephoned to the Chicago's state attorney's office.

"There's fully a hundred or more spectators and they are at it now," volunteered the informant. "Get busy and you can make a big haul."

The state's attorney's detectives did get busy. They cautiously entered a building across the alley at 62 North Clark street.

Immediately the "tip" looked good. From an upper floor came a chorus of shouts which are never heard except alongside a prize-fight ring.

"Hit him a swat in the jaw, Bill!" somebody sang out.

"Soak him, kiddo," came from another.

A hard thud followed, somebody "gave the count," and after loud cheers a man was heard to shout "Round two!"

"We've got 'em this time," whispered the leader of the detectives, as they silently crept up the dark stairway to the third floor. They gazed through a glass door and decided they had a sure thing.

In the centre of a well-lighted room had been erected a regulation fight ring and the room was packed with cheering spectators, many of whom were flourishing huge wads of bills. In the ring six negroes were busy trying to beat the life out of each other. The detectives recognized it as a battle royal. The fight waged furiously and the spectators yelled as though such a thing as a state's attorney's office did not exist.

Reinforcements were called and the detectives were preparing for a big raid, when George K. Spoor, occupant of the office, happened along. A few words from him caused the detectives to leave in disgust. It developed that the place was a moving-picture studio and that the fight, spectators, ring, and all were for the benefit of the camera in the rear of the room.

WITH FILM AND SHEET.

One of the most interesting achievements of science is the photographing of living disease germs. Given the complicated machinery and processes required to get the negative films for any set of life-motion pictures, the method of securing the films for germ life is simpler than might be supposed. The living germs to be pictured are put on a lantern slide in blood or water or other suitable medium and projected on a screen, just as they be by a physician delivering a lecture and showing to the class the actual live germs and their habits.

Alongside of the lantern is placed the machine for getting the negative films of the life-motion pictures, and it is operated—taking pictures of the projection on the screen at the rate of about 30 a second—as by the ordinary method. The lantern, as usually operated, magnifies the germ and whatever else the slide contains about 2,000,000 times. The negative film machine maguifies the image on the screen about three times, the resulting total magnification being 6,000,000. Once the film strip is obtained in this way it may be used in the ordinary life-motion picture machine again and again.

Magnified to the extent named, the germs of disease which have been isolated and identified are readily observable. They are seen being born, moving about, growing, giving birth to other germs, and dying, just as they do in real life. The machine may be operated at different speeds —fast or slow—or it may be set back for a close or more detailed study of something that has already been observed.

The manager of the Olympia Theatre, Gloucester, Mass., is Albert H. Mailey. Seating capacity 1,216, same as the Olympia Theatre in Lynn. It is controlled by the Olympic Amusement Company, of which Arthur Lord, of Lynn, is general manager. This theatre opened Dec. 1. Apparatus for ventilating and heating was designed by Ansel J. Cheney. It is one of the handsomest moving picture houses in the country, there being four boxes on either side, seating forty-eight. Decorations are finished in gold and maroon. The first picture thrown on the screen was "Mary, Queen of Scots," one of Pathe's latest films. Vaudeville acts on the opening bill were the Musical Bennetts, Barnes Reming Company in "Mrs. Potter's First Husband," Mahoney and Freemont, dancing duo. The policy of the house will be a continuous performance, and the motto of the company is and always will be "Your money's worth." The moviug picture end of the new house (as is the case with the other houses controlled by the Olympic Co.) is looked after by the well-known Boston film renter, F. J. Howard, who supplies them with the newest Association films.

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago. Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Pittsburgh Calc. and Film Co., 11 Fountain Sq., Cincinnati, Ohio.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammie Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmie Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmie Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St.. New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

J. S. Zimmerman, 5 E. 14th St., New York.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

When Charles Dickens finished his sketches of Boz, and set them before his fellow Londoners, the surprise and delight they occasioned so filled their minds that they did not realize that a new and brilliant Analyst of life and character had entered the list of the world's great writers. It was easy enough at that period to classify him as a journalistic painter of types and scenes, but he was more—he was a word photographer of moods and action, a philosophical narrator of life, as they soon discovered by the quickly followed masterpieces that came from his pen. Englishmen, over seas, in the Colonies, or in foreign lands, eagerly awaited the arrival of a new work by young Dickens, for did he not place before them all London, until a Dicken's geography and dictionary became an indispensable thing to every one in Britain who longed to enlighten foreigners on the beauties of this great writer. The foreigner occasionally asked if the stage would not prove a better medium to explain Dickensonion locality than a geography? Why not dramatize Dickens? Also, it was done, but never satisfactorily, for the art of Dickens did not lend itself to that of the playwriter. It was too swift, too photographic. Its kaleidoscopic changes eluded the playwriter's grasp; in other words, its proper scenic presentation belongs to the art of the camera. The new art of photographic action is the domain wherein the pictorial possibilities of Dickens shall achieve its finest results. Convinced of this, after repeated experiments, the Essanay Film Mfg. Co. are about to offer a series of pictures from the works of Chas. Dickens; the first of this series to be placed upon the market will be the beautiful "Christmas Carol." Following this, our patrons may look forward to other films presenting the works of this great author, whose art so satisfactorily lends itself to the art of moving photography.

"A CHRISTMAS CAROL."—Scene 1—Shows the miser Scrooge passing down a London street the morning before Christmas, on his way to his counting house. So much is he detested that no one speaks to him, until a beggar approaches, asks for alms and is angrily stricken to the ground. A spirit appears, and tells the miser that the beggar will again appear that night. Scene 2—Shows Scrooge approaching his counting house, and as he is entering, the beggar again appears before him. He places his hands before his eyes to shut out the apparition, and when he looks again, the figure has vanished. Scene 3—Shows the interior of the counting house with Bob Cratchet the clerk and Fred, the nephew of Scrooge, attending to their duties. Fred announces that he has just been married. His bride, together with the crippled boy, Tinny Tim, enter the office. Looking out the window they discover the approach of Scrooge, and at the advice of Fred the ladies conceal themselves. Scrooge enters, and is told of Fred's marriage. He kisses the bride, but immediately regretting his action, orders them out of the office. They plead for a Christmas holiday, to which Scrooge eventually consents. The spirit appears and leads Scrooge from the office. Scene 4—Shows a merry throng on a London street, with a stranger scattering money to the children who gather about him. The spirit leads Scrooge to the throng, who shun him as he endeavors to speak to them at the command of the spirit. Scene 5—Shows the cripple at the lodgings of Scrooge, and the latter entering still led by the spirit. Scene 6—Shows the beggar warming himself at the fireplace, while Scrooge in anger attempts to strike him, when he is transformed into the image of the dead partner of the miser. Horror-stricken, Scrooge sinks into a chair, and looking into the fireplace, sees a vision of his boyhood days. With a cry he sinks to the floor. The spirit again compels him to look into the fireplace, where he sees a vision of his forsaken sweetheart, as well as that of himself as a young business man. Thoroughly overcome, he falls to the floor exhausted, but the spirit again raises him with a command to follow him from the office. Scene 7—Shows the meager home of the Cratchets where, at the command of the spirit, he showers money upon the ill-paid clerk, and his happy family, and is again led away. Scene 8—Shows the Christmas festivities at the home of Fred, the nephew. Fred toasts his uncle, but the company refuse to drink to the toast. Scrooge concealed in the recess of the window, notices this, and coming forward, showers them with money, promising that hereafter he will lead a different life. Scene 9—Shows the spirit and Scrooge in the lodgings of the latter, where Scrooge falls upon his knees in prayer. Scene 10—Is Christmas day. Scrooge gives a banquet to all the house can hold, including Fred, the Cratchets and his friends, where he promises that in the future he will live to achieve the happiness of others.

KALEM CO.

"MAGGIE, THE DOCK RAT."—The first scene shows roughs called "dock rats" hovering by night about the docks at the famous waterfront of New York. They are watching out for an opportunity to ransack an abandoned boat, using little Maggie as a tool in their operations. From one boat to another these dock rats skip back to their quarters in a deserted barge, the unwilling girl being forced first down into the bunk below and all at once, soon disappear from view. In the following scene they are planning there to rob a warehouse guarded by a feeble old man, in which, perforce, the girl is to be the leading figure—acting as decoy. While the old watchman of the docks is making his rounds, Maggie is first to see him, and he sternly orders her off the grounds; but when she pleads hunger the old man sympathizes with the poor wretch and shares his midnight supper with her. The desperadoes at once pounce upon him and render him unconscious with a blow—despite the efforts of the girl to save her benefactor from his fate. Next, the doomed warehouse is reached and with jimmie and chisel they force open the door and help themselves to every staple within, returning afterward to their den. Celebrating the event in their hole with the stolen wine and liquors a brawl out of intoxication follows, and Maggie, taking advantage of this opportunity to escape, runs off and notifies the police of the crime. The old man is found to be beyond human aid, and the officers' next move is to capture the murderers. With Maggie pointing the way, the police immediately come upon the culprits (who are by this time gambling), and after some resistance they are handcuffed and marched off to the police station. The girl is handsomely rewarded by the superintendent of the docks for assisting in ridding the pest of humanity from the place and, incidentally, Mother O'Donnel, the friend of every unfortunate within her vicinity, adopts Maggie as her daughter.

SELIG POLYSCOPE CO.

"QUEEN OF THE ARENA."—What American boy or girl has not at some time in their lives been thrilled to an ecstacy of delightful anticipation, when the flaming posters announcing the coming of some big circus were being plastered on the fences, barns and billboards of their town. The wonderful sights hidden beneath the thousands of yards of waving canvas; the almost unknown and mysterious lives of the circus folks; the glitter, the music, the big, joyous, eventful day of all days long remains as a delightful memory as an oasis in the desert of our lives.

The locale of our story is laid in a small but thriving village of New England. It is circus day and happy throngs of town and country people are swarming into the main entrance of the "Big Top." They are gathered by hundreds around the gaudy ticket wagon, impatiently yet good naturedly jostling each other in their haste to reach the window where the coveted pasteboard may be obtained which will admit them to the enchanted canvas palace. They little dream that far back in the dressing tent an anxious wife, the star rider of the big show, is watching over and praying with all the fervor of a mother's love that God will spare her infant child, who is even then gasping for breath in its struggle for life. Bessie Drew, advertised on the circus bills as "Mlle. Olympe, The World's Greatest Equestrienne," is the wife of Richard Drew, one of the ring masters of "The Combined Mammoth Shows." Many years her senior Drew soon became jealous of his beautiful young wife, for she was beloved by all her hard-working comrades of the show for her sunny nature and tender devotion to her only child. On the other hand, Richard Drew was detested for the opposite qualities which had endeared his wife to all who knew her. Having contracted a heavy cold upon her lungs, little Mildred was fast losing in her desperate fight for life. Frightened at the child's condition and almost beside herself with worry and care, the little mother calls her faithful old god-father, "Uncle Billy," the oldest clown of the circus, and asks him to run for a doctor. Without waiting to remove his make-up the old fellow hastens to the residence of the nearest physician and implores him to come at once and save the child's life, if possible. Dr. Brown, a kind-hearted man, without waiting for further information, springs into his automobile, and he and Uncle Billy are soon on the circus grounds. Leading the way, Uncle Billy hastens to the dressing tent. With one glance at the child the doctor is convinced that there is little hope of its life unless it can be removed at once from the draughts and cheerless atmosphere of the tent. A quick decision is necessary, and, although it tears the mother's heart to be parted from her little one, she consents to the doctor taking it to his own home, where, in the goodness of his heart, he has offered to shelter it. Bessie gives her baby into the doctor's care, and throwing a coat over her riding costume, she declares her

intention of accompanying her baby to the physician's home. "Tell my husband I cannot ride this afternoon—baby is too ill," is the message she gives to one of the ring men who comes to tell her that her act is called. Furious at her refusal to ride, her cruel husband soon appears upon the scene and demands her immediate presence in the ring. The kind-hearted doctor resents the ring-master's brutal manner and tried to explain the seriousness of the situation. Telling the doctor to mind his own business, he seizes his trembling wife roughly by the arms and is about to drag her to the arena. "You dog," shouts the now thoroughly aroused doctor, as with a well-directed blow from his fist he sends the ring-master crashing to the ground. Seeing the serious results of her refusal to ride, Bessie throws off her coat, and, although she is half crazed from grief and anxiety, declares her willingness to go on with her act. Too cowardly to resent the well-deserved blow he received, Drew, with a smothered oath on his lips, stalks back to the ring, where he announces the feature act of the performance, "Mlle. Olympe in Her World Renowned Act of Daring Equestrienne Feats." Little did the vast audience of pleased spectators dream that a heart was almost breaking in the breast of the petite little circus rider who came bounding into the ring, to be lightly lifted to the back of "Old Caesar," her beautiful horse. No one outside of the circus folk knew of the tragedy that was hovering over the head of the daring little rider, who, like a fairy skimming through the air, was holding the audience spellbound. No one knew but the generous-hearted doctor, who stood watching her from the entrance to the dressing tent. A low moan, a cry of sympathy from the ring side, and little Bessie lay unconscious in the sawdust of the ring. The band stopped playing and the other performers paused in their acts. An accident had happened. Rushing to the prostrate form of the little woman, Dr. Brown gathered her up in his arms, despite the threats of the ring-master, her husband, and carried her almost lifeless form back into the dressing tent. But the show must go on. Another rider is instantly substituted and the performance is resumed. While the chariots are forming in line for the races and the end of the big show is rapidly approaching for the afternoon, Dr. Brown and old Uncle Billy, supporting the unconscious form of the little rider and her baby, are speeding towards the physician's home. Arriving there the doctor's father and sister meet them at the door and at once prepare to receive the patients. Carrying them to the spare bedroom, the entire household begin work to restore the mother to consciousness, and, if possible, to save her baby's life. They soon succeed in getting Bessie out of danger, but the child does not respond very readily to treatment. A consultation is held in the library and Uncle Billy is giving directions about his beloved daughter's care, when the ring-master enters and demands to see his wife. His request is refused and he is ordered out of the house. Determined not to be thwarted, he returns again in the evening, this time accompanied by an officer. He arrives in time to learn that the baby has just died. Realizing the impossibility of his wife being able to resume her place with the show, he leaves the house and a few hours later the town. For many weeks Bessie lies ill and heart broken, but the loving care of the doctor's sister and the skillful treatment of the doctor and his father bring the desired results, and slowly the little rider regains her health and strength. The peaceful home with her new friends and the little grave in the church yard are ties which serve to hold the ring-master's wife and cause her to feel a dread of ever again returning to the old life. But another cloud must again arise to darken the life of the little rider. The fall days are at hand, and the ring-master, loath to lose the services of so famous a star, returns with the intention of compelling his wife to return to him. Fearing to present himself to the doctor, Drew watches the house until his wife comes out. She is on her way to visit the church yard to place some flowers on the grave of her head baby. Following stealthily behind her, Bessie was unaware of the presence of her husband until the sound of his voice caused her to start in terror to her feet, as she was bending over the little mound in the cemetery. "'I have come to take you back," were the dread words that greeted her ear. Seeing the look of terror in his wife's eyes, Drew flies into a rage and, seizing her roughly in his arms, is about to drag her away. Hearing her cries, an old sexton rushes to her aid and succeeds in rescuing her from her infuriated husband. Bessie hastens home to her friends and acquaints them with the details of her encounter with Drew. Quieting her fears, the little woman retires to her room, and, after offering up a prayer, closes her eyes, hoping to obtain forgetfulness of the past in blessed sleep. Drew, however, was not to be so easily thwarted in his purpose, and knowing the utter uselessness of trying to recover his wife by fair means, he resorts to foul. Waiting until late at night, he secures a ladder and ascends to the balcony of the house, from where he forces an entrance to the room of his sleeping wife. Before she is able to utter a sound the brutal ring-master drags her from her bed, and, under threat of taking her life should she resist, compels her to don her cloak and come with him. Dragging her out upon the balcony he commands her to descend the ladder. With a scream that arouses the doctor's family she breaks from her husband's grasp and attempts to return to her room. A desperate struggle ensues. Back and forth from one end of the balcony to the other the maddened wife, with her fast-waning strength, is fighting for her life. Only a miracle can save her now. The unexpected happens. In his eagerness to get her to the ladder Drew stumbles and falls heavily against the old railing of the balcony. A sudden crash and it gives away. With a cry of horror the brave little rider sees her husband plunge headlong to the ground below. Now the occupants of the house are aroused, and rushing to the scene of the tragedy are soon made aware of the cause of Bessie's cries. No time is lost in reaching the prostrate form of the ring-master, who, by a supreme effort, summons sufficient strength to beg forgiveness of his wife and then falls back dead in the doctor's arms. A year has elapsed since the night of the tragedy and Bessie, who is looked upon and beloved by her benefactors as though she were one of their family, is restored to perfect health and happiness. No longer able to withstand the doctor's pleading to become his wife, she gives in and rewards her champion by placing her hand in his for better or for worse. A visit from "Uncle Billy," who returns to shower his blessings upon his beloved god-child, completes the happiness of our "Little Queen of the Arena," who, surrounded by loving friends and well-wishers, gives up her precarious calling and devotes herself to a life of domestic felicity.

PATHÉ FRÈRES.

"THE CLOWN'S DAUGHTER."—A group of strolling players are seen following an old wagon along the highway, stopping as they come to a town to give a performance. Among their number is a beautiful young girl, the daughter of the clown, and is a tired-out looking little creature, indeed, as she trudges along clad in rags. An aristocratic-looking youth happens to pass the little group and being attracted by the girl's beauty and manners, starts a little flirtation, to which she responds with a glance of her mischievous eyes. That day the youth attends the performance and before the show begins he gets an opportunity to speak to the maiden and make love to her, and finally induces her to leave the company and run away with him. Taking her to his beautiful home, he presents her to his family and friends, and the poor girl, unaccustomed to such splendid surroundings, is thrown into raptures of admiration. When the father misses his daughter he starts out with another member of the company in pursuit. They track her to the mansion and, entering unnoticed, try to drag her away, but she refuses to go and the pair are forcibly ejected from the place. They soon return, however, and come upon the girl in her

room just as she is about to discard her rags for a beautiful gown. They seize and drag her back to the old wagon, where they make her a prisoner, with one of their number standing guard. Her new lover manages, however, to have a short conversation with her through the window, during which they plan to elope. He sends her a suit of men's clothing, in which she disguises herself and escapes from the wagon and then hurries on to meet her lover at the inn. The man on guard hastens to inform her father of her escape, but the parent, realizing that it is useless to try to take her from her lover, plans to have a couple of ruffians do away with the young man. He knows that the lovers are to meet at the inn, so has the pair of cut-throats lie in wait to murder the youth. The girl reaches the inn first, however, and in her disguise they mistake her for her lover and plunges a knife into her heart. After the deed is done they wrap the remains up in a blanket and carry it down to the sea shore, where the old man is waiting to dispose of it. The latter opens it and discovers the great mistake. He falls prostrate over the lifeless form of his daughter.

"RUBBER HEELS."—The much-talked-of-rubber heels might be of a great advantage to some people, but to the hero of this very funny comedy they were a sort of inconvenience and the cause of getting him into all sorts of scrapes. Entering a store he purchases a pair of shoes with the latest improved heels and when he stands on his feet, much to the surprise of all, he starts bouncing around like a

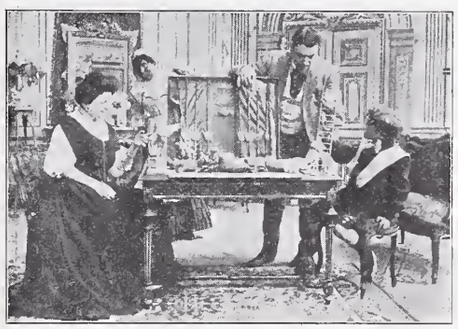
rubber ball. He bounds out of the place and down the street, leaping over everything that obstructs his path. Coming upon a high stone wall, he goes over it with much ease and grace and lands in a tub of water, out of which he bounds right over a news stand, and then over the head of a fellow seated on a bench. Next he leaps across a wide river, then bounces over a train of cars, and into an automobile, from which he leaps up on a tram car and back into the auto again. Finally he bounds into a second-story window and frightens a woman nearly out of her wits, but he manages to evade her and the crowd that are hot on his heels and arrives home exhausted, and, having removed the shoes, he settles down to his former quiet life.

"THE DEADLY PLANT."—An old doctor is left guardian over his nephew and niece, who inherit a large fortune from their deceased parents. The will reads that the netire fortune will go to the surviving heir in the event of the death of the other, which makes the young man, who is a very selfish fellow, wish that his sister was out of the way so as he could have full swing at the whole legacy. The uncle returns from an expedition to the woods, where he has been gathering herbs from which he makes some sort of medicine. One plant in the collection he describes to the young people as being deadly and this so interests the youth that he sets out to secure a specimen of same. He meets the old man on his way and the latter, becoming suspicious, makes up his mind to watch his ward. The youth, successful at last in securing a piece of the deadly plant, returns home and extracts the poison, and when his sister is not looking he pours some of it in her tea and then leaves the house. Shortly after the girl is taken violently ill and is on the point of death when her uncle enters and, realizing at a glance the nature of her illness, administers an antidote, which soon revives her and in a short time she is entirely recovered. When her brother returns he appears to be astonished at the state of affairs and when accused of the crime he strongly protests his innocence, but the proofs are too strong and he is led away by the police with a serious charge pending against him.

"THE ACROBATIC MAID."—A young woman hires out as a maid in a family, every member of which is an athlete from the father down to the youngest child of the household. They conduct a physical culture school and

gymnasium, and now, that the poor girl has entered upon the duties of servant to the strenuous bunch, they proceed to make her an athlete also. She is new at the game, but nevertheless manages to make things interesting for all concerned. Her first stunt is to lift some heavy dumb-bells, which she does with an awful struggle; then she puts on the gloves with another female, and soon they are in an interesting and scientific bout, but she gets the worst of the affair. They show her to the kitchen, where she gets mixed up with the pans and kettles and makes a terrible muss of the place in her vain effort to be strenuous. Next she goes into the dining room, where she smashes everything in sight, and finally lands in the bedroom, where another "lady" teaches her how to turn hand springs on the bed. She gets so strenuous here that she leaves the place, looking as if a cyclone struck it. Finally all the family enter into the spirit of the fun and the new maid has them all on the jump trying to keep pace with her in her clever stunts. They stop at nothing and when they finish the place, of course, is a complete wreck.

"THE MINIATURE CIRCUS."—This artistically colored picture shows us the parents of another "Little Nemo" as they enter his playroom and present him with a miniature circus. The little fellow plays with the puppets until, tired out, he falls asleep beside them. Next we see him dreaming that all the little dummies comes to life and are performing in the ring. We see his dreams enacted before us and it is as interesting as though we are really witnessing a circus. We see the elephants doing some clever tricks, also the horses with their bareback riders, and the clown with his usual funny stunts. Finally an ostrich comes on the scene and plays all sorts of amusing pranks, and the child's parents enter the room



and awaken him and, to his dismay (so real has been his dreams), he finds all the toys just as he left them on the table. We see the little fellow as he describes to his amused parents the wonders he has seen in his sleep.

"MOTHER-IN-LAW BREAKS ALL RECORDS."—A young man is enjoying a hearty meal with his loving wife and her mother, the latter happens to be an awful bore, but he manages to make the most of the situation. Suddenly they hear the sound of an automobile at the door and go out to investigate, and, while the owner is repairing a break, the old woman climbs in and starts the machine, and, before any one can come to her assistance and stop it, away it flies down the street. The frightened woman manages to keep at the steering wheel, but not being skilled in the art of guiding the auto she creates a panic all along the course, smashing into a push cart, which she upsets, spilling the contents all over the street. Next she goes through a large painting that two men are carrying, then races along toward the railroad crossing, where the gates are lowered, and smashes through them. She then rides through a stable door, but, fortunately, comes out safely on the other side. Finally, after her exciting ride, she happens to get on to the course of a "New York to Paris" auto race and gets into the heat of the contest and finally winds up at the finish and is mistaken for one of the contestants. She wins the race and receives the prize amid loud cheers of the enthusiastic crowd.

"THE QUARRY MAN."—A laborer in a stone quarry is seen leaving his wife and family and going to his daily toil, where it is his duty to set the fuse to the powder which blasts out the heavy rock. Something unforeseen happens to the fuse and it does not ignite the blast, so, after waiting for some time, the man

goes up to investigate the cause of the delay. Suddenly there is a terrific explosion and he is thrown many feet away and severely injured. His companions carry him home and when he regains consciousness the poor fellow realizes that he has lost his sight. Being an able-bodied man, the fact that he will now be helpless so preys on his mind, together with the thought that his wife is unfaithful to him, he asks his little boy to lead him down to the river. The blind man fumbles around and at last jumps into the stream and would have drowned but for the timely arrival of his wife, who plunges in after him and brings him safely to shore. She leads him home and, realizing that it was all done for love of her and sorrow over her unfaithfulness, she decides to devote her life to him, turning her back on the unworthy man who has caused the trouble and who is even now waiting to elope with her.

"THE MOHAMMEDAN AT HOME."—The people of the Mohammedan religion are noted for their very peculiar customs, and in this picture we are brought in close contact with a few of the better class and we get an idea of their singular mode of living. In the first scene we see how the women make their toilet, paying strict attention to the covering of their faces. Next is the unique way the men receive their guests, showing their manner of salutation, taking coffee and all smoking the same pipe and drinking from the same cup of wine. After a prolonged conversation, all fall back and have a snooze. The detail of this picture is magnificent, showing the interior of their living rooms, which are most artistically decorated and beautifully furnished in a quaint style.

THE FIRST "MOVING" PICTURE.

VITAGRAPH CO. OF AMERICA.

"MAKING MOVING PICTURES; A DAY IN THE VITAGRAPH STUDIO."—Of the thousands who daily witness moving picture exhibitions, the number who have any conception of the manner of making a picture is comparatively small. Therefore, to the majority, this picture will prove a genuine novelty. It opens in the private office of the Vitagraph Company, where the manuscript is being care-

fully considered. The studio directors enter, receive their instructions, proceed to the studio, get out the cameras, give orders about scenery, props, etc. Then we get a view of the Vitagraph actors and actresses making up for their different characters. All preparations finished, the Vitagraph automobiles line up, the performers get in and proceed to the scene of operation, which happens to be, in this instance, a busy city thoroughfare. A trolley is held up, numerous little by-plays, not in the lines, occur to add variety and interest to the picture. This scene over, all hands return to the studio, where we see a stupid actor being put through his work. Next a view is given of the quick lunch counter in the Vitagraph plant. Following this, the studio scenes are rehearsed and photographed, showing all the necessary paraphernalia for the different effects required, as well as the rapidity with which scenes are struck and made ready by the stage hands. The picture finally finished is taken to the testing room, where we see it projected. The story: "Love is Better than Riches." A young soldier and his sweetheart are sitting in the parlor of the girl's home. The young man proposes and is accepted. The young lady's father enters, is furious when he hears of the engagement, and orders the young man out of the house. He goes, taking his

sweetheart with him. They hurry to a church, are married and return to her home. The couple tell the father of their marriage. The old man is beside himself with rage and turns them out into the street. Their start in life is humble, but their home is happy, while that of the father is lonely. The next scene shows the girl and her soldier husband walking along the street. The young man leaves his wife for a moment, when an automobile dashes along, knocking her down. The auto is owned by her father. The old man gets out, recognizes his daughter and wants to take charge of her when the husband appears, waives him aside and takes his wife to their home. We find the young man waiting upon the invalid when the father enters and begs forgiveness. A happy reconciliation takes place and the picture closes with the father fondly embracing his daughter.

"SLIPPERY JIM'S REPENTANCE."—Judge Ford sentences Jim to ten years. In a courtroom, filled with spectators, witnesses, lawyers and officers, Judge Ford, stern, merciless but just, sits on the bench. Slippery Jim, poorly dressed, with hang-dog air, is in the prisoner's dock. His mother, an old feeble woman, is watching the judge anxiously. The jury enters, and renders a verdict of guilty. Jim grasps his chair with a gesture of despair, while the old mother totters toward the judge holding out her hands pleadingly. He turns a deaf ear to her entreaties and sentences Jim to ten years' imprisonment. The condemned man is led away, and at the door turns and shakes his fist vindictively at the judge, while his mother faints in an officer's arms. Five Years Later—Jim, in the convict's uniform, is sitting on his cot with his head resting on his hands. The keeper passes, looks in, speaks to the convict and then passes on. As the jailer walks away, Jim goes to the door and looks

after him, then stoops down, takes a file from his shoe, jumps on his cot and files a bar at the window. Two of the bars are finally loosened. Jim ties the bedclothes together, fastens the end to the unbroken bar and climbs out. Christmas Eve—Judge Ford put his little daughter, Heartsease, to bed. At the judge's home the nurse brings his 4-year-old daughter, a cripple, into the room. The father enters, undresses the child, arranges her stockings in the fireplace, sits beside her until she falls asleep and then goes out. Slippery Jim arrives to pay his debt of revenge to the judge—Judge Ford, returning from Christmas shopping, enters his library, loaded down with packages. He unpacks different ones, displaying toys and also a Santa Claus suit. He puts on the suit with a great deal of amusement, sits down to read and is soon fast asleep. Presently Jim comes to the window, peeps cautiously in, then softly enters. The judge awakens, silently reaches for the revolver in his desk and before Jim realizes it, he is covered. The judge goes to the telephone, keeping his revolver pointed at Jim all the time. Realizing that he is calling for help, Jim falls to his knees and begs for mercy, which the judge scornfully and sternly refuses. He turns his head for an instant, Jim sees his chance, knocks the revolver out of his hand and chokes him into insensibility. Jim quickly binds the limp form, then starts in alarm as he hears a sound from upstairs. Little Heartsease believes she hears Santa Claus—The little child awakes, crawls out of bed, limps to the fireplace, looks around, trying to discover where the sound comes from. She locates it from the room below, limps eagerly down, opens the door and enters. Meantime in the library Jim is impatiently waiting, holding the revolver for instant use. He glances about

the room, observing the Santa Claus suit and quickly dons it. The little girl entering, thinks Santa Claus is before her, limps over to him with delight. Jim is uncomfortable and as the child holds up her mouth for a kiss, his better nature asserts itself. The little girl has found the soft spot in Jim's hard heart. The little innocent thanks him for the many good things, then as she falls asleep in his arms, Jim carefully covers her, looks at the child reverently and lifts his eyes to heaven in supplication. The judge recovers consciousness, sees this act of kindness, takes Jim's hand in token of sincere friendship.

"CHRISTMAS IN PARADISE ALLEY."—It is Christmas Eve in the Alley. A few pedestrians pass along, carrying Christmas packages, then comes an orphan newsboy, ragged, cold and hungry. He tries to sell his papers, but is unsuccessful, and sits down on a doorstep, sick at heart. Two East Side ruffians stop nearby, planning a hold-up. They point up the alley, where a fashionably dressed woman is distributing Christmas gifts to the poor. As she goes further up the street, the ruffians following, the boy comes from his place of concealment, finds a policeman and both hide in a doorway. As the thugs attack the woman, the policeman beats them off and

they make a hasty retreat. At this moment an old hump-backed man comes along. He is the newsboy's uncle and lives upon the earnings of the boy. When he finds that the orphan has sold no papers he strikes him with a cane and drags him off to their wretched home. Here again the old man beats the boy and sends him to bed without supper. The boy hangs his stockings in the fireplace, then writes a note to Santa Claus as follows: "Dere

Santy—Flat Nozed Mulligan sez dere ain't no Santy Claws, but dere is. I seen his pictur in a book. Pleas bring me a gun, sum nu close, a watch, an sum cigaretts. Yurs trule, Jimmy. P. S.—Look out fer dat hole in me stockin." He then falls asleep and dreams that a fairy appears in the room. At a wave from her wand Santa Claus comes from the chimney. Another pass and the boy is clothed in a new suit and surrounded with toys. Santa takes a box of cigarettes from the tree and Jim drops everything to take them. As he does so, everything disappear and the boy finds it is

only a dream. His uncle comes into the room, beats him for being awake and is still threatening him when a knock is heard at the door. The old man opens it and the wealthy woman of our first scene followed by her coachman, enters the room. She tells the old man that the boy saved her from an attack by ruffians and that she wishes to reward him. The old man's manner changes and he pats his nephew affectionately on the cheek. The woman thanks the boy, showers presents on him and then leaves. The old man, smiling at their unexpected good fortune, bids the boy a fond good-night, rubs his hands gleefully and goes to bed. The boy sits down and writes this letter to Santa: "Dere Santy—Much oblige for sendin de kind lady to me. I'll be a gud boy an I won't smoke eny more cigaretts, honest I won't. Yurs trule, Jimmy." Then he inspects his presents and puts on his new clothes.

EDISON CO.

"COCOA INDUSTRY, TRINIDAD, BRITISH WEST INDIES."—"Home-keeping youths have ever homely wits," asserts the immortal bard; but in the day of the moving picture, he can no longer plead an excuse, for may he not travel, seated in a comfortable plush opera chair, visit all countries, and see the operation of numerous industries? Edison enterprise again offers the busy, studious man a picture of an important and interesting product, the complete operation of the cocoa industry in the British West Indies—from the planting to the serving. It is planted and gathered, brought in from the fields, then the workers return home at the end of the day. It is cleaned, sorted and the seed extracted. The drying process and native method of polishing with clay and water, using an ancient, but effective press—treading under foot. It is then packed in bags, taken on the carts to the depot, finally loaded on the ship. Amusements of the people. The snake-charmer and his pretty daughter, the peculiar stick fights of the natives, and a holiday carnival. Then, the reception room of a New York hostess, serving out cocoa to her guests. Our trip is ended, with increased knowledge, no loss of time and at a small cost.

"A STREET WAIF'S CHRISTMAS."—A softening influence at Christmas time seems to touch men's hearts, and, like a kindly leaven, encourages gentler thoughts and actions. This story tells of a crippled child of wealthy parets, who is saved from death from a runaway team, by Marie, a waif of the streets. Children recognize no social distinctions; the children become friends, and Ronald gives Marie his toy Jester, which she hugs to her bosom as she again wanders on. Ronald writes to Santa Claus asking for a little sister, Marie, ere she sinks unconscious in the snow, traces a letter to Santa Claus on a frosted window glass, asking that he grant Ronald whatever he may wish. She dreams that the Jester comes to life and summons a beautiful chariot from Fairyland in which they go together to Toyland. Santa Claus greets her and gives her a warm welcome. She is invited to accompany him on his trip. A beautiful doll is taken along. Marie awakens to find herself in a warm bed and finds that she is in the home of Ronald. (His father having found her in the snow.) Against the chimney stands the doll's box—but no doll. Instead, she finds a beautiful suit of clothes, which she puts on and steps in the box thinking to surprise the folks. The box is opened and Ronald is delighted, and sure Santa Claus has granted his wish. His father, finding no one to claim Marie, adopts her, and both children are made happy.

S. LUBIN.

"THE LIGHTHOUSE KEEPER'S DAUGHTER."—Five millions on board—"Sacrifice your ship and you will be rich."—Ship ahoy—The greed for gold—"Down the light? Never!"—The discovery—"I shall finish him this time"—The capture—Ship in safety.

"DICK'S AUNT."—The visit—The surprise—The hobo's appetite—The game is up—Caught.

"CHARLIE'S MA-IN-LAW."—The new son-in-law—At the depot—A strange sight—Everything moves—"I shall go back home."

WHY HE KNEW.

The unexpected sources of a child's erudition were recently exemplified in one of the public schools of Philadelphia. During the lesson the word "pottery" intruded itself, and the teacher asked the pupils the meaning of it. To her surprise, several eager hands were raised. Selecting the one most likely to give an intelligent description, she was enlightened by the following narrative:

"Pottery is vases and pitchers which come from Arabia. First they break up the dirt with little hammers and carry it to another place and throw water on it from a well and make it soft, like we make mortar. A man stamps all over it in his bare feet, and then, when the water's all off it, he takes it to a big room with a lot of round tables in it. The man then takes some of the mud and then makes a vase. Then another paints pictures on it. And after it is all done, they pile it on a donkey and give him a kick in the back."

To say that the teacher was surprised at this outburst is putting it mildly. While the class was interested in juvenile fiction, it certainly had not shown any aptitude toward the arts and crafts, hence explanations were in order.

"No, teacher," he replied to her question, "I didn't read about it. I saw it at the movin' pixthers. I go with my father every Saturday night, and last week they had one called 'Arabian Pottery,' and it was great. You ought to see the feller kick the mule in the back."

NOTES.

The Cameraphone is scoring tremendously at the Unique Theatre, New York. Last week Manager Weill had the skit "Stealing Home," by Mike Donlin and Mabel Hite, and the theatre, spacious as it is, was crowded all the time.

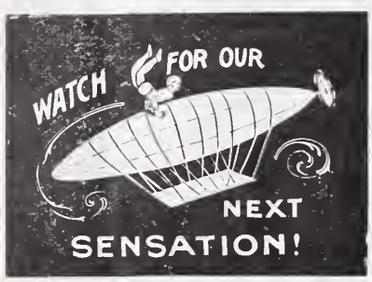
A theatrical weekly, which occasionally publishes moving picture notes, says that a certain theatre near Union Square, New York, is the first to take some means of announcing the names of its vaudeville acts. Apparently, whoever wrote it never heard of the Comedy Theatre, Fourteenth Street, where placards made these announcements long before the house they mention was ever in business.

The system of espionage applying to the operators employed to manipulate the motion-picture machines used in the picture theatres in Richmond, Va., has proven so successful that it will be permanently maintained. The object of the system, which was devised by City Electrician W. H. Thompson, is to safeguard the motion-picture theatre patrons. The operators are required to pass examination and demonstrate their knowledge and efficiency before they can obtain a permit to manipulate a machine for public exhibitions. At the end of each thirty days the operator's card is renewed by the city electrician unless charges have been preferred against him by the inspector and negligence or incompetency proven. There were complaints registered against two of the operators this month—both for drunkenness. The charges in these cases must be passed upon by the city electrician. "Judge" Thompson holds court in his office under the city hall tower, in the fourth story of the building. The accused is given a hearing and if he succeeds in purging himself of the charge his card is renewed; otherwise it is revoked. The motion-picture machine operators are kept under constant surveillance by Inspector Speights, of the electrical department. The system is popular with the picture show managers, as it protects them from incompetent and unreliable operators while safeguarding the patrons of the theatres.

IT PAYS TO BUY IN NEW YORK

In this marvelous age of scientific discovery there are indeed few schemes or projects which may not be within the bounds of possibility. What with the quite recent invention of the motor car, the success of the submarine boat, wireless telegraphy, and the still more recent attempts at aerial navigation, it is enough to make the present generation stand aghast—and cry—''What Next?''

The appearance of the ''Levi Perfection Slide,'' hitherto undreamed of, is the first revelation of an undoubted power in the future. Their great popularity throughout the length and breadth of the civilized world bears ample evidence of the hold they have attained upon the theatre going public, until now there is scarcely a Moving Picture or other theatre that does not use them and all bear testimony to their efficacy as a drawing card. Step by step we have built up an enduring industry, and today we have the largest and best equipped plant and the only one of its kind in the world. Send for our new catalogue, profusely illustrated and endless varieties.



"No. 11"

LEVI CO., Inc.
66 E. 14th St., NEW YORK, U. S. A.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Her Flowers	475 ft.
The Magic Handkerchief	492 ft.
A Dear Old Grandma	549 ft.
Nature Fakir Comes To Grief	351 ft.
The Jealous Fisherman	495 ft.
Paris as Seen from a Height of 2600 Feet.	452 ft.
Modern Magic	393 ft.
Surprise Package	512 ft.
Marie Stuart	836 ft.
L'Arlesienne	1048 ft.
Crack Riders of the Russian Cavalry	413 ft.
The Substitute	531 ft.
The Vagabond	544 ft.
Merry Widow Waltz	348 ft.

VITAGRAPH CO.

Julius Caesar	980 ft.
How Jones Saw the Carnival	652 ft.
A Summer Idyl	300 ft.
A Lover's Stratagems	590 ft.
The Peasant Girl's Loyalty	320 ft.
The Miner's Daughter	705 ft.
Charity Begins at Home	265 ft.

KALEM CO.

For Love of Country	———
A Ragged Hero	———

S. LUBIN.

The Sexton of Longwyn	635 ft.
Weary Willie's Revenge	270 ft.
Hobo's Dream	675 ft.
Lady Barbers	275 ft.
A Pair of Spectacles	500 ft.
The Dirigible Airship	295 ft.
The Thanksgiving Turkey	325 ft.
Persistency Wins	600 ft.

ESSANAY CO.

The Somnambulist	825 ft.
An Obstinate Tooth	165 ft.
The Impersonator's Jokes	550 ft.
An All Wool Garment	400 ft.

SELIG POLYSCOPE CO.

A Dual Life	500 ft.
A Football Fiend	485 ft.
On Thanksgiving Day	1,000 ft.

EDISON CO.

Lord Feathertop	900 ft.
Miss Sherlock Holmes	600 ft.
The Old Maid Temperance Club	300 ft.
The Lady or the Tiger	900 ft.
The King's Pardon	900 ft.

SWANSON'S STUNNER.

Enclosing a prettily printed invitation card, the Chicago representative of a film manufacturer, sends us the following letter

"I received the enclosed card as an invitation to Swanson's theatre, last night, Nov. 18th. Upon arriving at the show house I was dumbstruck (being under the impression I was to see some five-cent theatre) to find one of the handsomest moving picture theatres I ever had the pleasure of seeing. Illuminated outside like daylight and decorated finest in Chicago on the inside, everything was up-to-date, decorated in gold and green, with a seating capacity of more than six hundred. There were several floral wreaths of chrysanthemums, inscribed "Success." Swanson's idea of invitation opening was one of the brightest ideas of the season, and did make one grand reputation for his new theatre. Wm. H. Swanson also was the first to meet his guests at the door and presented every lady with a perfumed artificial chrysanthemum as a memento of the occasion.

FOR SALE:—One new Miror Vitae Machine. Bargain. X. Y. Z., in care of Film Index, 36 E. 23d St., New York.

ELECTRIC PIANOS

$150.00 up. Electric Banjos, $175.00. Regina Music Box, $25.00. Spring motor pianos in fine shape, motors used but little. Reason for selling, closed out of saloons.

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1620 Capitol Avenue - - Omaha, Neb

FILM SERVICE ASSOCIATION

All matters concerning the Association—requests for information, complaints, etc., are to be referred to either the . . . . . .

NATIONAL SECRETARY
Suite 716-734, 15 William St.
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TRY IT!!!!

THE BEST IN NEW ENGLAND????

NEW ENGLAND FILM EXCHANGE

WHY is the FILM AND SONG SLIDE SERVICE OF THE

PATHÉ FRÈRES

FILMS

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Colored

Length - - - 639 Feet

Mother-in-Law Breaks all Records

Length - - - 302 Feet

RUBBER HEELS

Length - 236 Feet

DEADLY PLANT

Length - 436 Feet

The Clown's Daughter

Length - - - 771 Feet

New York
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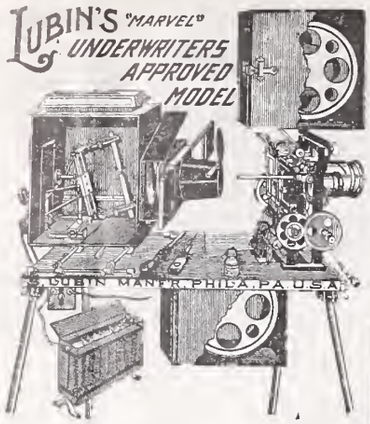
Chicago
35 Randolph Street

Birmingham, Ala.
2104 First Avenue



Equipped with Improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new Improved Lamp House, new style Fireproof Rheostat, Improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for mechanism, together with adjustable Bicycle Steel Legs, to extend over five feet high. **$145**

Exposition Model Cineograph with Stereopticon combined, complete - - **$85**

Released Dec. 7th

THE LIGHTHOUSE KEEPER'S DAUGHTER

The Lighthouse Keeper. Five Million on Board. "Sacrifice your ship and you will be rich." Ship Ahoy. The Greed for Gold. "Down the light? Never!" The Discovery. "I shall finish him this time." The Capture. Ship in safety. One of the most excellent Films placed on the market, full of dramatic power and exceedingly fine photographic effects

Length, 900 feet

Released Dec. 10th

DICK'S AUNT

The Visit. The Surprise. The hobo's appetite. The game is up. Caught. A comedy of mistaken identity, full of fun.

Length, 430 feet

CHARLIE'S MA-IN-LAW

The new son-in-law. Such a mother-in-law. At the depot. A strange sight. Everything moves. "I shall go back home." An entirely new mother-in-law story. A screamer from start to finish.

Length, 305 feet

S. LUBIN Largest Manufacturer of Life Motion Picture Machines, Films, Slides and Stereopticons

LUBIN BUILDING 926-928 Market St. Philadelphia, Pa.

EDISON KINETOSCOPES

Still another new model.
Most up-to-date machine on the market.

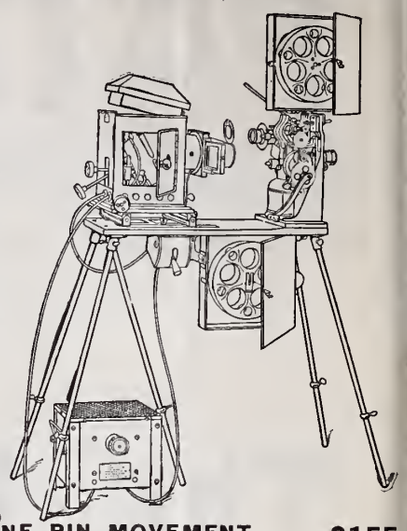
Underwriters' Model

(TYPE "B")
ONE PIN MOVEMENT
Approved by the New York Board of Fire Underwriters and the Bureau of Water, Gas and Electricity

IMPROVED
Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Rewinder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mitre Gears.

With Underwriters' Model Rheostat (Type "B," 40 amperes) $225.00

With Underwriters' Model Rheostat, $220.00



Send for illustrated descriptive circular No. 380

Improved Exhibition Model ONE PIN MOVEMENT **$155**

Universal Model - - - - - - **$75**

An opportunity to change your Two pin to a One pin movement mechanism. Will improve your Exhibition 50%

Send for illustrated descriptive circular No. 370

EDISON FILMS

NEW FEATURE SUBJECTS:

Shipment, December 8, 1908

THE TALE THE TICKER TOLD — Dramatic

A white heat incident of a Stock Exchange panic eliciting a story remarkable for its mad speculation, intense passion, reckless revenge, love, hate and delirium.

No. 6402 Code, VENDREDI Approx. Length, 900 feet

Send for Descriptive Circular No. 406

Shipment, December 11, 1908

THE ANGEL CHILD — Comedy

To deceive her suitors in regard to her age, a matrimonially inclined widow dressed her daughter in youthful attire, but the "angel child" plays havoc with the courtings until Billy Goodfellow comes along to win "mamma." The child then sees her chance—she appears properly attired with lengthened skirts and cuts "mamma" out by winning Billy for herself.

No. 6403 Code, VENDREMOS Approx. Length, 900 feet

Send for Descriptive Circular No. 406A

NEXT WEEK'S SUBJECTS

Shipment, December 15, 1908

Cocoa Industry, Trinidad, B. W. I.

No. 6404 Code, VENDRIAIS Approx. Length, 850 feet

Shipment, December 18, 1908

The Street Waif's Christmas
(DRAMATIC—PATHETIC—COMIC)

No. 6405 Code, VENDRIAN Approx. Length, 900 feet

We are also prepared to furnish prints of our two previous Christmas successes

"THE NIGHT BEFORE CHRISTMAS"
AND
"A LITTLE GIRL WHO DID NOT BELIEVE IN SANTA CLAUS"
ALL ORDERS FILLED IN ROTATION

EDISON MANUFACTURING CO.

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NEXT Yard A FILM ISSUE

ORDER QUICK OUR

YULETIDE STORY PICTURE

"A Christmas Carol"

By Chas. Dickens

(Length, Approx. 1000 ft.)

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Wednesday, Dec. 9th

ESSANAY FILM MFG. CO.

501 WELLS ST. CHICAGO, ILLS.

Selig

Selig's Circus Coming

The Queen of the Arena

World's Greatest Equestrienne. The chance of a lifetime to get a film of this nature. Something new and full of life. Produced on Selig's own ground. Length 980 feet. Will be released December 10th, 1908. Order at once from your Film Exchange.

Watch for

In The Shenandoah Valley or Sheridan's Ride

THE

SELIG POLYSCOPE CO., Inc.

45-47-49 E. Randolph St.

CHICAGO, U. S. A.

Selig

VITAGRAPH FILMS

THE FILMS OF "QUALITY"

Tuesday, Dec. 8th

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Vol. III. No. 48. DECEMBER 12, 1908. Whole No. 138.

Published by

THE FILMS PUBLISHING CO.

36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

Terms: Two Dollars per Year in advance. Postage free to all subscribers in the United States, Canada, Mexico, Hawaii, Porto Rico and the Philippines.

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ADVERTISING RATES

Whole Page,	11½ x 9	$84.00
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EDITORIAL

The moving picture exhibition business was given a most decisive knock last week in New York City by Rev. Goodsell. We forget the denomination to which the clergyman belongs. We mislaid the half-column or more story published in a daily newspaper over the affair. It was such an outrageous outrage upon an outrage that even Rev. Goodsell himself was obliged to lay aside his customary abhorrence of notoriety and figure in a personal interview bearing upon the matter. In order that the case may be well understood it should be stated that the congregation in question is no exception to the many others. Entertainments are occasionally tolerated at so much per. Of course, they must be absolutely above suspicion or reproach. Mistakes in that connection are absolutely unpardonable. Well, to make a long story short, a moving picture company that had the contract for furnishing the entertainment for this particular congregation last week had the audacity to include "Nero, or the Burning of Rome," in the programme. Just imagine picturing before a religious congregation of the Christian faith the fearful sufferings of their antecedents for that faith! But worse than all, reflect, if your modesty will allow, the scant attire of the people of that time. Oh! horrible monster—that moving picture man must have been! Why challenge decency in such a manner? Far better that he should have reproduced Biblical stories wherein the fig leaf figures as the mainspring in the overcoat line than stoop to Roman history. Take care, ye producers of moving pictures, and see that your characters wear rubber boots hereafter; never mind true art, keep your eye on the high-strung sentiments of modern times. The naked truth will hereafter be obliged to invest in a union suit of underwear with a raincoat as a special guard; Venus must be re-carved likewise; and horses will not be allowed to shed their coats. The upheaval of morality has become so great that we may soon expect to see the entire staff of the Metropolitan Museum of Art engaged in pinning upon the figures in the paintings of that institution suitable garments to protect them from the chilly blasts of the approaching winter and freezing criticisms of the highly moral.

We can readily see why any manager or committee is fully justified in condemning an entertainment that has not met with the expectations of their contract; but we cannot possibly conceive of any excuse for the tirade that appeared in a daily paper of last week. It is quite true that people who contract to furnish entertainments should know, and exercise the greatest care to see that their programme is suitable to each audience to be catered to, and they are responsible for a failure in that respect; but mistakes of judgment, discernment and selection happen every day and anyone unintentionally guilty of any or all of such missteps should not be crushed to the earth by condemnation. It would appear that a religious organization, more than any other, should realize that "to err is human; to forgive divine." Those who fail to see matters in this light are in danger of being accused of seeking cheap notoriety.

We do not wish to be understood as defending the exhibitors or the exhibition in this particular case, nor do we condemn without reservation the congregation or its representatives that complained. We do, however, protest against the methods adopted by the latter. They were unfair, if not vindictive, and in behalf of the exhibitors generally we protest.

No small amount of interest is manifested in moving picture channels over the legal controversies in Chicago between William H. Swanson and the president and others connected with another film exchange. All parties in the controversy are residents of the "Windy City." Swanson makes a charge of receiving stolen property. He made similar charges some months ago against the same parties, but the court did not sustain them. For the purpose of the comments which follow it is not necessary, nor is it intended, nor advisable, to enter into the merits of the case. The accused in the present case will have their day in court with the accuser and prejudicial sentiments are not in order.

It may be said, however, that film exchanges and renters throughout the country are being continually robbed of films and all efforts to trace the property have been baffled. The pawnshops receive such a small percentage of the stolen property that this avenue of outlet is not bothered with. In a few instances reels of film have been found in such places, but the subjects did not correspond in any case with those sought. The fact is that much, if not all, of such stolen property has found a resting place on the shelves of rental exchanges with proprietors of little or no principle. It may be claimed by many that the stolen films could be recovered if advertisements offering such goods for sale at low prices were followed up. Several advertisements of this character have been followed up, but the scent has run out. Some exhibitors may buy them, but the exhibitor of the present day who wishes to keep abreast with the times cannot afford to buy films. Every sign and argument points to the exchange as the outlet for such goods and the exchanges as the outlet for such goods and the exchanges that are handling them must sooner or later come to grief.

The fact that Mr. Swanson lost his former suit does not say that his present suit is unwarranted or that he should be condemned. He like many other exchange owners, has probably suffered losses through thefts and is trying to run down the guilty parties. If it is shown in the present case that he has been misinformed he will be entitled to sympathy; if it is shown that he was prompted by vindictiveness he must suffer the consequences, and take them without a murmur.

The chief regret is that such matters should assume individual shape. Chicago seems to be particularly unfortunate in this respect. We know of several Eastern cities where film exchange rivalry is as sharp as competition can make it, but none has thus far gone to the extreme of dragging the other into court. There may be a score or more reasons for this. Perhaps the Eastern men have not as much money to spend as their Western brethren in litigation. It may be that the Eastern renters do not like litigation as much as the others seem to, and yet it may be the former feel that the time required for court litigation will bring more dollars if devoted to the practical end outside. There are more law students engaged in the moving picture rental business in New York, Boston, Philadelphia and Pittsburg than would fill a good-sized university, and yet they all settle their differences "out of court." Rochester, Troy, Buffalo, and Watertown also have quite a "scrappy" aggregation, but they, too, fight in the open. No law for them. The tall talk is all they depend upon, and all hands seem to get along pretty well—in fair weather.

Listen to this: There is a deep rumble underground that at the convention to be held in January an effort will be made to induce the various film exchanges to see the wisdom of reviving and maintaining the rule that no exchange shall interfere with or take the customer of another exchange. The one who gave us this said that when that rule was in force there was less business, but better prices.

If the kind of criticism some of our contemporaries indulge in should be upheld by public opinion the film manufacturers would eventually be required to limit their productions to biblical subjects. In commenting on a comedy film, in which a boy plays the leading part and gets mixed up in the top department of a store an exchange says the audience felt that it would be better not to put the color of comedy on a destruction of property. If, instead of being toys, some of the objects had been of life we could see room for action on the part of societies for the prevention of cruelty to children or animals. Such not being the case we do not see why the mirth should not be allowed to roll merrily on, especially when no one appears disposed to make a complaint of malicious mischief, and there is no ground for such a complaint, as the whole matter is a reproduction based upon imagination and is made to excite in us that delightful sense which causes us to at least temporarily forget the more funereal affairs of life.

EMINENT CLERGYMAN INDORSES MOVING PICTURES

The Rev. Dr. Madison C. Peters, preacher, author, traveller and lecturer, endorses moving pictures, and entertains sincere and enthusiastic hopes for their future. In an exclusive interview to the FILM INDEX he outlines his views on the present and future of the moving picture as a form of amusement.

"As to the permanency of the moving picture, let me say this: It will still need to pass through several progressive stages, each of long duration, before reaching what we may term the very acme of success for those interested in it, and as regards its hold on the interest of the public. But I think that the one great field that holds forth certain permanency for moving pictures is the educational one. It is almost impossible to conceive of the tremendous possibilities of the picture film as an educator—in the class room and in the lecture hall.

"The moving-picture film, too, will be but the means of bringing about a complete change in the lecture field. To-day when we consider the lectures of the past, before the stereopticon came into service, we think that the old method was inadequate; that they could have accomplished a great deal more with the aid of the stereopticon of to-day. But I predict that it is only a matter of time when even the method of illustrating with still pictures will be out of date. There is such a vast wealth of possibilities attached to the idea of a lecture on any subject with real, actually photographed, life to illustrate it, that it must in the course of time become a demand."

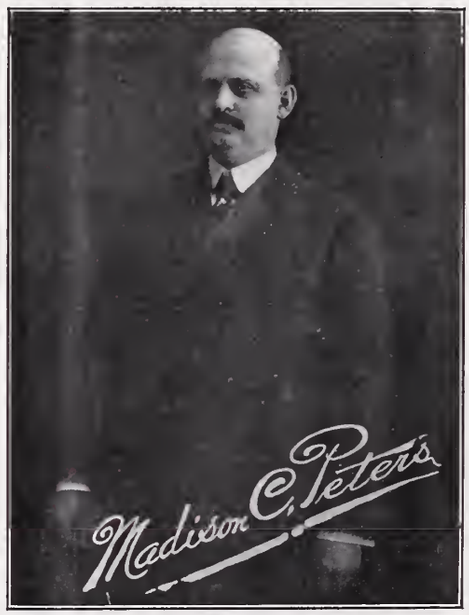
"Don't you think, Dr. Peters, that there is a stronger demand at present for the amusement feature of moving pictures "

"Yes, certainly—at present. But looking back you will find that when only magic subjects were made, they were all accepted by the public. But as soon as the story film came into popularity, the film makers bowed to the demand, and now they are turning out these subjects in the large majority. But already the public is beginning to show a keen appreciation of industrial and travel films. You hear the 'Ah's!' as the wonders of foreign lands are shown them, and in general the interest is very indicative."

Speaking further on the subject of moving-picture lectures, Dr. Peters, who delivers a travel talk at the Belasco Theatre, New York, every Sunday night, says he fully believes that the manufacturers will soon recognize the importance of giving more attention to this class of subjects, and that they will eventually make more of them. Then, he says, when the market presents an adequate supply of educational pictures, the public will not patronize the old-style lectures, thus enforcing a general adoption of the new method.

The distinguished clergyman is widely known in the Empire City, and his masterful writing in one of the leading New York dailies stamp him as an authority on the city's life and mannerisms. Therefore is he competent to discuss the status of the moving-picture theatre:

"As to its permanency, I agree with you that it is largely a question of locality. There is no question in my mind but that in a neighborhood where the people are mainly of the middle class or the poor, the moving-picture theatre, well conducted, will remain a permanent institution; the reason is obvious: the low prices of admission, coupled with the fairly good show for the five or ten cents, is an attraction that must hold indefinitely."



It does seem so. We have not yet attracted the opera-goer or the very wealthy people to the moving picture show, and there is no likelihood that we will. In fact, no attempt has been made to do so by establishing a moving-picture theatre in the brownstone districts of our great cities; and this proves that the picture houses are holding interest only for the class of people mentioned by Dr. Peters. From which we may gather that it is up to the manufacturers to furnish sufficient matter to continue to attract them. And the way to do this is to be mindful of the demand which changes with time. This done and it will continue to be as "Life" has reviewed it:

"It was bound to come. The moving-picture, even crudely done, has shown that its appeal to the amusement-loving section of humanity was based on something more than mere curiosity to see a novelty. It has gained permanent audiences the world over, audiences that could not be held by its merely panoramic effect. The graphic portrayal of water in motion, the almost terrifying approach of the Empire State express train, the imperfect depictions of ceremonials and happenings in far-away countries gathered by the travel-lecturers, all these served for a time to gain the attention of the public. But the moving-picture men were clever enough to see that there was a bigger field. They exploited the dramatic element and took companies of cheap actors in all sorts of costumes into all sorts of places to produce realistic effects. Large sums were paid for the privilege of picturing prize-fights, to represent those events to sporting audiences who could not be present at the ringside. The French manufacturers of films went further than this and arranged little plays, tragic and comic, to be acted before their cameras and multiplied indefinitely for use wherever there was a screen, an electric light, and a moving-picture machine to reproduce them. That this move into the dramatic field was good business is shown by the continued existence and multiplicity of moving-picture shows in every community where there are persons enough to give up a few pennies each to be taken out of their humdrum daily lives into some other and entirely different set of surroundings and conditions of being. The stories told may be elemental, the interpreters on the screen may not be great artists, and the mechanism may be imperfect, but the moving-picture show has come to be an institution in almost every community where there are people."

THE LEVI WAY.

If there is anything in a man's business that is likely to lead him to success it is the one quality of originality. And especially in the slide business, where everybody seems satisfied, more or less, to trod the beaten path in sales methods.

A sign at the door of 64 E. 14th street, New York, shows that Levi's announcement slides are made upstairs, and the INDEX man was up the two flights in a jiffy. Announcement slides exclusively? Yes, a veritable fairyland greets the visitor in the trim, cozy little office of the Levi Slide Company. There are any number of sketches adorning the walls, little frames (samples of course) asking the visitor (to the picture theatre, of course) to "Kindly remove your hat," "Stop smoking," "Join the chorus," "Report discourtesy on the part of employes," and a thousand and one other snappy legends. And the illustrations—they are unique, indeed. When the operator changes his reels he may flash a slide, "One minute, please," showing a man chasing a car which he surely must miss. The announcement "We Give An Extra Long Show" is accompanied by a comic picture of a monkey holding on to the extra long neck of a spotted giraffe; the cartoon of a gentleman checking a cigar as big as a baseball bat also serves to infor mthe visitor that he may leave his "butt" at the box office, thereby helping the management keep within the good graces of the authorities. And then, too, there is—but what's the use! There are so many, and they are all excellent.

But we must not pass the concern's catalogue by—oh, no. Here is a true example of originality in its highest form. To begin with, the top line of each page invites you to "See the Diffreence." The opening page is filled with this simple legend, "Our First Word—Your Money Back for the Asking." And after one has enjoyed the words and pictures of its pages, the closing page says "Our Last Word—Your Money Back for the Asking."

The contents of the book throughout bespeak the man whose likeness adorns the pretty orange and black cover—Levi. The "short-and-sweet-don't-waste-any-time" story is there, clearly told: How Joseph Levi's experience of twenty-five years as a sign painter fits him for his work, how long he studied the slide art before attempting to appear in the open arena, a few words as to the unique value of his work, a specimen list and picture sample legends, and terms. There are ten pages of illustrations.

The interesting book is sent for the asking, but it is certainly worth a good deal more than that. Try it and see.

THE SHOWMAN.

A very wise bit of exhibitor's wisdom is that given by George H. Hines, the well known showman, in an interview with Warren A. Patrick, director of our esteemed contemporary, the Show World. He was asked the secret of his success.

"Why, there is no secret at all," said Mr. Hines, with a laugh, "I have only applied to the moving picture business the principles I learned in my show life. I have always been willing to profit by the experience of others, and believe that the policy of James A. Bailey, the greatest showman of his time, was the correct one. At least his successful career would indicate that his judgment was right. Mr. Bailey always gave the public adequate entertainment for its money.

"When I went into the moving picture business I believed that a wonderful future was in store for this industry, if carried along the proper lines, and I resolved to enter into it with an eye to the future, and to give my patrons the best show for a nickel it was possible to procure.

"First of all I constructed the Senate Theatre with an eye to comfort. An attractive front, well illuminated and kept scrupulously clean, lures the passersby into the doors, where he is met by a courteous usher, who escorts him to a comfortable seat, and he is then entertained and amused by the latest and best moving picture films on the market.

"Special attention is paid to ventilation, and a good pianist furnishes the music, assisted by a singer of illustrated songs. I claim that the best nickel show is given in the Senate Theatre, and my box office receipts would indicate that the public also thinks so."

"Do you think that a moving picture show is strengthened by vaudeville performers?" I asked Mr. Hines.

"Now, that is one thing I have avoided," he stated emphatically. "It stands to reason that high-class artists cannot be engaged for a five-cent theatre, and feature film subjects and cheap variety do not harmonize. The class of people that would be attracted by the pictures would be driven away by the vaudeville. People go to a picture show to see pictures, and a good piano player and a singer are all that is necessary as an adjunct.

"I was the first one in Chicago to put on what is known as a continuous picture show, from 11.30 a. m. to 11 p. m. The seating capacity is 300, and I am thus enabled to accommodate my patrons. Two reels of films are used, changed daily."

In regard to the indications for the future of the business, Mr. Hines said:

"To my mind, the outlook is very promising. The business has reached a substantial basis, and the habit has been formed by the public. My patronage is regular, and I see the same familiar faces week after week. Furthermore, the manufacturers are getting out subjects at the present time which are constantly getting better, and I believe they should be commended by every exhibitor, with a thought of the future, for the excellence of the pictures.

"It has had its effect upon the public, and the trend is now towards educational subjects, interspersed with comedy, which is the style of program proving most popular in my place at the present time. It is indeed encouraging to the owner of a picture theatre to feel that he can secure such desirable subjects, and to feel that he has the cooperation of the manufacturers.

"To one who has been in the show business, and can appreciate the cost of a fine film, with suitable settings, etc., it is gratifying to note the large number of good subjects placed upon the market. My place is situated in a section of the city populated by foreigners, and I find that a good picture appeals to all classes. Ultra-sensational pictures find no place on my program.

"My confidence in the business is such that I am contemplating opening other theatres similar to the Senate, but on a larger scale, and am at the present time looking for suitable locations. A first-class theatre, kept clean, well ventilated and attractive, and projecting good subjects, is bound to prosper if adequate seating capacity is supplied.

"In order to secure good film service, however, it must be borne in mind that a fair price must be paid. My experience with cheap service was far from satisfactory, and I quickly learned that it was penny wise and pound foolish. Any one knowing anything about the film business realizes that a renter cannot give you expensive service for a cheap price, and the saving of a few dollars in film rental means the loss of many hundreds at the box office. I demand the best service procurable, and am willing to pay for it. I believe I am paying a higher price for my service than any theatre in Chicago, and if it was necessary to pay more to secure the service I wish I would consider it a necessity.

"Taking into consideration the cost of a film, its short life, and the fact that it is necessary for the manufacturer and renter to make a profit in order to exist, I do not think the highest priced service of today is excessive.

"I have met competition without being affected, and would not care if a half dozen theatres sprung up around me, using cheap service. The public controls the prosperity of a house, and that exhibiting the best pictures will secure the patronage.

"I have faith in the manufacturers to keep up the good work, otherwise I would not give up my interests in other directions and devote my exclusive time to moving pictures. Many film exchanges make alluring offers to an exhibitor, extending all kinds of promises which they cannot fulfill. They may give him good service for a week or so, but are bound to eventually give him what he pays for.

"Good things cost good money anywhere in the world. You can fool some of the people some of the time, but sooner or later (and usually sooner), they become educated and you lose their esteem forever."

"As an exhibitor, Mr. Hines, have you any suggestions to offer to the manufacturer?" I inquired.

"As far as I can see the manufacturers are doing everything possible to promote the business, and the photographic quality of the films is perfect. If I am correctly informed enormous amounts of money are expended in the production of a single subject. There is only one suggestion that I could offer, and that is to incorporate in the film, small reading notices preceding a change of scene giving a synopsis of the play as it progresses. I have found that many times fine subjects, thoroughly understood by one having read the advance descriptive, were not wholly intelligible to the audience. As the house is darkened it would be impracticable to furnish the patrons with written descriptives, and in order to carry the thread of the story in a forcible manner, which would greatly add to the value of the subject, I would suggest the foregoing remedy."

"Would not a lecturer answer this purpose in a satisfactory manner?"

"I have not found it so, though it has been tried by other exhibitors. In my place the piano is kept playing constantly, and with the soft strains of the music filling the house the spectator enjoying an interesting film does not become bored. The spell of motography enwraps him throughout the performance. If I were to employ a lecturer he would necessarily have ta be a high-class man, and the price of such services would make it prohibitive for a five-cent theatre. On the other hand, a cheap lecturer would become monotonous, and would destroy the artistic atmosphere so necessary to complete success of a moving picture entertainment."

"Then you think the moving picture is here to stay?" I asked Mr. Hines.

"I most certainly do," he replied, "and furthermore, I believe that the character of the places of exhibition will improve as the years go by. With the fullest cooperation of all identified in the business a degree of prosperity can be reached unexcelled by any other branch of amusement. The days of the mediocre moving picture entertainment are fast drawing to a close."

Mr. Hines' ideas for the improvement of the business can be summed up in a few sentences:

That cleanliness is next to godliness is especially applicable to a moving picture theatre.

Don't expect something for nothing. Get the best service and pay a right price for it.

Courtesy is an asset which costs nothing, but which has an important bearing on the box office.

The comfort of your patrons should be diligently looked after if you wish them to return.

Do not pester your film exchange for subjects that are ultra-sensational, or may be objectionable to refined sensibilities.

Keep out cheap vaudeville. Coarse jests and suggestive monologue do not invite the patronage of women and children.

FALSE ALARM.

"A full-fledged prize fight is being pulled off almost beneath the windows of the state attorney's private office."

This was the startling "tip" telephoned to the Chicago's state attorney's office.

"There's fully a hundred or more spectators and they are at it now," volunteered the informant. "Get busy and you can make a big haul."

The state's attorney's detectives did get busy. They cautiously entered a building across the alley at 62 North Clark street.

Immediately the "tip" looked good. From an upper floor came a chorus of shouts which are never heard except alongside a prize-fight ring.

"Hit him a swat in the jaw, Bill!" somebody sang out.

"Soak him, kiddo." came from another.

A hard thud followed, somebody "gave the count," and after loud cheers a man was heard to shout "Round two!"

"We've got 'em this time," whispered the leader of the detectives, as they silently crept up the dark stairway to the third floor. They gazed through a glass door and decided they had a sure thing.

In the centre of a well-lighted room had been erected a regulation fight ring and the room was packed with cheering spectators, many of whom were flourishing huge wads of bills. In the ring six negroes were busy trying to beat the life out of each other. The detectives recognized it as a battle royal. The fight waged furiously and the spectators yelled as though such a thing as a state's attorney's office did not exist.

Reinforcements were called and the detectives were preparing for a big raid, when George K. Spoor, occupant of the office, happened along. A few words from him caused the detectives to leave in disgust. It developed that the place was a moving-picture studio and that the fight, spectators, ring, and all were for the benefit of the camera in the rear of the room.

WITH FILM AND SHEET.

One of the most interesting achievements of science is the photographing of living disease germs. Given the complicated machinery and processes required to get the negative films for any set of life-motion pictures, the method of securing the films for germ life is simpler than might be supposed. The living germs to be pictured are put on a lantern slide in blood or water or other suitable medium and projected on a screen, just as they be by a physician delivering a lecture and showing to the class the actual live germs and their habits.

Alongside of the lantern is placed the machine for getting the negative films of the life-motion pictures, and it is operated—taking pictures of the projection on the screen at the rate of about 30 a second—as by the ordinary method. The lantern, as usually operated, magnifies the germ and whatever else the slide contains about 2,000,000 times. The negative film machine magnifies the image on the screen about three times, the resulting total magnification being 6,000,000. Once the film strip is obtained in this way it may be used in the ordinary life-motion picture machine again and again.

Magnified to the extent named, the germs of disease which have been isolated and identified are readily observable. They are seen being born, moving about, growing, giving birth to other germs, and dying, just as they do in real life. The machine may be operated at different speeds —fast or slow—or it may be set back for a close or more detailed study of something that has already been observed.

The manager of the Olympia Theatre, Gloucester, Mass., is Albert H. Mailey. Seating capacity 1,216, same as the Olympia Theatre in Lynn. It is controlled by the Olympic Amusement Company, of which Arthur Lord, of Lynn, is general manager. This theatre opened Dec. 1. Apparatus for ventilating and heating was designed by Ansel J. Cheney. It is one of the handsomest moving picture houses in the country, there being four boxes on either side, seating forty-eight. Decorations are finished in gold and maroon. The first picture thrown on the screen was "Mary, Queen of Scots," one of Pathe's latest films. Vaudeville acts on the opening bill were the Musical Bennetts, Barnes Reming Company in "Mrs. Potter's First Husband," Mahoney and Freemont, dancing duo. The policy of the house will be a continuous performance, and the motto of the company is and always will be "Your money's worth." The moving picture end of the new house (as is the case with the other houses controlled by the Olympic Co.) is looked after by the well-known Boston film renter, F. J. Howard, who supplies them with the newest Association films.

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago. Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Pittsburgh Calc. and Film Co., 11 Fountain Sq., Cincinnati, Ohio.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leamnle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Cbicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Maehine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

F. S. Zimmerman, 5 E. 14th St., New York.

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

When Charles Dickens finished his sketches of Boz, and set them before his fellow Londoners, the surprise and delight they occasioned so filled their minds that they did not realize that a new and brilliant Analyst of life and character had entered the list of the world's great writers. It was easy enough at that period to classify him as a journalistic painter of types and scenes, but he was more—he was a word photographer of moods and action, a philosophical narrator of life, as they soon discovered by the quickly followed masterpieces that came from his pen. Englishmen, over seas, in the Colonies, or in foreign lands, eagerly awaited the arrival of a new work by young Dickens, for did he not place before them all London, until a Dicken's geography and dictionary became an indispensable thing to every one in Britain who longed to enlighten foreigners on the beauties of this great writer. The foreigner occasionally asked if the stage would not prove a better medium to explain Dickensonion locality than a geography? Why not dramatize Dickens? Also, it was done, but never satisfactorily, for the art of Dickens did not lend itself to that of the playwriter. It was too swift, too photographic. Its kaleidoscopie changes eluded the playwriter's grasp; in other words, its proper scenic presentation belongs to the art of the camera. The new art of photographic action is the domain wherein the pictorial possibilities of Dickens shall achieve its finest results. Convinced of this, after repeated experiments, the Essanay Film Mfg. Co. are about to offer a series of pictures from the works of Chas. Dickens; the first of this series to be placed upon the market will be the beautiful "Christmas Carol." Following this, our patrons may look forward to other films presenting the works of this great author, whose art so satisfactorily lends itself to the art of moving photography.

"A CHRISTMAS CAROL."—Scene 1—Shows the miser Scrooge passing down a London street the morning before Christmas, on his way to his counting house. So much is he detested that no one speaks to him, until a beggar approaches, asks for alms and is angrily stricken to the ground. A spirit appears, and tells the miser that the beggar will again appear that night. Scene 2—Shows Scrooge approaching his counting house, and as he is entering, the beggar again appears before him. He places his hands before his eyes to shut out the apparition, and when he looks again, the figure has vanished. Scene 3—Shows the interior of the counting house with Bob Cratchet the clerk and Fred, the nephew of Scrooge, attending to their duties. Fred announces that he has just been married. His bride, together with the crippled boy, Tinny Tim, enter the office. Looking out the window they discover the approach of Scrooge, and at the advice of Fred the ladies conceal themselves. Scrooge enters, and is told of Fred's marriage. He kisses the bride, but immediately regretting his action, orders them out of the office. They plead for a Christmas holiday, to which Scrooge eventually consents. The spirit appears and leads Scrooge from the office. Scene 4—Shows a merry throng on a London street, with a stranger scattering money to the children who gather about him. The spirit leads Scrooge to the throng, who shun him as he endeavors to speak to them at the command of the spirit. Scene 5—Shows the cripple at the lodgings of Scrooge, and the latter entering still led by the spirit. Scene 6—Shows the beggar warming himself at the fireplace, while Scrooge in anger attempts to strike him, when he is transformed into the image of the dead partner of the miser. Horror-stricken, Scrooge sinks into a chair, and looking into the fireplace, sees a vision of his boyhood days. With a cry he sinks to the floor. The spirit again compels him to look into the fireplace, where he sees a vision of his forsaken sweetheart, as well as that of himself as a young business man. Thoroughly overcome, he falls to the floor exhausted, but the spirit again raises him with a command to follow him from the office. Scene 7—Shows the meager home of the Cratchets where, at the command of the spirit, he showers money upon the ill-paid clerk, and his happy family, and is again led away. Scene 8—Shows the Christmas festivities at the home of Fred, the nephew. Fred toasts his uncle, but the company refuse to drink to the toast. Scrooge concealed in the recess of the window, notices this, and coming forward, showers them with money, promising that hereafter he will lead a different life. Scene 9—Shows the spirit and Scrooge in the lodgings of the latter, where Scrooge falls upon his knees in prayer. Scene 10—Is Christmas day. Scrooge gives a banquet to all the house can hold, including Fred, the Cratchets and his friends, where he promises that in the future he will live to achieve the happiness of others.

KALEM CO.

"MAGGIE, THE DOCK RAT."—The first scene shows roughs called "dock rats" hovering by night about the docks at the famous waterfront of New York. They are watching out for an opportunity to ransack an abandoned boat, using little Maggie as a tool in their operations. From one boat to another these dock rats skip back to their quarters in a deserted barge, the unwilling girl being forced first down into the bunk below and all at once, soon disappear from view. In the following scene they are planning there to rob a warehouse guarded by a feeble old man, in which, perforce, the girl is to be the leading figure—acting as decoy. While the old watchman of the docks is making his rounds, Maggie is first to see him, and he sternly orders her off the grounds; but when she pleads hunger the old man sympathizes with the poor wretch and shares his midnight supper with her. The desperadoes at once pounce upon him and render him unconscious with a blow—despite the efforts of the girl to save her benefactor from his fate. Next, the doomed warehouse is reached and with jimmie and chisel they force open the door and help themselves to every staple within, returning afterward to their den. Celebrating the event in their hole with the stolen wine and liquors a brawl out of intoxication follows, and Maggie, taking advantage of this opportunity to escape, runs off and notifies the police of the crime. The old man is found to be beyond human aid, and the officers' next move is to capture the murderers. With Maggie pointing the way, the police immediately come upon the culprits (who are by this time gambling), and after some resistance they are handcuffed and marched off to the police station. The girl is handsomely rewarded by the superintendent of the docks for assisting in ridding the pest of humanity from the place and, incidentally, Mother O'Donnel, the friend of every unfortunate within her vicinity, adopts Maggie as her daughter.

SELIG POLYSCOPE CO.

"QUEEN OF THE ARENA."—What American boy or girl has not at some time in their lives been thrilled to an ecstacy of delightful anticipation, when the flaming posters announcing the coming of some big circus were being plastered on the fences, barns and billboards of their town. The wonderful sights hidden beneath the thousands of yards of waving canvas; the almost unknown and mysterious lives of the circus folks; the glitter, the music, the big, joyous, eventful day of all days long remains as a delightful memory as an oasis in the desert of our lives.

The locale of our story is laid in a small but thriving village of New England. It is circus day and happy throngs of town and country people are swarming into the main entrance of the "Big Top." They are gathered by hundreds around the gaudy ticket wagon, impatiently yet good naturedly jostling each other in their haste to reach the window where the coveted pasteboard may be obtained which will admit them to the enchanted canvas palace. They little dream that far back in the dressing tent an anxious wife, the star rider of the big show, is watching over and praying with all the fervor of a mother's love that God will spare her infant child, who is even then gasping for breath in its struggle for life. Bessie Drew, advertised on the circus bills as "Mlle. Olympe, The World's Greatest Equestrienne," is the wife of Richard Drew, one of the ring masters of "The Combined Mammoth Shows." Many years her senior Drew soon became jealous of his beautiful young wife, for she was beloved by all her hard-working comrades of the show for her sunny nature and tender devotion to her only child. On the other hand, Richard Drew was detested for the opposite qualities which had endeared his wife to all who knew her. Having contracted a heavy cold upon her lungs, little Mildred was fast losing in her desperate fight for life. Frightened at the child's condition and almost beside herself with worry and care, the little mother calls her faithful old god-father, "Uncle Billy," the oldest clown of the circus, and asks him to run for a doctor. Without waiting to remove his make-up the old fellow hastens to the residence of the nearest physician and implores him to come at once and save the child's life, if possible. Dr. Brown, a kind-hearted man, without waiting for further information, springs into his automobile, and he and Uncle Billy are soon on the circus grounds. Leading the way, Uncle Billy hastens to the dressing tent. With one glance at the child the doctor is convinced that there is little hope of its life unless it can be removed at once from the draughts and cheerless atmosphere of the tent. A quick decision is necessary, and, although it tears the mother's heart to be parted from her little one, she consents to the doctor taking it to his own home, where, in the goodness of his heart, he has offered to shelter it. Bessie gives her baby into the doctor's care, and throwing a coat over her riding costume, she declares her

intention of accompanying her baby to the physician's home. "Tell my husband I cannot ride this afternoon—baby is too ill," is the message she gives to one of the ring men who comes to tell her that her act is called. Furious at her refusal to ride, her cruel husband soon appears upon the scene and demands her immediate presence in the ring. The kind-hearted doctor resents the ring-master's brutal manner and tried to explain the seriousness of the situation. Telling the doctor to mind his own business, he seizes his trembling wife roughly by the arms and is about to drag her to the arena. "You dog," shouts the now thoroughly aroused doctor, as with a well-directed blow from his fist he sends the ring-master crashing to the ground. Seeing the serious results of her refusal to ride, Bessie throws off her coat, and, although she is half crazed from grief and anxiety, declares her willingness to go on with her act. Too cowardly to resent the well-deserved blow he received, Drew, with a smothered oath on his lips, stalks back to the ring, where he announces the feature act of the performance, "Mlle. Olympe in Her World Renowned Act of Daring Equestrienne Feats." Little did the vast audience of pleased spectators dream that a heart was almost breaking in the breast of the petite little circus rider who came bounding into the ring, to be lightly lifted to the back of "Old Caesar," her beautiful horse. No one outside of the circus folk knew of the tragedy that was hovering over the head of the daring little rider, who, like a fairy skimming through the air, was holding the audience spellbound. No one knew but the generous-hearted doctor, who stood watching her from the entrance to the dressing tent. A low moan, a cry of sympathy from the ring side, and little Bessie lay unconscious in the sawdust of the ring. The band stopped playing and the other performers paused in their acts. An accident had happened. Rushing to the prostrate form of the little woman, Dr. Brown gathered her up in his arms, despite the threats of the ring-master, her husband, and carried her almost lifeless form back into the dressing tent. But the show must go on. Another rider is instantly substituted and the performance is resumed. While the chariots are forming in line for the races and the end of the big show is rapidly approaching for the afternoon, Dr. Brown and old Uncle Billy, supporting the unconscious form of the little rider and her baby, are speeding towards the physician's home. Arriving there the doctor's father and sister meet them at the door and at once prepare to receive the patients. Carrying them to the spare bedroom, the entire household begin work to restore the mother to consciousness, and, if possible, to save her baby's life. They soon succeed in getting Bessie out of danger, but the child does not respond very readily to treatment. A consultation is held in the library and Uncle Billy is giving directions about his beloved daughter's care, when the ring-master enters and demands to see his wife. His request is refused and he is ordered out of the house. Determined not to be thwarted, he returns again in the evening, this time accompanied by an officer. He arrives in time to learn that the baby has just died. Realizing the impossibility of his wife being able to resume her place with the show, he leaves the house and a few hours later the town. For many weeks Bessie lies ill and heart broken, but the loving care of the doctor's sister and the skillful treatment of the doctor and his father bring the desired results, and slowly the little rider regains her health and strength. The peaceful home with her new friends and the little grave in the church yard are ties which serve to hold the ring-master's wife and cause her to feel a dread of ever again returning to the old life. But another cloud must again arise to darken the life of the little rider. The fall days are at hand, and the ring-master, loath to lose the services of so famous a star, returns with the intention of compelling his wife to return to him. Fearing to present himself to the doctor, Drew watches the house until his wife comes out. She is on her way to visit the church yard to place some flowers on the grave of her head baby. Following stealthily behind her, Bessie was unaware of the presence of her husband until the sound of his voice caused her to start in terror to her feet, as she was bending over the little mound in the cemetery. "I have come to take you back," were the dread words that greeted her ear. Seeing the look of terror in his wife's eyes, Drew flies into a rage and, seizing her roughly in his arms, is about to drag her away. Hearing her cries, an old sexton rushes to her aid and succeeds in rescuing her from her infuriated husband. Bessie hastens home to her friends and acquaints them with the details of her encounter with Drew. Quieting her fears, the little woman retires to her room, and, after offering up a prayer, closes her eyes, hoping to obtain forgetfulness of the past in blessed sleep. Drew, however, was not to be so easily thwarted in his purpose, and knowing the utter uselessness of trying to recover his wife by fair means, he resorts to foul. Waiting until late at night, he secures a ladder and ascends to the balcony of the house, from where he forces an entrance to the room of his sleeping wife. Before she is able to utter a sound the brutal ring-master drags her from her bed, and, under threat of taking her life should she resist, compels her to don her cloak and come with him. Dragging her out upon the balcony he commands her to descend the ladder. With a scream that arouses the doctor's family she breaks from her husband's grasp and attempts to return to her room. A desperate struggle ensues. Back and forth from one end of the balcony to the other the maddened wife, with her fast-waning strength, is fighting for her life. Only a miracle can save her now. The unexpected happens. In his eagerness to get her to the ladder Drew stumbles and falls heavily against the old railing of the balcony. A sudden crash and it gives away. With a cry of horror the brave little rider sees her husband plunge headlong to the ground below. Now the occupants of the house are aroused, and rushing to the scene of the tragedy are soon made aware of the cause of Bessie's cries. No time is lost in reaching the prostrate form of the ring-master, who, by a supreme effort, summons sufficient strength to beg forgiveness of his wife and then falls back dead in the doctor's arms. A year has elapsed since the night of the tragedy and Bessie, who is looked upon and beloved by her benefactors as though she were one of their family, is restored to perfect health and happiness. No longer able to withstand the doctor's pleading to become his wife, she gives in and rewards her champion by placing her hand in his for better or for worse. A visit from "Uncle Billy," who returns to shower his blessings upon his beloved god-child, completes the happiness of our "Little Queen of the Arena," who, surrounded by loving friends and well-wishers, gives up her precarious calling and devotes herself to a life of domestic felicity.

PATHÉ FRÈRES.

"THE CLOWN'S DAUGHTER."—A group of strolling players are seen following an old wagon along the highway, stopping as they come to a town to give a performance. Among their number is a beautiful young girl, the daughter of the clown, and is a tired-out looking little creature, indeed, as she trudges along clad in rags. An aristocratic-looking youth happens to pass the little group and being attracted by the girl's beauty and manners, starts a little flirtation, to which she responds with a glance of her mischievous eyes. That day the youth attends the performance and before the show begins he gets an opportunity to speak to the maiden and make love to her, and finally induces her to leave the company and run away with him. Taking her to his beautiful home, he presents her to his family and friends, and the poor girl, unaccustomed to such splendid surroundings, is thrown into raptures of admiration. When the father misses his daughter he starts out with another member of the company in pursuit. They track her to the mansion and, entering unnoticed, try to drag her away, but she refuses to go and the pair are forcibly ejected from the place. They soon return, however, and come upon the girl in her

room just as she is about to discard her rags for a beautiful gown. They seize and drag her back to the old wagon, where they make her a prisoner, with one of their number standing guard. Her new lover manages, however, to have a short conversation with her through the window, during which they plan to elope. He sends her a suit of men's clothing, in which she disguises herself and escapes from the wagon and then hurries on to meet her lover at the inn. The man on guard hastens to inform her father of her escape, but the parent, realizing that it is useless to try to take her from her lover, plans to have a couple of ruffians do away with the young man. He knows that the lovers are to meet at the inn, so has the pair of cut-throats lie in wait to murder the youth. The girl reaches the inn first, however, and in her disguise they mistake her for her lover and plunges a knife into her heart. After the deed is done they wrap the remains up in a blanket and carry it down to the sea shore, where the old man is waiting to dispose of it. The latter opens it and discovers the great mistake. He falls prostrate over the lifeless form of his daughter.

"RUBBER HEELS."—The much-talked-of rubber heels might be of a great advantage to some people, but to the hero of this very funny comedy they were a sort of inconvenience and the cause of getting him into all sorts of scrapes. Entering a store he purchases a pair of shoes with the latest improved heels and when he stands on his feet, much to the surprise of all, he starts bouncing around like a

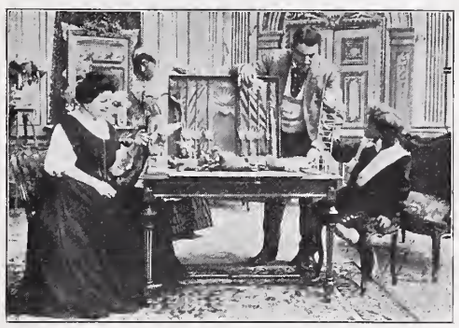
rubber ball. He bounds out of the place and down the street, leaping over everything that obstructs his path. Coming upon a high stone wall, he goes over it with much ease and grace and lands in a tub of water, out of which he bounds right over a news stand, and then over the head of a fellow seated on a bench. Next he leaps across a wide river, then bounces over a train of cars, and into an automobile, from which he leaps up on a tram car and back into the auto again. Finally he bounds into a second-story window and frightens a woman nearly out of her wits, but he manages to evade her and the crowd that are hot on his heels and arrives home exhausted, and, having removed the shoes, he settles down to his former quiet life.

"THE DEADLY PLANT."—An old doctor is left guardian over his nephew and niece, who inherit a large fortune from their deceased parents. The will reads that the netire fortune will go to the surviving heir in the event of the death of the other, which makes the young man, who is a very selfish fellow, wish that his sister was out of the way so as he could have full swing at the whole legacy. The uncle returns from an expedition to the woods, where he has been gathering herbs from which he makes some sort of medicine. One plant in the collection he describes to the young people as being deadly and this so interests the youth that he sets out to secure a specimen of same. He meets the old man on his way and the latter, becoming suspicious, makes up his mind to watch his ward. The youth, successful at last in securing a piece of the deadly plant, returns home and extracts the poison, and when his sister is not looking he pours some of it in her tea and then leaves the house. Shortly after the girl is taken violently ill and is on the point of death when her uncle enters and, realizing at a glance the nature of her illness, administers an antidote, which soon revives her and in a short time she is entirely recovered. When her brother returns he appears to be astonished at the state of affairs and when accused of the crime he strongly protests his innocence, but the proofs are too strong and he is led away by the police with a serious charge pending against him.

"THE ACROBATIC MAID."—A young woman hires out as a maid in a family, every member of which is an athlete from the father down to the youngest child of the household. They conduct a physical culture school and

gymnasium, and now, that the poor girl has entered upon the duties of servant to the strenuous bunch, they proceed to make her an athlete also. She is new at the game, but nevertheless manages to make things interesting for all concerned. Her first stunt is to lift some heavy dumb-bells, which she does with an awful struggle; then she puts on the gloves with another female, and soon they are in an interesting and scientific bout, but she gets the worst of the affair. They show her to the kitchen, where she gets mixed up with the pans and kettles and makes a terrible muss of the place in her vain effort to be strenuous. Next she goes into the dining room, where she smashes everything in sight, and finally lands in the bedroom, where another "lady" teaches her how to turn hand springs on the bed. She gets so strenuous here that she leaves the place, looking as if a cyclone struck it. Finally all the family enter into the spirit of the fun and the new maid has them all on the jump trying to keep pace with her in her clever stunts. They stop at nothing and when they finish the place, of course, is a complete wreck.

"THE MINIATURE CIRCUS."—This artistically colored picture shows us the parents of another "Little Nemo" as they enter his playroom and present him with a miniature circus. The little fellow plays with the puppets until, tired out, he falls asleep beside them. Next we see him dreaming that all the little dummies comes to life and are performing in the ring. We see his dreams enacted before us and it is as interesting as though we are really witnessing a circus. We see the elephants doing some clever tricks, also the horses with their bareback riders, and the clown with his usual funny stunts. Finally an ostrich comes on the scene and plays all sorts of amusing pranks, and the child's parents enter the room



and awaken him and, to his dismay (so real has been his dreams), he finds all the toys just as he left them on the table. We see the little fellow as he describes to his amused parents the wonders he has seen in his sleep.

"MOTHER-IN-LAW BREAKS ALL RECORDS."—A young man is enjoying a hearty meal with his loving wife and her mother, the latter happens to be an awful bore, but he manages to make the most of the situation. Suddenly they hear the sound of an automobile at the door and go out to investigate, and, while the owner is repairing a break, the old woman climbs in and starts the machine, and, before any one can come to her assistance and stop it, away it flies down the street. The frightened woman manages to keep at the steering wheel, but not being skilled in the art of guiding the auto she creates a panic all along the course, smashing into a push cart, which she upsets, spilling the contents all over the street. Next she goes through a large painting that two men are carrying, then races along toward the railroad crossing, where the gates are lowered, and smashes through them. She then rides through a stable door, but, fortunately, comes out safely on the other side. Finally, after her exciting ride, she happens to get on to the course of a "New York to Paris" auto race and gets into the heat of the contest and finally winds up at the finish and is mistaken for one of the contestants. She wins the race and receives the prize amid loud cheers of the enthusiastic crowd.

"THE QUARRY MAN."—A laborer in a stone quarry is seen leaving his wife and family and going to his daily toil, where it is his duty to set the fuse to the powder which blasts out the heavy rock. Something unforeseen happens to the fuse and it does not ignite the blast, so, after waiting for some time, the man

goes up to investigate the cause of the delay. Suddenly there is a terrific explosion and he is thrown many feet away and severely injured. His companions carry him home and when he regains consciousness the poor fellow realizes that he has lost his sight. Being an able-bodied man, the fact that he will now be helpless so preys on his mind, together with the thought that his wife is unfaithful to him, he asks his little boy to lead him down to the river. The blind man fumbles around and at last jumps into the stream and would have drowned but for the timely arrival of his wife, who plunges in after him and brings him safely to shore. She leads him home and, realizing that it was all done for love of her and sorrow over her unfaithfulness, she decides to devote her life to him, turning her back on the unworthy man who has caused the trouble and who is even now waiting to elope with her.

"THE MOHAMMEDAN AT HOME."—The people of the Mohammedan religion are noted for their very peculiar customs, and in this picture we are brought in close contact with a few of the better class and we get an idea of their singular mode of living. In the first scene we see how the women make their toilet, paying strict attention to the covering of their faces. Next is the unique way the men receive their guests, showing their manner of salutation, taking coffee and all smoking the same pipe and drinking from the same cup of wine. After a prolonged conversation, all fall back and have a snooze. The detail of this picture is magnificent, showing the interior of their living rooms, which are most artistically decorated and beautifully furnished in a quaint style.

THE FIRST "MOVING" PICTURE.

VITAGRAPH CO. OF AMERICA.

"MAKING MOVING PICTURES; A DAY IN THE VITAGRAPH STUDIO."—Of the thousands who daily witness moving picture exhibitions, the number who have any conception of the manner of making a picture is comparatively small. Therefore, to the majority, this picture will prove a genuine novelty. It opens in the private office of the Vitagraph Company, where the manuscript is being care-

fully considered. The studio directors enter, receive their instructions, proceed to the studio, get out the cameras, give orders about scenery, props, etc. Then we get a view of the Vitagraph actors and actresses making up for their different characters. All preparations finished, the Vitagraph automobiles line up, the performers get in and proceed to the scene of operation, which happens to be, in this instance, a busy city thoroughfare. A trolley is held up, numerous little by-plays, not in the lines, occur to add variety and interest to the picture. This scene over, all hands return to the studio, where we see a stupid actor being put through his work. Next a view is given of the quick lunch counter in the Vitagraph plant. Following this, the studio scenes are rehearsed and photographed, showing all the necessary paraphernalia for the different effects required, as well as the rapidity with which scenes are struck and made ready by the stage hands. The picture finally finished is taken to the testing room, where we see it projected. The story: "Love is Better than Riches." A young soldier and his sweetheart are sitting in the parlor of the girl's home. The young man proposes and is accepted. The young lady's father enters, is furious when he hears of the engagement, and orders the young man out of the house. He goes, taking his

sweetheart with him. They hurry to a church, are married and return to her home. The couple tell the father of their marriage. The old man is beside himself with rage and turns them out into the street. Their start in life is humble, but their home is happy, while that of the father is lonely. The next scene shows the girl and her soldier husband walking along the street. The young man leaves his wife for a moment, when an automobile dashes along, knocking her down. The auto is owned by her father. The old man gets out, recognizes his daughter and wants to take charge of her when the husband appears, waives him aside and takes his wife to their home. We find the young man waiting upon the invalid when the father enters and begs forgiveness. A happy reconciliation takes place and the picture closes with the father fondly embracing his daughter.

"SLIPPERY JIM'S REPENTANCE."—Judge Ford sentences Jim to ten years. In a courtroom, filled with spectators, witnesses, lawyers and officers, Judge Ford, stern, merciless but just, sits on the bench. Slippery Jim, poorly dressed, with hang-dog air, is in the prisoner's dock. His mother, an old feeble woman, is watching the judge anxiously. The jury enters, and renders a verdict of guilty. Jim grasps his chair with a gesture of despair, while the old mother totters toward the judge holding out her hands pleadingly. He turns a deaf ear to her entreaties and sentences Jim to ten years' imprisonment. The condemned man is led away, and at the door turns and shakes his fist vindictively at the judge, while his mother faints in an officer's arms. Five Years Later—Jim, in the convict's uniform, is sitting on his cot with his head resting on his hands. The keeper passes, looks in, speaks to the convict and then passes on. As the jailer walks away, Jim goes to the door and looks

after him, then stoops down, takes a file from his shoe, jumps on his cot and files a bar at the window. Two of the bars are finally loosened. Jim ties the bedclothes together, fastens the end to the unbroken bar and climbs out. Christmas Eve—Judge Ford put his little daughter, Heartsease, to bed. At the judge's home the nurse brings his 4-year-old daughter, a cripple, into the room. The father enters, undresses the child, arranges her stockings in the fireplace, sits beside her until she falls asleep and then goes out. Slippery Jim arrives to pay his debt of revenge to the judge—Judge Ford, returning from Christmas shopping, enters his library, loaded down with packages. He unpacks different ones, displaying toys and also a Santa Claus suit. He puts on the suit with a great deal of amusement, sits down to read and is soon fast asleep. Presently Jim comes to the window, peeps cautiously in, then softly enters. The judge awakens, silently reaches for the revolver in his desk and before Jim realizes it, he is covered. The judge goes to the telephone, keeping his revolver pointed at Jim all the time. Realizing that he is calling for help, Jim falls to his knees and begs for mercy, which the judge scornfully and sternly refuses. He turns his head for an instant, Jim sees his chance, knocks the revolver out of his hand and chokes him into insensibility. Jim quickly binds the limp form, then starts in alarm as he hears a sound from upstairs. Little Heartsease believes she hears Santa Claus—The little child awakes, crawls out of bed, limps to the fireplace, looks around, trying to discover where the sound comes from. She locates it from the room below, limps eagerly down, opens the door and enters. Meantime in the library Jim is impatiently waiting, holding the revolver for instant use. He glances about

the room, observing the Santa Claus suit and quickly dons it. The little girl entering, thinks Santa Claus is before her, limps over to him with delight. Jim is uncomfortable and as the child holds up her mouth for a kiss, his better nature asserts itself. The little girl has found the soft spot in Jim's hard heart. The little innocent thanks him for the many good things, then as she falls asleep in his arms, Jim carefully covers her, looks at the child reverently and lifts his eyes to heaven in supplication. The judge recovers consciousness, sees this act of kindness, takes Jim's hand in token of sincere friendship.

"CHRISTMAS IN PARADISE ALLEY."—It is Christmas Eve in the Alley. A few pedestrians pass along, carrying Christmas packages, then comes an orphan newsboy, ragged, cold and hungry. He tries to sell his papers, but is unsuccessful, and sits down on a doorstep, sick at heart. Two East Side ruffians stop nearby, planning a hold-up. They point up the alley, where a fashionably dressed woman is distributing Christmas gifts to the poor. As she goes further up the street, the ruffians following, the boy comes from his place of concealment, finds a policeman and both hide in a doorway. As the thugs attack the woman, the policeman beats them off and

they make a hasty retreat. At this moment an old hump-backed man comes along. He is the newsboy's uncle and lives upon the earnings of the boy. When he finds that the orphan has sold no papers he strikes him with a cane and drags him off to their wretched home. Here again the old man beats the boy and sends him to bed without supper. The boy hangs his stockings in the fireplace, then writes a note to Santa Claus as follows: "Dere

Santy—Flat Nozed Mulligan sez dere ain't no Santy Claws, but dere is. I seen his pictur in a book. Pleas bring me a gun, sum nu close, a watch, an sum cigaretts. Yurs trule, Jimmy. P. S.—Look out fer dat hole in me stockin." He then falls asleep and dreams that a fairy appears in the room. At a wave from her wand Santa Claus comes from the chimney. Another pass and the boy is clothed in a new suit and surrounded with toys. Santa takes a box of cigarettes from the tree and Jim drops everything to take them. As he does so, everything disappear and the boy finds it is

only a dream. His uncle comes into the room, beats him for being awake and is still threatening him when a knock is heard at the door. The old man opens it and the wealthy woman of our first scene followed by her coachman, enters the room. She tells the old man that the boy saved her from an attack by ruffians and that she wishes to reward him. The old man's manner changes and he pats his nephew affectionately on the cheek. The woman thanks the boy, showers presents on him and then leaves. The old man, smiling at their unexpected good fortune, bids the boy a fond good-night, rubs his hands gleefully and goes to bed. The boy sits down and writes this letter to Santa: "Dere Santy—Much oblige for sendin de kind lady to me. I'll be a gud boy an I won't smoke eny more cigaretts, honest I won't. Yurs trule, Jimmy." Then he inspects his presents and puts on his new clothes.

EDISON CO.

"COCOA INDUSTRY, TRINIDAD, BRITISH WEST INDIES."—"Home-keeping youths have ever homely wits," asserts the immortal bard; but in the day of the moving picture, he can no longer plead an excuse, for may he not travel, seated in a comfortable plush opera chair, visit all countries, and see the operation of numerous industries? Edison enterprise again offers the busy, studious man a picture of an important and interesting product, the complete operation of the cocoa industry in the British West Indies—from the planting to the serving. It is planted and gathered, brought in from the fields, then the workers return home at the end of the day. It is cleaned, sorted and the seed extracted. The drying process and native method of polishing with clay and water, using an ancient, but effective press—treading under foot. It is then packed in bags, taken on the carts to the depot, finally loaded on the ship. Amusements of the people. The snake-charmer and his pretty daughter, the peculiar stick fights of the natives, and a holiday carnival. Then, the reception room of a New York hostess, serving out cocoa to her guests. Our trip is ended, with increased knowledge, no loss of time and at a small cost.

"A STREET WAIF'S CHRISTMAS."—A softening influence at Christmas time seems to touch men's hearts, and, like a kindly leaven, encourages gentler thoughts and actions. This story tells of a crippled child of wealthy parets, who is saved from death from a runaway team, by Marie, a waif of the streets. Children recognize no social distinctions; the children become friends, and Ronald gives Marie his toy Jester, which she hugs to her bosom as she again wanders on. Ronald writes to Santa Claus asking for a little sister, Marie, ere she sinks unconscious in the snow, traces a letter to Santa Claus on a frosted window glass, asking that he grant Ronald whatever he may wish. She dreams that the Jester comes to life and summons a beautiful chariot from Fairyland in which they go together to Toyland. Santa Claus greets her and gives her a warm welcome. She is invited to accompany him on his trip. A beautiful doll is taken along. Marie awakens to find herself in a warm bed and finds that she is in the home of Ronald. (His father having found her in the snow.) Against the chimney stands the doll's box—but no doll. Instead, she finds a beautiful suit of clothes, which she puts on and steps in the box thinking to surprise the folks. The box is opened and Ronald is delighted, and sure Santa Claus has granted his wish. His father, finding no one to claim Marie, adopts her, and both children are made happy.

S. LUBIN.

"THE LIGHTHOUSE KEEPER'S DAUGHTER."—Five millions on board—"Sacrifice your ship and you will be rich."—Ship ahoy—The greed for gold—"Down the light? Never!"—The discovery—"I shall finish him this time"—The capture—Ship in safety.

"DICK'S AUNT."—The visit—The surprise—The hobo's appetite—The game is up—Caught.

"CHARLIE'S MA-IN-LAW."—The new son-in-law—At the depot—A strange sight—Everything moves—"I shall go back home."

WHY HE KNEW.

The unexpected sources of a child's erudition were recently exemplified in one of the public schools of Philadelphia. During the lesson the word "pottery" intruded itself, and the teacher asked the pupils the meaning of it. To her surprise, several eager hands were raised. Selecting the one most likely to give an intelligent description, she was enlightened by the following narrative:

"Pottery is vases and pitchers which come from Arabia. First they break up the dirt with little hammers and carry it to another place and throw water on it from a well and make it soft, like we make mortar. A man stamps all over it in his bare feet, and then, when the water's all off it, he takes it to a big room with a lot of round tables in it. The man then takes some of the mud and then makes a vase. Then another paints pictures on it. And after it is all done, they pile it on a donkey and give him a kick in the back."

To say that the teacher was surprised at this outburst is putting it mildly. While the class was interested in juvenile fiction, it certainly had not shown any aptitude toward the arts and crafts, hence explanations were in order.

"No, teacher," he replied to her question, "I didn't read about it. I saw it at the movin' pixthers. I go with my father every Saturday night, and last week they had one called 'Arabian Pottery,' and it was great. You ought to see the feller kick the mule in the back."

NOTES.

The Cameraphone is scoring tremendously at the Unique Theatre, New York. Last week Manager Weill had the skit "Stealing Home," by Mike Donlin and Mabel Hite, and the theatre, spacious as it is, was crowded all the time.

A theatrical weekly, which occasionally publishes moving picture notes, says that a certain theatre near Union Square, New York, is the first to take some means of announcing the names of its vaudeville acts. Apparently, whoever wrote it never heard of the Comedy Theatre, Fourteenth Street, where placards made these announcements long before the house they mention was ever in business.

The system of espionage applying to the operators employed to manipulate the motion-picture machines used in the picture theatres in Richmond, Va., has proven so successful that it will be permanently maintained. The object of the system, which was devised by City Electrician W. H. Thompson, is to safeguard the motion-picture theatre patrons. The operators are required to pass examination and demonstrate their knowledge and efficiency before they can obtain a permit to manipulate a machine for public exhibitions. At the end of each thirty days the operator's card is renewed by the city electrician unless charges have been preferred against him by the inspector and negligence or incompetency proven. There were complaints registered against two of the operators this month—both for drunkenness. The charges in these cases must be passed upon by the city electrician. "Judge" Thompson holds court in his office under the city hall tower, in the fourth story of the building. The accused is given a hearing and if he succeeds in purging himself of the charge his card is renewed; otherwise it is revoked. The motion-picture machine operators are kept under constant surveillance by Inspector Speights, of the electrical department. The system is popular with the picture show managers, as it protects them from incompetent and unreliable operators while safeguarding the patrons of the theatres.

IT PAYS TO BUY IN NEW YORK

In this marvelous age of scientific discovery there are indeed few schemes or projects which may not be within the bounds of possibility. What with the quite recent invention of the motor car, the success of the submarine boat, wireless telegraphy, and the still more recent attempts at aerial navigation, it is enough to make the present generation stand aghast—and cry—''What Next?''

The appearance of the ''Levi Perfection Slide,'' hitherto undreamed of, is the first revelation of an undoubted power in the future. Their great popularity throughout the length and breadth of the civilized world bears ample evidence of the hold they have attained upon the theatre going public, until now there is scarcely a Moving Picture or other theatre that does not use them and all bear testimony to their efficacy as a drawing card. Step by step we have built up an enduring industry, and today we have the largest and best equipped plant and the only one of its kind in the world. Send for our new catalogue, profusely illustrated and endless varieties.

"No. 11"

LEVI CO., Inc.
66 E. 14th St., NEW YORK, U. S. A.

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

Her Flowers	475 ft.
The Magic Handkerchief	492 ft.
A Dear Old Grandma	549 ft.
Nature Fakir Comes To Grief	351 ft.
The Jealous Fisherman	495 ft.
Paris as Seen from a Height of 2600 Feet.	452 ft.
Modern Magic	393 ft.
Surprise Package	512 ft.
Marie Stuart	836 ft.
L'Arlesienne	1048 ft.
Crack Riders of the Russian Cavalry	413 ft.
The Substitute	531 ft.
The Vagabond	544 ft.
Merry Widow Waltz	348 ft.

VITAGRAPH CO.

Julius Caesar	980 ft.
How Jones Saw the Carnival	652 ft.
A Summer Idyl	300 ft.
A Lover's Stratagems	590 ft.
The Peasant Girl's Loyalty	320 ft.
The Miner's Daughter	705 ft.
Charity Begins at Home	265 ft.

KALEM CO.

For Love of Country	———
A Ragged Hero	———

S. LUBIN.

The Sexton of Longwyn	635 ft.
Weary Willie's Revenge	270 ft.
Hobo's Dream	675 ft.
Lady Barbers	275 ft.
A Pair of Spectacles	500 ft.
The Dirigible Airship	295 ft.
The Thanksgiving Turkey	325 ft.
Persistency Wins	600 ft.

ESSANAY CO.

The Somnambulist	825 ft.
An Obstinate Tooth	165 ft.
The Impersonator's Jokes	550 ft.
An All Wool Garment	400 ft.

SELIG POLYSCOPE CO.

A Dual Life	500 ft.
A Football Fiend	485 ft.
On Thanksgiving Day	1,000 ft.

EDISON CO.

Lord Feathertop	900 ft.
Miss Sherlock Holmes	600 ft.
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"I received the enclosed card as an invitation to Swanson's theatre, last night, Nov. 18th. Upon arriving at the show house I was dumbstruck (being under the impression I was to see some five-cent theatre) to find one of the handsomest moving picture theatres I ever had the pleasure of seeing. Illuminated outside like daylight and decorated finest in Chicago on the inside, everything was up-to-date, decorated in gold and green, with a seating capacity of more than six hundred. There were several floral wreaths of chrysanthemums, inscribed "Success." Swanson's idea of invitation opening was one of the brightest ideas of the season, and did make one grand reputation for his new theatre. Wm. H. Swanson also was the first to meet his guests at the door and presented every lady with a perfumed artificial chrysanthemum as a memento of the occasion.

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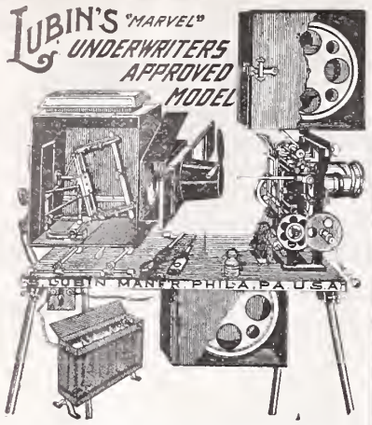

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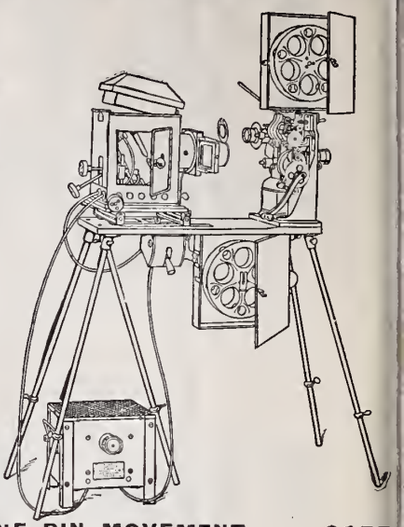

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Shipment, December 15, 1908

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DECEMBER 19, 1908
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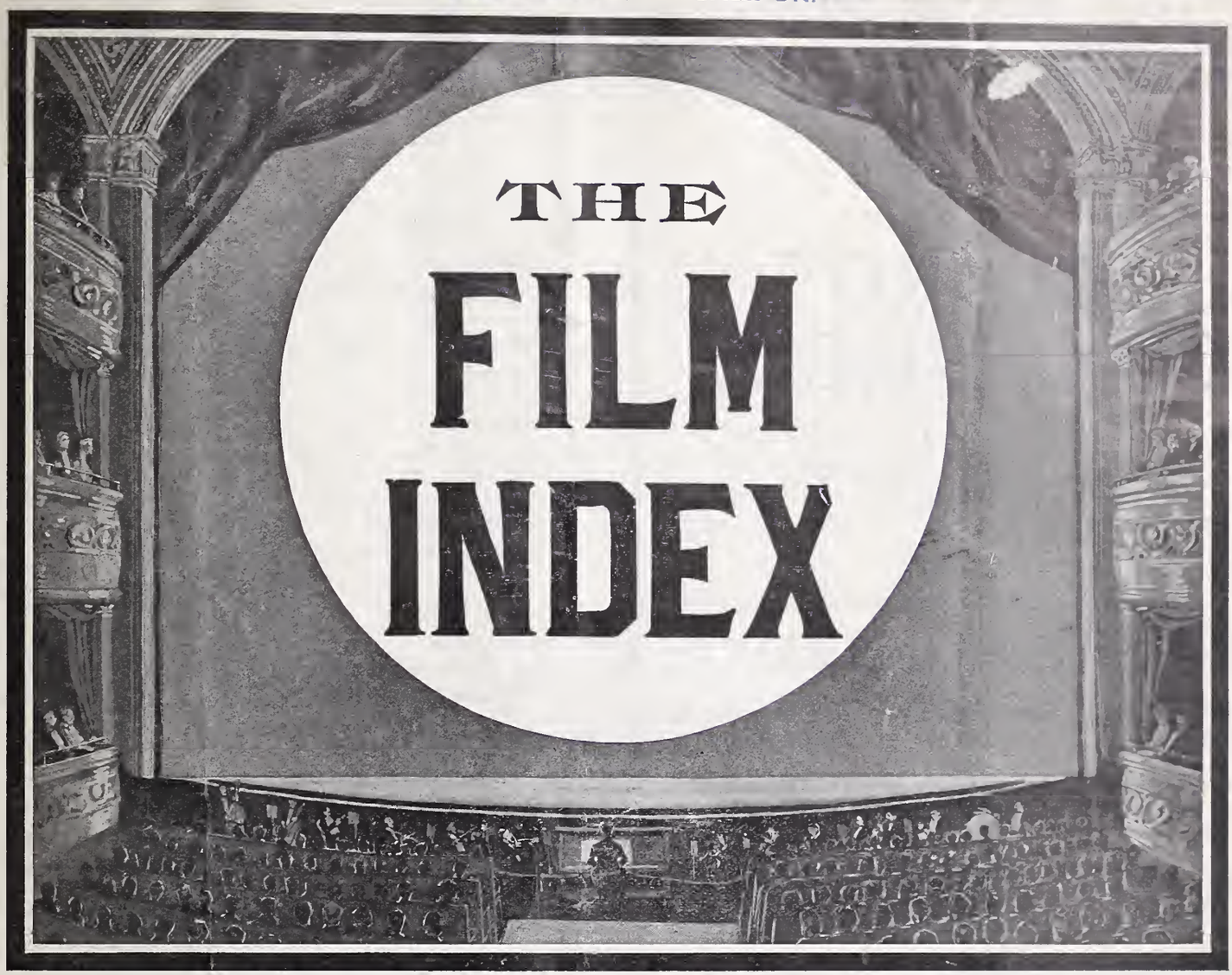

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Vol. III. No. 49. DECEMBER 19, 1908. Whole No. 139.

Published by

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36 East 23d Street - New York

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EDITORIAL

LET THE PEOPLE RULE!

The following is clipped from the "New York Times":

"The clergymen of this city who have started the movement for the suppression of Sunday vaudeville performances will make a test of the law on Sunday, Dec. 13. They will make arrests on that day as a basis for a test in the courts. This was made clear yesterday by a statement of the Rev. Dr. John Wesley Hill, pastor of the Metropolitan Temple, who is one of the leaders in the clerical movement against the Sunday evening theatres. A similar movement last year proved unsuccessful, but this time the clergymen say that they are determined that the theatrical managers shall not find a loophole through which to evade responsibility.

"The Methodist and Presbyterian clergymen's organizations have arranged for a general meeting of all denominations at the Marble Collegiate Church on Jan. 18, when it is hoped a compact organization may be formed which will vigorously prosecute the work.

"The Rev. Dr. Hill said yesterday:

" 'If there is any law in the State by which Sunday vaudeville can be suppressed it should be enforced immediately. It is discouraging to all good people to see the way some laws are made to look like shams because of the laxity of officials in enforcing them.

" 'The good people of the community ought to get together in this movement and do some real hard, honest work. It is more important than going to church, for those who listen to the preacher every Sunday and then do not put into practice what they learn. It is high time that we of the Church should do some telling work against an evil that is undermining the foundations of the Sabbath from one end of the city to the other.' "

which means that once again are we face to face with the Sunday show bugaboo. The question has been hashed and rehashed dozens of times in as many different parts of the country, and in New York city the agitators were beaten, Sunday shows being allowed. In July last Justice Gaynor passed on the question as follows:

"The defendant was accused and convicted of conducting an illegal public show by throwing pictures on a screen with occasional piano playing on Sundays. No indecency or immorality was charged. That comes under another head of crime. The case would be the same, however, edifying and improving the pictures. That they even illustrated the life and mission of Jesus or the events of the Crusade would make no difference. Nor is there any question in the case of whether the defendant unlawfully carried on business on Sunday, inasmuch as he charged an admission fee. No such charge was made against him and it may be that none would lie. The only law that applies is section 265 of the Penal Code, prohibiting 'all shooting, hunting, fishing, playing, horse racing, gaming or other public exercises or shows on the first day of the week and all noise disturbing the peace of the day.'

"Their origin was based on Chapter 22 of the laws of 1738, prohibiting servile work, traveling, playing, horse racing, hunting, frequenting tippling houses, or unlawful exercises or pastimes on Sunday. These were carried into the revised laws of 1813 without change, and also into the revised laws of 1830 with the addition of gaming.

"The addition to the Penal Code has the phrase 'or other public sports or shows.' The statute as it stood before the adoption of the Penal Code indisputably related to out-of-door sports only. This was the manifest legislative intention. The Penal Code added 'or other public sports, exercises or shows' which have been construed in the light of the society of words in which they are found under two familiar maxims which apply in full force in civil cases and all the more so in criminal cases for obvious reasons; for criminal statutes cannot be left in doubt nor strained in construction to make out a crime. No crime exists which is not defined expressly or by necessary implication. The general words in question mean other like public sports, exercises or shows. There is no ground that the scope of the original act was departed from if the phrase 'or other public sports, exercises or shows' in Section 265 is to be given the meaning that the learned District Attorney contends. If it covers all shows or exhibition indoors, then Section 277 is mere rigmarole and superfluous.

"Nowhere outside the British Isles has the Old Testament notions of a still Sabbath ever existed in the Christian world. It is impossible to attribue to the aggregate Christian mind as rather fairly represented in our Legislatures, with such a varied national lineage in its membership any such purpose. Christians of no nation, church or sect ever entertained the Old Testament notion of a still Sabbath, but favored and practiced innocent and healthy exercises and amusements after church on Sunday. John Knox visited John Calvin of a Sunday afternoon at Geneva, and found him out back at a game of bowls on the green. The judgment should be reversed."

The chief battler for the rights of the moving picture men at that time was William Fox, who has also done the fighting in clashes with the authorities since then. There was a great deal of excitement at the time, but the showmen eventually won out.

But far high and above the squabbles of lawmakers, clergymen, politicians and managers, stands the demand of a community. Let the church people yell loud and long that Sunday shows violate the peace of the community, this fact remains:

THAT THE SUNDAY SHOW IS PATRONIZED BY THE PEOPLE—THEY PACK BOTH LARGE AND SMALL HOUSES TO THE DOORS; THIS IS DECISIVE PROOF THAT THE PEOPLE WANT THE SUNDAY SHOW, AND CLERGY AND LAWMAKERS MUST BOW TO THE DEMAND OF THE PEOPLE.

"LET THE PEOPLE RULE!"

It is suggested that the licensed manufacturers should come to some understanding regarding the issuance of films of a certain character. Three Thanksgiving subjects are on the market, one issued by Selig, the other by the Essanay Company, and still a third by Lubin. Some film exchanges claim that subjects of this character are practically topical and should be issued as such, and not as regular issues. They are peculiarly identified with the particular period to which they refer and when that period elapses the subject loses its drawing power. For instance, a Christmas picture loses its attractiveness with the close of the holidays of that season, and so it is with subjects referring to other holidays of the year. Perhaps the strongest argument is that advanced in connection with the Christmas pictures by a film renter. Assuming that all the manufacturers put out pictures of that character this year, the monotony will be almost unbearable. The public will tire so much of the topic that the subjects will be doomed for the balance of the year and exhibitors will not take them at any price. It is suggested that some feasible plan be devised whereby subjects of the character referred to be issued by certain makers at designated periods, thus preventing a flood of sameness.

It is certainly invigorating to find so many of the film renters expressing so much satisfaction with existing conditions in the film business. Complaints of hard times, no money, election blight, rate cutting, and a score or more of other evils have been so numerous during the past ten or twelve weeks, the conclusion had been reached that the picture business was on its last legs. At last "a change for the better" has set in, and the renters apparently now feel that life is worth living, after all. It is a good thing this change of sentiment set in before Christmas week, otherwise the manufacturers, to keep up with the times, would have been obliged to make the principal character of the Christmas picture an undertaker instead of a Santa Claus. A feature of the change of sentiment is the demonstration that those with the least amount of money invested and the least of anything at stake have been the first to evince an attack of that deplorable disease called "cold feet." The piker has been predicting and yelling "ruin" for months. The conservative and steady business man has based his hopes upon an analysis of the events and prospects, and in every instance has put himself on record as a believer in the business and the prospects for a period when all would agree with him.

A lesson to be learned is this: The skyrocket is short-lived. Everything of value connected with it is "up in the air." The only substantial part of it is the stick that returns to earth after the momentary splendor is spent, and even that is not the fraction of an asset for kindling wood. There are too many skyrockets in the moving picture busIness. Less fireworks and more genuine, substantial illumination is needed. There is no other business that has a greater future before it in the hands of men who will handle it legitimately. No other line of business has so successfully outlived the discouraging predictions of some of the most astute business men of the world, and no other business has been, or is, capable of producing better results on the proportionate amount of capital invested. It all depends upon the man at the helm and, unfortunately, too many men are found who are not satisfied to leave well enough alone, but try to force a thing beyond reason on a policy of large and quick gains. These are the cold feet men. They have been the main grumblers during the period of depression—a depression that has not alone been felt in the moving picture business, but in every business. These people would not be so much subject to censure had they grumbled over a general depression, but when they exhibited the selfishness and avarice that led them to proclaim the decline of the business in which they were really unwelcome investors

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SEEING THE SHOWS

If ever an old subject was warmly greeted at a picture show, Edison's 'Ingomar" was such, at the Mount Morris Auditorium. It must not be forgotten, however, that while the subject is old, the print was in excellent condition, and remember, ye of film shows, that this is important. For a 6.30 P. M. audience in a residential section the house was well filled; somebody was certainly missing supper. "Ingomar" repaid them well, however, and they showed that they thought so, too. A distinct hit at this house was Pathe's "Rubber Heels." The subject is a "corker," as Teddy R. would say, and a difficult feat well done. To be sure, the leap across the pond is rather abrupt, and a mere trifle raw, but even the camera's powers are limited, and Mr. Jumper cannot be shown soaring in the air above the water. For a novelty setting Vitagraph's "How Jones Saw The Carnival" is exemplary. Such departures from the beaten path as this picture embodies, go for the longer life of the business. The carnival scene is very well done, and everybody taking part in its acts naturally. The plot is a little time worn, but the moral atmosphere makes it young for us again; for that matter, the same applies to the majority of subjects seen nowadays, but we must commend the work of the makers in furnishing us variety by "contriving atmosphere." An illustration of this is Pathe's "Clown's Daughter," also shown at the Mount Morris Auditorium. Stripped of its setting, it is the story of the unfavorable suitor—dad don't like him, and plans to cure him of the habit of living. Meanwhile girlie plans an elopement with the fellow; she is to disguise, and meet him at a tavern; governor gets wise and hires tough mugs to do the trick; when the disguised girl comes to meet her affinity, therefore, she is promptly stiletto-ed, because she looks so much like the man wanted; later daddy discovers his terrible error. Of course, this is only skimming over the plot—there is sufficient detail to make it very intense. But the fact remains that the plot itself is familiar to us; yet Pathe Freres have given it circus atmosphere, and the effect is excellent. The portrayal of domestic troubles or in fact anything not comical in the life a clown is an unusual thing, and daddy being a clown in this picture, the action can be imagined; there is the ballyhoo scene, and also a view inside of the tent with a trapeze artist doing his stunt. The oddity of things in circus life being portrayed is the novelty, and no matter how moth-eaten the plot may be, such settings make good films. These films closed the show at the Auditorium, and we got to the door in time to hear this:

Doorman Seckendorff to the Manager—"Mr. Davis, this gentleman wants you." Manager Sam Davis stepped up, to be confronted by one of his regular patrons, holding a small boy by the hand.

Regular Patron—"Do I have to pay for this small boy? It's all right, ain't it?"

Manager Davis—"Well, I have to get a nickel into the box for each person coming in, but you don't need to pay for the boy if you don't care to. I'll lay out five cents for you, and you can give it to me some other time. You're good for it."

Results—Exit, boy; a few sly winks, by Davis; a few broad smiles, by Seckendorff.

Lubin's "Hobo's Dream" brought roars at the Comedy Theatre. True, Weary Willie is seen going to sleep in the early part of the film, but the spectator is so completely carried away by the extravagant dream that he actually forgets that the tramp is dreaming; so that when the recovers from his duel with the French nobleman to find himself being prodded out of his slumber by a policeman, the spectator is taken completely by (most pleasant) surprise. Lubin's "Lady Barbers" is a subject which (unless some people have become sensible) may be found faulty by severe critics. There is quite a little frisking of petticoats and a rather generous exhibition of extremely low female extremities. But in the opinion of the writer so jolly and bubbling a spirit of fun is maintained throughout the action that only the crank will actually condemn. The daily newspaper of to-day is more guilty in picture and paragraph than is this film subject. "'Evil to him who evil thinks."

A beautiful piece of work, indeed, is "The Tale The Ticker Told," by the Edison Company. When the Harlemite wants to vex his Bronx neighbor, he tells him that he lives "in the woods." Now the gibed one can point to a few scenes in this Edison film and retort that even the woods can be beautiful. For the wooded spots chosen for some of the action are certainly grand. But getting back to the story, we find that the makers have produced a subject that breathes life from the sheet. The Wall Streety atmosphere is superbly employed and the characters fit their frames. The strongest point that strikes one, after reviewing this film, is the wonderful ending. From the highest climax the story works down gradually, and the scene in the office of the suspended banker-villain as he draws the blinds and prepares for his self-inflicted death is wonderfully powerful. Sitting in a chair, the beholder is filled with an indescribable awe as the actions of the man in the picture force one to realize that he is gazing upon the picture of ruin and disaster. The well-executed suicide, the crowd rushing in, and the "gilt-edged bond" make a fitting and most pleasing finale. Throughout, the film abounds in novel scenes, among which is the trip of an auto from Grant's Tomb to the Stock Exchange, and the scene on the floor of the 'Change is a treat. "The Tale the Ticker Told" should be good for a long time to come.

An appealing picture of high standard is Selig's "Dual Life." A lady sitting behind the writer was so worked up by the despicable actions of Gordon Beake, the villain, that she was moved to remark audibly that he was a "big stiff." And that is the highest compliment ever cherished by your old-time "heavy" who "once played Legree," etc., etc., and a few more etc's. Then, the poor kid who went out in the cold to sell papers so excited the same lady's sympathy. She seemed to be a sort of emotional barometer, and, unconsciously, she furnished good dope as a film critic. Altogether, the subject is very pleasing, and it reminds you often of many things you have read in the newspapers; the story is true to life, and it carries a powerful human interest.

To say the least of Essanay's "Somnambulist," it is a very unusual subject in view of plot and conception. The hard critic may say that the entire story hinges on an absurdity—that it is unusual for the vaults of a bank to be locked, forcing the teller to take money home. We say it is not absurd, but it is unusual; and the conception of so unusual a situation is what recommends the picture strongly. Essanay have a good story, altogether acceptable. The idea of the somnambulistic tendency of the teller is a good one, and it is cleverly employed in saving him from his troubles.

Vitagraph's "Dumb Witness" is also a clever contrivance embodying the introduction of a moving-picture camera, and the projection of a film in a court room. Messrs. Rainess, White and Johnson, of the Vitagraph staff, are the best actors (besides the three chief characters), and in the court room scene the shining feature is the disk of lonesomeness on Mr. French's cranium.

Before going to press we saw "Making Moving Pictures," by the Vitagraph Co. Of all industrial subjects this is it, judging by the interest of the audience. Messrs. Smith and Blackton are a credit to their trade-mark, and the rest of the staff make very good actors. The film shows the making of films from the selection of the plot, rehearsal of actors, taking street scenes, etc. One really wonders at various points whether Rainess, who acts in this capacity of stage manager, really does get so "hot under the collar" as he looks. In the rush to dinner he seems to be as mad as a bull—almost makes the audience thankful that they can't hear what he is saying. The picture is a decided novelty, and if it will not rank as an authentic "industrial," it holds interest as an odd serio-comic.

TESTING COLOR PROCESS.

Successful kinematography in natural colors caused wonderment at a press view given at Urbanora House, where demonstrations of a somewhat limited nature as regards scope of subject were given. Though the specimens were few in number, the color reproduction was considered by the experts present so perfect that most favorable notices of the new departure were general, and these opinions made public in London, were repeated by the Paris press a month or so later, when the pictures were exhibited by Mr. Charles Urban for the first time in that capital before 500 experts, press photographers and artists at the Institute of Civil Engineers. Our subsequent enquiries during the intervening period as to the future of animated pictures in natural colors have led to the invariably tantalizing reply—"We have not secured sufficient subjects with which to exploit the process"—and we, perforce, had to turn away with more or less satisfaction. But on our last visit we were more fortunate. A strictly private view had been arranged for the same afternoon, and we were courteously invited, with two or three leading exhibitors from "down under," to witness the show; in addition, only Mr. G. Albert Smith, the inventor of the process, and the heads of the Charles Urban Trading Company, who are exploiting the system, were present.

The astonishment of last May was, in November, turned to amazement and enthusiasm as subject after subject, each a perfect reproduction in natural colors of the actual scene, was projected upon the screen. For purposes of comparison the previous results were first shown, and our expressed opinion of early summer as to their excellence abated not a whit. Those of recent acquisition followed, and where the former were excellent, the latter were superb in their expression of tints and tones. The subjects were not confined to arranged groups of more or less still life, but ranged from Henley on a regatta day and motor boat racing, to brilliant reproductions of military scenes at Aldershot, Brighton and elsewhere; from harvest operations, with their numerous shades of brown, to a bouquet of autumn flowers which reproduced not only the gorgeous hues of the cactus dahlia, but the delicate variegated tints of the fading virginia creeper and the exquisite green of fern fronds.

Grey?—Mr. Smith was challenged to reproduce grey. His good lady was the gainer by a new silk dress of distinct shades, which—with a curtain background of the same tones was successfully reproduced in a charming picture. He was equally felicitous in his browns; rich and warm tones were varied by every tint to delicate fawns, the harvest scenes aforesaid evoking unstinted praise. Bay horses in perfect condi-

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"THE INSTALLMENT COLLECTOR."—The development of the plot of this comedy film is based on the well-known theory of the installment plan. A young man purchases an edition of a book by the payment of $1 down and the signing of a contract for 10 cents a week for a stipulated number of weeks. The collector appearing for a first installment at the office, and interrupts the young man in a little love scene with his stenographer. The second installment finds him asleep in bed. The third installment at a theatre party. The fourth installment at a cafe lunching with a young lady. The fifth installment in a barber shop. The sixth installment as he is driving in a cab. The seventh installment while he is entertaining a number of young ladies with his vocal accomplishments. The eighth installment as he is about to catch a train, which he is compelled to miss on account of the collector. The ninth installment finds the collector sitting on his doorstep as he returns in the evening. The tenth installment he is enjoying himself at a skating rink when the collector appears. The eleventh installment he is out rowing with a young lady, and the collector, not to be evaded, plunges into the water after him. The last installment the collector invades a church as the young man is about to be married. The young man pays the debt in full; then returns to his bride, who has fainted at the interruption, and she discards him and leaves the church.

"A BATTLE ROYAL."—Description of this short subject not sent in by the manufacturer.

VITAGRAPH CO. OF AMERICA.

"SLUMBERLAND."—Father and mother put their little boy to bed on Christmas eve, hang his stockings in the fireplace and after kissing him good night, leave the room. The child goes to sleep, and shortly afterward the stocking is seen to assume huge proportions, shakes, and the head of a fairy appears at the top. She slides out to the floor, whirls around the room, tiptoes to the bed, waves her wand over the boy and when he awakens, beckons him to come with her. They get astride a broom and fly up the chimney. The pair fly over the housetops, arriving at last in the

Arctic regions. The North Pole is observed revolving continuously, and the boy and his fairy companion slide down it to the centre of the earth. Arriving in this strange land, peculiar scenes confront them. Gnomes and nymphs appear from behind the rocks and menace them. Santa Claus arrives opportunely, waves his hand and the strange being disappear. The boy is then taken into toyland. Here is the work-shop and scattered about are toys and novelties in abundance. The boy is shown the wonderful toys, is given a box of mysterious blocks, then Santa Claus places a seed in a flower pot from which instantly springs a Christmas tree. Another wave from Santa's hand and the tree is filled with presents. Then the tree gradually grows smaller and the boy places it under his arm. The fairy and Santa leave the cavern and the boy is

alone. He discovers a large pumpkin, cuts it open and crawls inside with his Christmas tree and toys. He soon falls asleep and the gnomes appear shouting and screaming from innumerable nooks. Returning to the bedroom, the boy starts in his sleep and listetns. Mother and father are calling him from the foot of the stairs. He grabs his presents, which are at the side of the bed, runs downstairs into the parlor, where a huge Christmas tree is loaded with all manner of presents. A beautiful Christmas fairy story.

"SHERIDAN'S RIDE."—During the stirring times of 1864, the Unionists were bent upon destroying the Confederate capitol at Richmond, while the opposing force were equally determined to attack Washington. In July, General Early started with 20,000 cavalry to take Washington. He came within sight of the city, then turned into the Shenandoah

Valley. General Sheridan was sent to attack him. They met at Winchester on September 19, where the Confederate army was put to rout. Early was quickly reinforced, and during Sheridan's temporary absence surprised the Union army at Cedar Creek on October 19 and drove it back in confusion. Early's attack was made under cover of a dense fog and the darkness of early morning. General Wright, in command of the Union army, although wounded on the field, got his troops into a new position about seven miles in the rear. Sheridan heard the cannonading at "Winchester, 20 miles away," and realizing the importance of his presence, put spurs to his "coal black steed," and never drew rein until he dashed to the front of his retreating troops. As he passed the fugitives along the road he shouted,

"Turn, boys, turn; we're going back." Under the magnetism of his presence, the men followed him back to the fight and to victory. A magnificent war picture.

"THE DANCER AND THE KING."A Romantic Story of Spain.—In the public square of a Spanish city, vendors and peasants are walking about when a native dancer appears in their midst. A nobleman in black watches the dancer, and when she passes her tambourine drops a large number of coins. The girl thanks the giver, who promises to take her before the king. The promise is kept, and shortly afterward the girl appears before her ruler. The ladies of the court have failed to favorably impress the king, but the dancer is liberally paid and bidden remain, while the others are dismissed. When alone with the girl the king makes desperate love to her. She

spurns his attention and runs from the room. The king in anger calls four guards, who are sent in pursuit. She reaches her home and to her brother Pedro tells of her experience. The boy—for such he is—tries to protect his sister, but is beaten off by the guards, when Hero, a handsome adventurer in rags, enters and lends assistance, for which interference he is placed under arrest and dragged away. The girl leaves her brother, conceives a plan for her protector's release, and runs out. Meanwhile, Hero, confined in prison, is visited by Pedro. The guard enters with a warrant and reads that the prisoner is to be shot. The guards load their guns and leave the room. Pedro watches them depart, then removes the bullets from the shells and places the guns back in the racks. Shortly afterward the guards return, march the prisoner out and

(Continued on page 10.)

PATHÉ FRÈRES.

"ROMAN IDYLL."—The scenes in this beautifully colored picture are laid in ancient Rome, where we see the pretty Plevian going to the well to get water, and is met by the noble young Marcus, who makes love to her. Another young woman named Patricia is desperately in love with Marcus, and when she sees him with Plevian she becomes insanely jealous, and vows vengeance. Marcus accompanies Plevian as far as her home and when he leaves

her he meets Patricia, who drops a flower, and he, in his gallant way, stoops and picks it up and hands it to her. She ignores him and casts the flower to the ground again. He becomes enraged and at that instant Plevian comes along and he joins her. Patricia makes an insulting remark to the young lovers, and as Plevian turns to remonstrate with her Patricia raises her hand to strike her, but is stopped by one of her own slaves, whom she has flogged afterwards for interfering. When the young lovers go on their way, the slave turns on Patricia and vows to get even with her for having him punished.

When Marcus calls on Plevian and the marriage is arranged they are overheard by Patricia, who constantly dogs the youth's footsteps, and who now awaits her chance to do away with her rival. That day when the gentle Plevian comes to the well for water, she is seized by Patricia's slaves and carried to a deserted castle and thrown into a cellar to be left there to die. The slave who was punished hastens off and informs Marcus of the fate of his fiancé, and the former is soon on the scene with the girl's father and a number of servants to rescue the imprisoned maiden. The old man would have stoned the fiendish Patricia to death, but Marcus, grabbing her, locks her in the cellar, where he leaves her to meditate over her wickedness, while he hastens away with his beautiful bride-to-be.

"NO PETTICOATS FOR HIM."—In this picture we get an idea of the enmity that existed in Paris between the male and female cab drivers. A woman cabbie hails a cab and after she is seated in the rig the driver refuses to move aud orders her to get out and walk. This she refuses to do, whereupon he uses force and drags her out of the carriage. She being skilled in the art of self-defence, mixes it up with the officious cabbie and he is getting his share of punishment when the police arrive and place both parties under arrest. They are bundled into the cab and driven to the station house aud brought before the judge, who hears the charges amidst a terrific controversy. He hits upon a very conventional way of settling the affair, and as a punishment he compels the cabbie to give the woman a free ride all over the town. She, however, enjoys the situation immensely and we see her sitting passively in the cab while the infuriated driver on the box carries out his sentence. Finally, just to show that there is no hard feelings on her part, she invites the cabbie to have a drink, and we see the two enjoying their refreshments, after which she mounts the box and consents to give him a pleasure trip around town.

"THE ONE BEST BET."—A young man comes to get the consent of his sweetheart's father to wed his pretty daughter, and while they are in conversation the latter is besieged by his creditors, who threaten him with serious trouble unless he pays his obligations. The poor old fellow is without funds and is crestfallen, realizing his fate at the hands of his creditors. The young man, who is deeply in love with the girl and is grieved with her sorrow, determines to help them out of their fiuancial straits at any cost. His sole possessions of earthly goods is a horse which he highly values, but rather than see his fiancé in trouble he sacrifices the animal and receives a good price. Going to the race track he determines to take one last chance, and, fortunately, he picks up a note which a man drops, and which reads, "Stake all on Quo Vadis." Immediately he hastens to the bookies stand and places all on the favorite. The next picture shows us different scenes at the race course, giving excellent views of the paddock and grandstand, where the large crowd are

gathered waiting for the big event of the day. Finally the race starts and we see the horses leaving the post and going at a lively heat over the track and amidst the cheers of the throng Quo Vadis comes over the tape first and our hero, who has been an ardent spectator, jumps with joy, and hastens over to cash in. He receives a large roll and starts for the home of his sweetheart. Arriving there just in time to interrupt the auction sale by the creditors, he rushes up to the auctioneer and hands him the money required to cover the judgment and gives orders to the men to carry all the furnishings back into the house, which is quickly done. The poor old man is so thunderstruck at the turn in luck that he is powerless to show his appreciation to the youth for his kindness. The lover asks nothing in return for his noble act but the hand of the girl, which he receives with the blessings of her father.

"A PLUCKY WOMAN."—A young man, who is a guest at the home of some friends, is seen starting out with his host and hostess for a stroll over the latter's vast estate. Before proceeding far they begin to suffer from the heat of the sun, so the host returns to the house to secure a parasol. The young man profits by the husband's absence to be very gracious to the young wife, and so interested do they become in each other that they forget all about the old fellow, and stroll off some distance through the woods. When the husband returns he is surprised at not finding them at the spot where he left them, but goes on expecting to meet them at every turn. He finally overtakes them and is just in time to hear his guest making love to his wife. Infuriated, he rushes up and grabs the young man and deliberately throws him into the river, and then turns to his wife whom he carries off home, leaving the youth to his fate. A young woman, who happens to be near, hears the cries of the helpless man, who is being carried to his doom by the swift current. She plunges into the stream and is soon at the side of the exhausted man, and, keeping his head above water, strikes out for shore, and is successful in saving him. Her father, who also heard the cries for help, is on the bank ready to lend his aid and, with his assistance, they carry the man to their home, where they see that every care is given him. When he regains his strength he is very reluctant to leave, as the heroic girl has found a place in his heart. He finally screws up courage to tell her of his love and is made supremely happy by having her promise to marry him. The father's consent is then given and all ends in joy and happiness.

"THE SMUGGLER'S DAUGHTER."—A young officer in the employment of the government is in love with a pretty miss, and the picture opens showing her seated in front of her simple country home listening to the young Romeo's tales of love. He must be about his business, so leaves the girl, and shortly after his departure her father and one of his companions leaves the place and go to their haunt, where they secure a lot of goods and are in the act of smuggling them over the border. They manage to evade the officers for some time, but coming along the road at an obscure part the young officer jumps out and seizes them. He has the old man under his power, but the companion breaks loose and sinks a large knife into the officer's back. The two smugglers make their escape, leaving the wounded man helpless by the roadside. He manages to crawl within calling distance of his sweetheart, who hears his cries and hastens to his relief. He tells her of his encounter with the smugglers, and she hastens to the station to inform the other officers of their companion's injury. They come with the girl to the

spot where the injured man is lying, and carry him back to the station. She then tells that she knows the culprit and volunteers to find him, so going to his home she calls the fugitive and, under the pretense of loving him, lures him to a spot in the woods, where he is taken prisoner by the officer. After they take him to the station the girl comes to the injured man and while the other officer turns his back they have a very pretty little love scene in which they come to a mutual agreement to be companions for life, and seal the bargain with a kiss.

"THE BEE AND THE ROSE."—This richly colored picture shows us the Queen of the bees with her suite dancing around the hive. Suddenly a beautiful rose appears on a flower bed and comes to life and wanders away with the bee. The Queen of roses returns to her former state and the bee is grieved at the loss of her companion and breathes the perfume from the beautiful rose and falls asleep in a vine-clad dell. A spider weaves a web over her and makes her his prisoner, but a swarm of bees soon appear on the scene and liberate their Queen. The picture ends with a delightful ballet composed of bees and roses.

"SOME DANGEROUS MEMBERS OF THE BOSTOCK MENAGERIE."—In this picture we see at close range some of Bostock's deadly reptiles having the poisonous venom extracted from their jaws, and while this is rather a dangerous task for the men thus engaged, they take every precaution by securing a firm hold on the reptile's neck while forcing his mouth open. They then tantalize the creature until he bites at a saucer which serves as a receptacle for the venom. Next we see the fangs and poison sack being extracted from the jaw, which is a most interesting operation and one we do not often get a chance to witness. But in this picture the whole performance is viewed at close range, showing every detail of the process. Next a snake charmer appears, who plays with these serpents as a child would with a kitten, and finally a close range view is given of some of the wilder animals of the menagerie, and we also see Mr. Bostock with his family engaged in feeding some pet cubs.

"THE ELECTRIC HOTEL."—According to the rapid strides that electricity is making in this wonderful age we are not surprised to see in this picture an ideal hotel of the future in which everything is done by electricity. We see a couple enter the hostelry and, after registering, the clerk touches a button and away goes the baggage on to the elevator, which stops at the proper floors and the grips enter the room without the aid of any one. They open and place all their contents in their proper places and the room is ready when the guests enter. By touching a button the man gets a brush up, has his shoes shined, and is shaved without the aid of human hands. The woman then is seated on a chair and her hair is combed and done up, and her outer garments removed. When she wants to write a letter, the desk comes over and the letter is written and addressed without any assistanee on her part. Finally they pay the penalty for all the latest improvements, for something goes wrong with the electric plant in the cellar and mixes the whole place up. We see all the furnishings start to turn in all directions and the unfortunate guests find themselves in the midst of the affray. They manage to get to the door and are tumbled out and rolled across the street till out of the reach of the magnetic force, where they pick up their belongings and hurry home, vowing never to enter another electric hotel.

KALEM CO.

"THE MOLLY MAGUIRES" were an association influencing the destinies of the miners. Miner Anderson is first seen recovering from the effects of the shock caused by the death of his only four-year-old son, and after embracing and consoling his wife, he returns to work in the mines. The Molly Maguires succeed in persuading the miners to quit their jobs for a trifling reason, and their followers find no difficulty in picketing the entire body out on a general strike except Anderson, who, in dire circumstances, considers his position a valuable asset. Working alone on the high breakers in the anthracite region, he is suddenly attacked by the leader and some of his men, who have stealthily climbed around the iron beam and up a ladder. The lone worker grapples desperately with them in mid-air, but is rendered helpless with a blow. Thinking that he is done for, the assailants leave him to his fate and run back to their quarters below. Anderson's cries of agony are soon heard by the superintendent and two engine-room hands. They carry him to his humble cottage, where the anxious wife awaits his return; and when she beholds her husband in a state of unconsciousness, quickly ministers to him. Before he has a chance to come to himself, his enemies are around again and set the cottage ablaze. Luckily for Mrs. Anderson, she discovers the fire and seizing her husband's revolver scares the incendiaries off by blazing away. The cottage gives way to the flames, but the couple have at least saved themselves. In the following scene the strikers are shown to use violence to attain their end, under the dirction of the selfish and misguiding leaders of the Molly Maguires at the gates of the mine, where they are encountered by the Pinkertons, and several fatalities result. Their ranks now broken, the leaders run down and several of the members killed, the misguided strikers realize their folly and the cooler heads rally the majority once more to consider the advisability of returning to work again, thereby breaking up the power of the leaders of that masked association. Miner Anderson, in true fashion, pleads their cause and they are given another ehance to resume work. He is now looked upon as a friend by both, his reconciliated fellow-workmen and the superintendent, who promotes him to a position of foreman in recognition of his loyalty and bravery for saving the mine from possible destruction.

SELIG POLYSCOPE CO.

"THE MONTANA SCHOOLMARM."—Edith Warren, a young school teacher from the East, takes upon herself the task of beginning the education of about sixty young and lusty inhabitants that form the juvenile population of a thinly settled district of Montana. Being an accomplished horsewoman and readily acquiring the knowledge of handling a "Colts 44," she soon becomes the centre of attraction for many of the cowboys on the big range. Two in particular, Jack Carleton and "Fresno" Dolan, are determined, if perseverance can win, to "rope" the little schoolmarm and "break her to double harness." The opening scene of the story depicts the interior of the little roadside schoolhouse where Miss Warren is just opening the morning exercise by singing the National anthem. Sixty rosy-cheeked, bare-footed children are entering into the spirit of the song with all the vigor of their youth, and make up in noise what they lack in music. During the singing Jack rides up, and dismounting from his horse he enters the schoolroom and awkwardly shambling up the aisle to the teacher's desk convulses the entire school by declaring that he has come to acquire a "little book larnin." He is no sooner given a seat with the other pupils than "Fresno" enters on the same mission. The two cowboys glare at each other, much to the amusement of the other pupils who are all aware of the rivalry between the two zealous suitors for their teacher's hand. When school is dismissed and Jack and "Fresno" both insist on seeing the schoolmarm home, that clever young lady settles the dispute by declaring that she would honor both by an equal share of her company back to the ranch. Jack accepts the small favors shown him by his charmer, but not so the surly and quarrelsome "Fresno." Fearing that his more attractive rival will beat him to the goal, he falls back upon the old axiom that "all's fair in love and war," and allows no opportunity to escape him whereby he could disparage his hated enemy. But in spite of all that "Fresno" could do or say, Jack seemed to be making great headway. At last a climax between the two men is reached when "Fresno" makes an insulting reference to Miss Warren in his rival's presence and is soundly thrashed by that indignant young suitor. Realizing that his fondest hopes can never be gratified, "Fresno" seeks to drown his disappointment in drink and carousing. One day while Edith and Jack were galloping towards the school on their wiry little bronchos, "Fresno" riding by sees them and is maddened by the sight of their apparent happiness. But one thought is uppermost in his burning brain—why not waylay the couple and by a well-directed shot remove the hated rival forever from his path. Now is the time to carry out his deadly mission. Spurring his horse through the underbrush, he soon succeeds in passing the unsuspecting riders, and at a bend in the road crouches down behind a thick bush to await his opportunity for vengeance. It is not long in coming. Around the bend sweep the two lovers, their horses racing neck and neck. A shot rings out, and Jack's horse crashes to the ground with a broken leg. "Fresno's" aim was uncertain and his bullet missed the mark. Not waiting to see the result of the shot the coward takes to his heels, now thoroughly frightened at his own deed. But the agile Jack does not intend to let the assassin escape. Disentangling himself from his fallen horse he quickly starts in pursuit of his fleeing enemy. Through the creek bottom they race, when "Fresno" suddenly darts behind a tree and before his pursuer has had time to overtake him he sends another shot at his enemy, this time reaching the mark. Jack falls, badly wounded, and for a time is unable to move. "Fresno" soon recovers his horse and we next see him in the nearest saloon trying to steady his nerves by imbibing glass after glass of bad whiskey. We now return to the school teacher, who stands beside the wounded horse in the road awaiting Jack's return. An hour passes and yet no sign of her lover. At length, becoming alarmed at his long absence, she mounts her horse and leading the limping mare she starts off to try and find Jack. A long search is at last rewarded by finding him near the bank of the river, where he had dragged himself in the hope of attracting some one's attention. Summoning all her strength, the brave little teacher assists the wounded man to her horse, and climbing up behind him succeeds in getting him back to the ranch. The news of "Fresno's" cowardly act quickly spreads and a band of cowboys is soon mounted and off in pursuit of the assassin. They surprise him at the saloon, and after a lively scrimmage, capture him. Justice works swift in that part of the country and "Fresno" soon pays the penalty of his cowardly act. Jack's recovery, though slow at first, thanks to his magnificent constitution, is at last an assured fact. Cheered by his loyal comrades and tenderly nursed by the girl of his heart, we leave our cowboy hero supremely happy in the blissful consciousness of having fairly won for his life partner "The Montana Schoolmarm."

VITAGRAPH CO. OF AMERICA.

(Continued from page 7.)

station him against the wall. When their guns are discharged the prisoner drops, presumably dead. The guards depart, when Pedro comes up, signals Hero and departs with

him. The dancer during this time visits the king and pleads for Hero. She is told that her lover is to be shot. The king again endeavors to make love to her, and, being repulsed, orders her confined in the tower. Pedro and Hero watch the departure for the castle. The boy attracts the attention of the guard, while Hero climbs up the ivy covering the walls. In her prison above the girl endeavors to escape, the king again annoys her with his attentions, when Hero comes down the chimney, overpowers the king, dons his cloak, and as the guards enter in answer to their ruler's call for help, points to the king and orders him removed. The guards do so in no gentle manner, while the girl and her lover leave triumphantly. When the king regains consciousness, the guards remove the handkerchief from his face, and, finding their mistake, fall to their knees and beg for mercy.

"WEARY'S CHRISTMAS DINNER."—In front of the town clothing store stands a full-dressed dummy, frock coat, light trousers, white vest, shoes and high hat, collar and tie, a dress suit case and cane beside it. A covered country wagon drives up and stops in

front of the store, the driver gets out and enters, while from beneath the straw covering in the bottom emerges Miles, a tramp. He stretches himself, glances at the dummy, conceives an idea and immediately proceeds to put it into execution. He steals the figure, suit case and cane, puts them in the wagon, covers himself and the dummy with straw as the driver innocent of his load, jumps into the wagon and drives off. Coming to a woods on the country road, Miles drops out of the wagon with his plunder and enters. Here he changes outfits with the dummy, and in his new togs, with a cane and suit case, cuts quite a dash. At the town hotel a detective enters and is showing the clerk a notice offering $100 for the apprehension of a hotel beat, claiming to be a foreign nobleman, as Miles enters, walks to the desk and registers "Miles A. Foot, Dublin, Switzerland." He is shown to his room by a bellboy, while the clerk and officer believe him to be the notorious hotel beat. The tramp discovers a bill of fare in his room, gives an order, which immediately comes up on the dumb-waiter. Then as quickly an automatic sign drops "All bills payable in 10 minutes." Miles is without the necessary cash, so makes up his mind to skip. The fire escape offers the best chance, so he packs his food in the dress suit case and makes his escape as the detective breaks in the door. The tramp reaches the ground, jumps into a buggy standing nearby and drives off, closely followed by the detective on foot. Miles drives on, comes to the spot where he left the dummy, abandons the horse and buggy and eats his lunch. He then opens a bottle of wine and lights a cigar just as the detective and two policemen arrive, put him under arrest and march him off to jail. The closing scene shows Weary asleep on a

stone bed. He dreams of eating a big turkey when he is rudely awakened by the jailer, who brings him his dinner of bread and water.

EDISON CO.

The films described last week were given us before the following, which are released earlier, and we give them for the sake of being complete.

"THE TALE THE TICKER TOLD."—Our picture tells the story of men, money mad; of intense passion, reckless revenge, and of a woman's devotion and love. It shows how, once embarked on a current of speculation, man is at the mercy of Chance, and invites disaster. A story of stocks and bonds, hate and love—where the monotonous click of the "Ticker," and the relentless "Tape" makes or mars happiness, while life is ofttimes the stake. Interwoven in the mad rush of speculation is a story full of heart interest; of a hero battling for money for the woman he loves; of a rival's hatred and antagonism, and deep laid plans to bring disaster upon the favored man. It is a veritable Inferno, the interior of the Stock Exchange during a time of panic and delirium, when man's passions are at white heat, and reason apparently dethroned. Our hero strains every nerve in an effort to protect his interests against unseen foes; his rival gloating over his every reverse, eventually losing his own fortune, the woman he desired, his reason, and —when failure and ruin bring his schemes to naught—the awful relaxing of strained brain and nerve; then—oblivion.

"THE ANGEL CHILD."—A buxom widow determines to venture into matrimony again. She is handicapped with an "Angel Child," daughter, whose age somewhat interferes with her plans. She dresses the girl in very youthful attire and coaches her how to act. The "child" enters into the spirit of the thing with zest, but determines to add a few touches of her own. Various suitors arrive. The Angel Child gets busy and makes it pleasant for them. The first, an effeminate young man, is soon disposed of, she insists on singing and reciting for him, but with such exaggerated gestures and grimaces that he soon pleads an engagement and departs. A long-haired poet reads his poems to the widow and asks her advice about his new book. The child takes a hand, smears him with taffy, plays with his curly locks, and soon puts him to flight. Old Gotrox, fat, bald and dignified, shows up. The child crushes his hat, pulls his whiskers, pulls off his wig and he departs in wrath. A French count is the next applicant with whom the child plays horse, upsets a bowl of gold-fish over his trousers and he beats a retreat. Billy Goodfellow is in a fair way to win "mama," but the child decides to end the matter. During "mama's" absence, she appears properly attired, with lengthened skirts, and wins Billy for herself, much to mama's discomfiture.

EDITORIAL.

(Continued from page 3.)

they are deserving of the severest condemnation.

More than five years ago, when moving pictures were used as closing numbers in vaudeville programmes, predictions were made that the pictures would not last over a year more, or two at the farthest. True, prices dropped and the less pretentious houses that had been unable to afford the expense secured them for their programmes during the succeeding seasons. But to offset this supposed verification, moving picture road shows developed and for two or three years they drew houses that forced the managements of theatres to offer flattering inducements for them. Whether the novelty wore off, or monotony had an effect, are points undecided, in view of the fact that the great success of the road shows led to the opening of the store shows, but the most conservative view to take is that the latter caused the depreciation in the road show receipts that eventually put the latter out of the field. One thing is certain, the prediction of five years or more ago remains unverified. More than that, they have been actually annihilated. Instead of the pictures forming the closing number, they now form the major part of programmes in thousands of vaudeville houses and thousands of vaudeville actors are now applicants for positions in the studios where the pictures are made. In addition to this, glance over the list of former "high class vaudeville" houses that have been turned into picture houses during the past two years, and whose policies, to the present time, are apparently on the indefinite list.

All these developments point to the hold that pictures have upon the amusement-seeking public. The versatility and adaptability of the pictures cannot be disputed. At the present time they appear to have no limit in these respects. Where, then, has any one with ability and energy, and with capital invested, any excuse for having chilly extremities?

We frequently hear the remark that there are too many store shows and the people are getting tired of the pictures. Anyone who is

a constant patron of such places is liable to get a monotonous attack, but that is not the vital question at issue. While many may not know it, the readers among the middle and poorer class of people are many. Reading material is cheap these days, and those who cannot afford the small sum of a dime or nickel for reading matter have recourse to the public libraries; and yet these do not appease the appetite, or perhaps the distributing depots are not within convenient distance. The nickelodeans are becoming as numerous almost as public street lights. In them we find for an admission fee of five or ten cents, principally the former price, the unfolding of all stories bearing upon travel, historical events, works of fiction, and all that is instructive, amusing and interesting. Instead of the cold print the reader has before him animated figures, clothed in the costumes of the period and surrounded by scenery that conveys in an instant the impression that could not be derived from reading for hours.

In spite of all that may be said against the pictures by the various interests it must be conceded that they have given the people at large a more vivid impression of parts of the globe situate at a distance than could be derived by the same people by mouths of reading, among the ordinary people and ask them what they have read about the canals of Venice. The answer may be well guessed, but if you ask what they know about them they will quickly tell you what the moving pictures have told. The same applies to hunting in the wilds, the building of railroads in far distant Africa, aerial navigation, timbering, the cutting and housing of ice, the manufacture of wood pulp, weaving, and a score or more of other subjects.

People with cold feet are out of their latitude in the moving picture business.

S. LUBIN.

"THE FACE IN THE WINDOW."—The Old Bible. A fisherman's home. While saying grace at dinner a fisherman finds an old manuscript in the Bible in which it says: "And the face will look through the window. It may mean hope, it may bring sorrow. Whenever you see it beware and pray to God that He. . . ." The old man closes the Bible and seems uneasy. His children ask the reason, but he refuses to explain. At this moment he sees the face in the window. He points to it, but it has disappeared. The old man sinks back in his chair, dead. "I Trust in the Lord." Two years have passed since the first scene. The fisherman's daughter has been married. The young couple expect an heir. There is the face in the window. The young husband sees it. It does not frighten him, he looks straight at the face, crosses his breast and says: "I trust in the Lord." The face disappears while the nurse brings a baby boy upon her arm. The Pearl. The young husband is digging oysters. He takes a basketful to his home. While opening the oysters he finds a precious pearl. "$5,000. Guard Them Well." The young oyster fisherman brings the pearl to the jeweler in the city. The jeweler buys the pearl for $5,000. The clerk follows the fisherman, determined to steal the money. "Thou Shalt Not Steal." The clerk has followed the fisherman to his home. He has watched the

hiding place of the money and breaks open the window as soon as the couple has retired. He just begins to loot the old trunk when the face appears at the window. Frightened, the clerk runs away. Ten Years Later. The rich oyster packer. Our hero has taken good care of his money. He has become an oyster packer employing a large force of men and women. The Last Vision. The oyster packer in his luxurious home. His wife and son greet him. After they have retired he sits in his library. Perchance he takes hold of the family Bible wherein he finds the old manuscript. The face appears at the window, but the oyster packer does not see it. He slowly lights a match, holds it under the manuscript and burns it to ashes which he crumbles dreamingly between his fingers. As the paper burns to ashes the vision disappears.

"BUTTON, BUTTON, WHERE IS THE BUTTON?"—Harry is dressing, but he cannot find his collar button. He looks here and there and everywhere. His wife enters and asks him what he is looking for. He does not answer. She then helps him search for she does not know what. The butler, the maid, the sausage maker, the iceman, a peddler and the groceryman, gentlemen friends and lady callers all join in the search, but nobody knows what they are hunting for. At last the husband discovers the button in his shirt.

"ON THE STROKE OF TWELVE."—In a Strange Town. A young lady coming to town where she has no kin and no friends. After having secured a boarding house she looks for work. No Work. Her search was in vain. Downhearted she sits at the table crying. A hunchback sitting at the same table takes pity on her and brings her to a cigar factory where she finds employment. The Proprietor. Going through the factory the young proprietor sees the newcomer. He returns to his office and sends a note to the foreman to send the new girl to his office. "You May Own the Factory but You Will Not Own Me." The girl enters the proprictor's office. He tries to embrace her, she repulses his attentions. After closing hours the proprietor again tries to force his attentions upon the unsuspecting girl, but is surprised by the hunchback, who offers her protection. The Legacy. The proprietor receives a letter calling his attention to the new girl, stating that she is the heir to a great fortune which must be claimed before September 30, at the stroke of 12. To prove her identity she must show a necklace with

half a heart and a birthmark in shape of a cross on the left shoulder. The proprietor, who is a villain, decides to rob the girl of her fortune. Trapped. With a lady accomplice in his office he calls for the girl. Unsuspectingly she enters, is at once drugged and robbed of her necklace. He then paints upon the left shoulder of his accomplice a cross resembling the one upon the girl's shoulder. Both then leave to claim the fortune. Rescued. After a while the girl regains her consciousness. She cannot understand her disarranged appearance, but finds the telltale letter which explains all. She calls for help and is rescued by the foreman, with whom she starts at once on her journey to the lawyer to claim her fortune. As the Clock Struck Twelve. The proprietor and his accomplice have proven their identity. It is just one minute of 12. Enter the young girl and the foreman. They denounce the proprietor and his accomplice and prove that she is the real heiress by saying "Her mark will wash off, mine will not." The Work of Villainy. The villain and his accomplice are thrown into prison.

WEDDING BELLS.

Mr. D. Bernstein, widely known in the trade through his connection with the People's Rental Co., has joined the army of Benedicts (who said "martyr"?). The other fifty per cent. of the deal was formerly Ruth B. Helborn, a most charming and amiable miss. The festivities took place last Wednesday, and the usually rushing Bernstein is actually forced to take a rest for a week at least. He will be back in harness at his desk after that, and we will all be ready to note changes in him, if any. For verily, there are some among us who haven't yet taken the step, and the lesson we may learn by observing Brother Bernstein may be valuable.

SPECIAL SALE

Lamp jaws for Power's Lamps that will not burn off. $2.25 per pair, sent C. O. D. on receipt of $1.00 deposit.

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NUTSHELL ARGUMENT.

Members of the trade will reach their offices of a fine morning and find in their mail a little carton box, on which is printed this, "Well, I'll be ——!" Only this and nothing more. They will open it expecting an infernal bomb, perhaps, but instead they will lift out a disembowled walnut, wrapped neatly in tissue paper, the shells held together by a strip of paper reading, "The whole thing in a nutshell; opening this, a tightly rolled piece of paper is found; unraveling this, it is found to contain a very novel free slide offer by the Levi Co., exclusive makers of announcement slides. "Well, I'll be ——!"

ELECTROGRAPH FLOWN?

Who knows what has become of Fred Beck or the Electrograph Company? He formerly occupied the first floor of 8 East 14th street, New York, but today the premises are vacant except for a safe, and Beck is nowhere to be found. Those in charge of the buildiug don't know where he can be found, and they are returning his mail to the post-office, says the elevator runner.

Come in to show yourself, Beck, if you're still in circulation.

A local paper says that Louisville (Ky.) is soon to add another enterprise to its already long list of industries in the form of a moving picture film manufactory.

William B. Fredericks, one of the best known lens manufacturers in the country, was in the city last week, en route to New Orleans. He declared he had for the past six months studied commercial conditions in the South, Southeast, Southwest and West, and had just about come to the conclusion that Louisville offered greater advantages than any other city visited.

If the film manufactory is located here, it will be the medium through which the city will receive a vast amount of national publicity, as the management of the new concern will endeavor to list as a customer every moving picture show in the United States.

Although defiuite plans have not as yet been completed, Mr. Fredericks says the film manufactory would call for an expenditure of about $100,000, and would give employment to a corps of high salaried workers.

Mr. Fredericks will return to Louisville for the purpose of conferring with associates regarding the establishment of the new industry in the very near future.

"These ten-cent shows are passing up—or some of them are—their best opportunity for a long life and happiness," remarked a Butte (Mont.) showman as he passed in front of one of the moving picture places and examiued the program splashed in flaring letters on great pasteboard placards.

"They are giving us a lot of so-called funny pictures in which a lot of French people get into all sorts of impossible situations or presenting to us extravaganzas which can be seen on the stage. All this farce stuff can be seen on a real stage by real people, and in the long run the real thing will kill off the imitation.

"But when the picture shows show us great industries and how they are run, great athletic games which are 10,000 miles away and which otherwise we never could see, trips of a mighty fleet, great parades and reviews, waterfalls, spectacular celebrations, old folk stories and songs told in picture, amid their native scenery---when they give us this sort of thing they make their intimate appeal to us, an appeal which the regular play houses cannot make, because none of these things can be shown on the stage.

"Those wro predict a speedy end to the moving picture houses don't realize that they present, or can present if they will, things which can be seen in no other way. But this is just what means vitality to the picture places, and they will endure so long as they cater to the great curiosity and hunger for knowledge of the people.

"But they can't compete in the long run with the theatre or the vaudeville house on its own ground unless they have something wierd, impossible or outre to present. And even then it is not by such productions that they will live, but mainly by showing on the curtain and by means of the film and the light such pageants and pictures as can be seen nowhere else."

Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

PATHE FRERES.

The Clown's Daughter	771 ft.
Rubber Heels	236 ft.
The Deadly Plant	436 ft.
The Acrobatic Maid	508 ft.
The Miniature Circus	639 ft.
Mother-in-Law Breaks all Records.	302 ft.
The Quarry Man	574 ft.
The Mohammedan at Home	380 ft.
Her Flowers	475 ft.
The Magic Handkerchief	492 ft.
A Dear Old Grandma	549 ft.
Nature Fakir Comes to Grief.	351 ft.
The Jealous Fisherman	495 ft.
Paris as Seen from a Height of 2,600 Feet	452 ft.
Surprise Package	512 ft.
Modern Magic	393 ft.

VITAGRAPH CO.

Making Moving Pictures	885 ft.
Slippery Jim's Repentance	565 ft.
Christmas in Paradise Alley	355 ft.
Julius Caesar	980 ft.
A Summer Idyl	300 ft.
How Jones Saw the Carnival	652 ft.

S. LUBIN.

The Lighthouse Keeper's Daughter	900 ft.
Dick's Aunt	430 ft.
Charlie's Ma-in-Law	305 ft.
The Sexton of Longwyn	635 ft.
Weary Willie's Revenge	270 ft.
Hobo's Dream	675 ft.
Lady Barbers	275 ft.

KALEM CO.

Maggie, the Dock Rat	
A Ragged Hero	

ESSANAY CO.

A Christmas Carol	1,000 ft.
The Somnambulist	825 ft.
An Obstinate Tooth	165 ft.

SELIG POLYSCOPE CO.

The Queen of the Arena	980 ft.
A Dual Life	500 ft.
A Football Fiend	485 ft.

EDISON CO.

The Tale the Ticker Told	900 ft.
The Angel Child	900 ft.
Lord Feathertop	900 ft.
Miss Sherlock Holmes	600 ft.
The Old Maids' Temperance Club.	300 ft.

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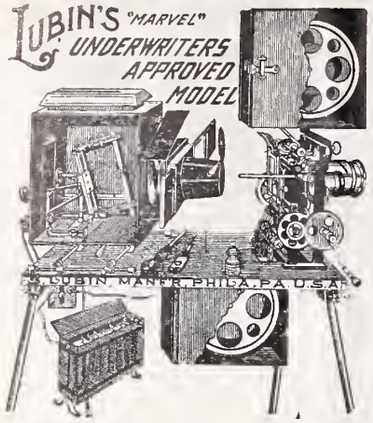

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A Comedy Film full of fun and funny situations.

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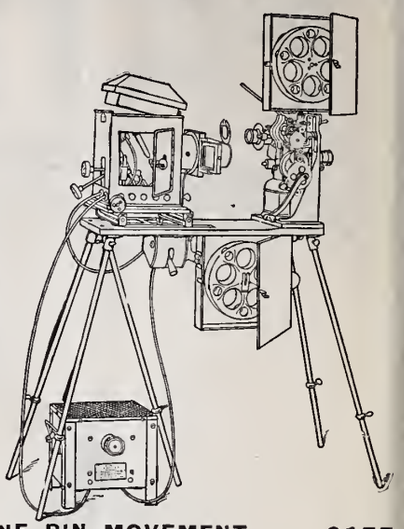

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Vol. III. No. 50. DECEMBER 26, 1908. Whole No. 140.

Published by
THE FILMS PUBLISHING CO.
36 East 23d Street - New York

LEON J. RUBINSTEIN, Editor.

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EDITORIAL

"CRISIS" IN EUROPE.

According to all the authorities we can look to, the present trade situation in Europe is a very serious one. Our foreign friends evidently need the support of Pathe Freres sorely, but their refusal to give it opens the wound in the situation still more widely. His letter on this subject will be found on another page in this issue.

It will be seen that Mr. Pathe refers to agreements with other concerns as serving to prevent him from entering into the proposed European combination. But apart from this consideration Mr. Pathe sounds a note which means the beginning of the natural evolution, the survival of the fittest among the European manufacturers. He mentions clearly that the trade in Europe is suffering from over-production and follows it with the significant remark that it is not a doctor which is required but a surgeon. As a ratio he states that there is twice as much film produced as the trade actually needs.

In view of these conditions, then, it seems that Mr. Pathe proposes Dr. Competition as the surgeon to perform the necessary operation. The forming of a combination in Europe is of course intended as new life to all the firms in it. To this Mr. Pathe objects. Do they think, he asks, that any concerns will retire from the field in order to decrease the total output? Of course, not. But if some concerns are for any reasons not admitted to the combine, they will certainly make competition sharper by their opposition, as was the case in this country. Therefore, if there is to be any competition, Mr. Pathe stands for an individual competition, not a factional one.

Considering all the points involved, Americans must in all fairness agree with his views. His interests in the film business abroad are perhaps greater than those of any other concern, and he cannot afford to be a clinging post for any others. If there is an over-production, somebody must stop producing, and if they won't retire without provocation, let them take the consequences of open competition. Mr. Gaumont, commenting, says that there is no necessity of killing the small makers, claiming that the law of self-destruction will not fail. True. But the stamina which their admission to an association must inject will serve to place their end further off, and if this is a crisis, can the market afford to wait? It is ridiculous to answer in the affirmative.

A contemporary in an attempt to secure a news "beat," publishes a hurriedly-written note regarding the preferences of Pathe Freres to stand alone IN EUROPE, and the careless manner of presentation has led many to believe that it means this country—that Pathe Freres are to withdraw their support from our association. We respectfully suggest a little care in the future, as the moving picture man is not a mind reader, and cannot guess at what is meant—he can only read what he sees. The journal in question owes its heroic readers an apology.

WHERE IS THE ENEMY.

Where is the enemy's fire? What has happened? Monday morning we awoke and sent for all the daily newspapers, because in our personal visits Sunday there was no indication of any disturbance. The newspapers contained no account of how law-abiding citizens raided picture shows that were disturbing the peace of the Sabbath, and we rubbed our eyes. Is it possible that the almost-crusaders saw the error of their arguments against Sunday entertainments and are now repentant? Have they realized that anything that is good enough for the rest of the community should be good enough for them, too? Maybe they did start out to break up shows, but found the programme of the first one they came to so alluring that they bought seats at the box and remained peacefully—"came to scoff, but remained to pray," as it were.

If we remember correctly, the thirteenth of December was the day chosen by the anti-Sunday show folks on which to make a test of the law. We don't know how the church people proposed going about it, but it is true that they would have to do quite some work on the Sabbath in order to make the least impression. At any rate, the much-heralded judgment day passed, but our friends did not come to the attack.

Cold feet? We don't know. But giving the agitators full credit for earnestness in what they believe to be a just cause, we ask them to pause while we recall to them that when baby wants milk you can't feed it soup. The great majority of the public has registered its sentiment regarding Sunday theatricals; by their overwhelming attendance at vaudeville, concerts and moving pictures entertainments they say in plain words "We want no blue Sunday!" And any force that tries to jam it into effect will not need to fight theatre managers and syndicates half as hard as they will have to fight the public itself.

We take this occasion to wish all our patrons a Merry Christmas. By squeezing through the immense volume of holiday mail matter this issue of the Film Index will be in the hands of our many patrons at distant points at the same time that Santa Claus is scheduled to reach them. If the delivery fails it will not be on account of any failure of effort on our part but on account of the stupendous amount of work that is shouldered upon the post-offices during the Christmas holiday season.

But what we want to get at is the earnestness with which we extend the Yuletide greeting. We hope that all engaged in the moving picture business will be justified in saying the day after December 25th, "Well, I had a Merry Christmas, anyway." It is conceded that in many sections of the country the struggle has been a hard one the past year, owing to the financial depression. Recently there has been a marked improvement, followed by indications of a wholesome future. Some may yet be waiting for the welcome changes others may be enjoying only a forerunner of it, but let all join with Whittier in the command:

"Blow, bugles of battle, the marches of peace;
"East, West, North and South let the long quarrel cease."

It is far better to buckle on the armor of good cheer, confidence and determination now than to put it off, a week hence. There is an old saying that New Year resolutions are easily broken, like pie crust. So let everybody start in now, if it is only to train for the New Year resolution. Let everybody warm up now. This is the season of year when the most cold and indifferent men warm up; when their hearts glow and they say to themselves, their ability to meet the emergencies of the year about to close is something to be thankful for, even though the harvest has not been what it should have and what they had a right to expect. As will be heard in many quarters during the festive season, "We're here, because we're here," etc.

No doubt many renters have a grouch to score against an equal number or more of exhibitors, and the latter may have a similar indication against renters, but let "knocks" become bygones for a few days at least. All will feel the better for it. If this advice is followed the change wrought in the film business by the second day of the new year will be wonderful. On the morning of that day we will read the mind of the film renter with a rapturous gratification. Listen, and you will hear his soliloquy! "What shall I do to give my friend the most pleasure?" Of course it is understood that the night before the renter and exhibitor have sworn eternal friendship. And as the film renter goes through his stock of films in an effort to play the good samaritan for at least once in twelve months we see the exhibitor starting the New Year on a basis founded on the principle that a receipted bill for services is more honorable than a marble shaft or granite pillar.

And so it will go. The training during the Christmas week will strengthen all concerned for the resolutions and pledges they are bound to make on New Year's Day and the change will not appear so strange to many. The bright Christmas spirit will pour upon all the redeeming and curative force, and even the office force of the Films Index will be working overtime mailing receipts for overdue subscriptions. Meanwhile, the film manufacturers will be in training for their New Year work. This year they voice the sentiment of Scott "We'll keep our Christmas Merry still." In other words, we have it on good authority, they are formulating plans that will make the coming year the best the trade has ever seen. Just what is meant by this we will not venture to say at present, but as the prosperity of the exhibitor means a benefit to the renter, so does the prosperity of both mean a benefit to the manufacturer; hence it is natural to assume that the conventions to be held during the second week of January, next, will be conducted for and in the interests of all concerned.

A Merry Christmas to all.

EUROPEAN COMBINE.

A meeting was held on the 26th instant of the members of the French Syndicate of Editors of Films. Ten makers were present, among them Messieurs Gaumont and George Melies (M. Gaston Melies having only returned from the States the previous night asked to be excused feeling rather tired from his journey). There were also present the directors of the Eclair, Lion and Vitagraph Cos.

All the makers were unanimous in declaring that immediate steps should be taken to remedy the state of the film market, and after having discussed the best manner of action without coming to any conclusion, it was decided that at the next meeting each would present a personal idea, which will all be read and discussed so as to finally come to the conclusion what would be most suitable.

It is evident that all the world over kinematograph shows have never before drawn such crowds, and that the exploitants and the renters only are making money, and that the editors who supply the brain work are rapidly losing, as their films are bought only by the renters who supply several exploitants, giving them, in turn, one new film for five theatres. It is only when an editor turns out a sensational film that the exploitants apply to the editors for this novelty so as to avoid competition.

It is, therefore, urgent, says the French Syndicate, to do away with the renters and supply each exploitant with films that are to be paid by a royalty on each moving picture, which must be returned after to the editor and destroyed, but it must be well understood that an exploitant must never under any circumstances lend his films to another exploitant.

If this were observed exploitants and editors would become quasi associates and renters would have to throw on the market the hundreds of thousands of yards of film that form their stocks. Should this take place, films will be on the market consequently for next door to nothing.

Another question raised in the meeting was the cutting of the price of films by certain editors, who having issued films of doubtful interest and, consequently, low sales, get rid of them at low figures to make money.

This comes, evidently, from overproduction, which will have to be regulated, if possible.

We are informed that one of our leading firms in kinematographs has just ordered 500 kinematographs in Germany.

These apparatus are to be sold to young people and at a very cheap price. Special films will accompany these machines and will be sold at a penny per metre.

It is common knowledge that the factor which has made any really strong trade organization impossible in the past has been that Messrs. Pathe could not be induced to join. The following letter, addressed by M. Charles Pathe to the President of the French Manufacturers' Association, is of interest as setting out the reasons which have led him to withhold his support from that body. He says:

Replying to your favor of the 11th instant, I give you a brief account of the reply which I gave you when you interviewed me on behalf of your company.

The agreements we have in force with various different companies, do not leave me free to become a party to any combination of manufacturers, and I do not see any advantage for you in our adhesion to such a body.

Our industry is not suffering merely from a slight indisposition, it has reached a great crisis—which one was able to foresee without great perspicacity, and the remedy must come from the excess of the evil. It is not a doctor who is required, but a surgeon.

I mean to say that the overproduction in our trade is even more considerable than which affected the motor car business last year. The films produced are about twice as numerous as the number required by the trade.

Do you think you are likely to find among your members a spirit of sacrifice great enough to cause them to go out of business? Believe me, we must wait awhile. The consequences of the past cannot be avoided by any present measures. Those who believe the remedy lies in an increase of the selling price, or in the suppression of the renters, are making a great mistake; the cause lies much deeper, and the evil can only be cured by a catastrophe, that is to say, by the inevitable ruin of certain companies whose nature is not industrial so much as financial.

The association which you represent has no interest in deferring this catastrophe, which, by taking out of the way a certain number of companies, would facilitate an agreement in which we should be able to interest ourselves.

As soon as the nature of this letter became known to me I at once interviewed M. Gaumont, on behalf of the Weekly, in the endeavor to learn the position he intended taking up in the face of this declaration. I was very courteously received by M. Gaumont, who said at once that for the present he did not see any reason for taking up a position other than that which he has maintained in the past, namely: to combine whenever possible with other manufacturers in an endeavor to raise the standard of the trade.

"There is no doubt that there is a very serious crisis in the industry. The two main causes are overproduction and the glutting of the market by old worn-out films. It is to be regretted that M. Pathe and the association could not come to an agreement.

"As to the future, it seems to me that we should adopt this policy. A minimum price should be established for the film, so that only the better class of showmen would be able to buy it. This step would at once lead to the disappearance of the penny and twopenny shows, to whom it would be absolutely impossible to give a good show at the enhanced price. I also hold the conviction that the manufacturers should come to an agreement, and faithfully abide by it, so that a system of renting could be substituted for the present practice of selling films. We should then be in a position to make it a condition that our right should be recognized to destroy films which had been kept in use beyond a certain time.

"Concerning the small makers, I do not at all see the necessity of killing these. Everybody has a right to live. In an industry as in the social organization there is a law of self-destruction. There is no need to wish for the death of the weaklings, they disappear voluntarily."

J. S. BLACKTON HOME.

Last Friday was a bleak, rainy, cheerless day for everybody but the Vitagraph Co. A happy dozen employes and an INDEX reporter filled two automobiles that whizzed down to the pier to meet the incoming Lusitania, on which was Mr. J. Stuart Blackton, secretary of the Vitagraph Co. of America, back from a two months' trip to Europe, with his charming wife. When he finally came down the gangplank he was all smiles, and lost no time in saying that he never liked New York so well as now, after seeing Paris and London. Business there is good, though somewhat confused, he said, and he also brought with him the American rights to a new invention which he was not yet ready to talk on.

Saturday night found Mr. Blackton the guest of honor at a banquet at Brooklyn's Hofbrau, tendered by the employes. Among those present were Messrs. Rock and Smith, his partners in the concern, Messrs. Ranous, Kemp, Brooks, French and the entire staff of the studio. Harry Mayo officiated ably as toastmaster of the evening, responses being made by the guests and old employes. A huge floral piece was presented to Mr. Blackton, and a fitting climax to the festivities was the singing of "Auld Lang Syne" by all present, standing with hands clasped in each others; this tune was followed by "For He's a Jolly Good Fellow."

SWANSON IS BITTER.

We are in receipt of a letter from Wm. H. Swanson (dated Dec. 11th), which contains some interesting statements regarding the case of Swanson vs. Hoppe now in court. He writes:

"We had an altogether different judge to hear the case in this last instance, and one who had not been influenced. I refer to Judge Gemmill. We have had four days of it in court altogether; three of which have been for the prosecution. On the third day of the prosecution there had only been three of my witnesses put up, including myself, when the judge called a halt and stated that in his estimation it was useless to waste further time in hearing witnesses, and that he was thoroughly convinced that it was a prima facie case of guilt and that unless Hoppe, Norman and Wyatt could convince him of their innocence he intended to hold them for the Grand Jury. By the way, you probably know that these three parties are already indicted under one charge of receiving stolen property; having been indicted by the last September term of court. This afternoon was devoted to their defense. All they had in the world to testify were character witnesses, consisting of film dealers, landlords, relatives, etc. Hoppe's testimony was heard this afternoon in his own defense. He entered a general denial in toto. Absolutely denied having knowledge of even having my film, lenses, condensers, etc., in his possession. He denied having seen either of the thieves. In fact, he took the most cowardly and unprincipled stand it has ever been my misfortune to hear of, i. e., putting the blame on Mr. Welch, the gentleman who furnished the money for the Standard Film Exchange's existence, who put Hoppe in business and who died along about the first of June. The judge wore a very much bored and disgusted look all the time his testimony was being given.

"I wish to be understood in this matter. I have two objects in prosecuting in the manner I have. The first is the fact that they have ruined the reputation of my youngest brother, a boy of nineteen, whom they persuaded, and afterwards forced, on numerous and divers occasions, to enter my place of business and rob me. The second reason is the fact that film thieves in Chicago have invariably sold their stolen goods, as per testimony today, to the Standard Film Exchange. Consequently, I am more than anxious to break up this business of stealing film, knowing that they have a place to dispose of same.

"I believe that every fair-minded film man in Chicago is now convinced that these parties are thoroughly guilty of the crimes as charged. The case has been adjourned until next Friday. This, no doubt, will end the matter so far as the Municipal Court is concerned, at which time I am convinced that you will learn that they have been held again to the Grand Jury on all the separate charges."

XMAS WISHES.

THE F. S. A. wishes that a certain optical company never existed.

THE RENTAL TRADE wishes that the exhibitors didn't know so much about what is coming out on the market.

THE EXHIBITORS hope that the war among the renters grows keener so that even the lower prices will prevail.

THE MANUFACTURERS want more standing orders in their stocking.

BILL SELIG wishes that the woods and scenery of the wooly west could be moved within five cents' fare of Chicago.

GEO. K. SPOOR wishes that everybody else would suddenly stop making comics.

J. A. BERST wishes that the world were bigger, so that the rooster could open its wings still wider.

WILLIAM ROCK hopes that "the fellers round this office will learn how to do things without bothering me for everything."

WILLIAM FOX hopes that a few more theatres will be ready to let him make picture houses out of them.

C. T. GOLDENBERG wishes that everybody could come in with cold cash as soon as they receive their films.

FRANK DYER wishes F. S. A. members would see Secretary MACDONALD for their grievances before pestering him.

DWIGHT MACDONALD wishes that there were no complaints at all.

JAMES B. CLARK hopes that every maker of a coil or condenser would go to the wall immediately.

E. H. MONTAGU wishes that he were able to run his office by long distance.

JOHN ROCK wishes that "the bunch" would let him attend to business.

N. POWER wishes that there were reasons to equip projecting machines with a greater variety of "appliances."

EASTMAN CO. hopes that the trade will need about a billion feet of film daily.

J. STUART BLACKTON hopes that they soon get steam into that new studio.

A. E. SMITH would like to hear the eagle scream louder on the other side of the pond.

GASTON MELIES hopes that "Star Films" will like Chicago weather.

ALEXANDER MOORE wishes that the Edison offices were nearer to the factory.

BILL SWANSON wishes that he owned a few judges.

JOS. HOPPE hopes that Swanson never will.

EUGENE CLINE wishes that a man could ride in about five autos at the same time.

CARL LAEMMLE wishes that he had the power to authorize his own branch offices.

"SAMMY" LONG wishes that the people would learn to appreciate "the best studio on earth which is under the blue heaven above."

FRANK MARION wishes that his friend Bill Taft would let bandits hold him up—fine subject!

SIEGMUND LUBIN would like to see the other manufacturers cut down their output! My, wouldn't he flood the market!

DR. BAER hopes that there were only about half as many manufacturers.

MARCUS LOEW hopes to be impressario of his own opera house next year.

CHARLEY CALEHUFF hopes to be able to retire soon and leave his new son in charge.

AL HARSTN is hoping that everybody else sold slides at $10.00 per set.

J. H. HALLBERG would be tickled if exhibitors suddenly found themselves paying nothing at all for electric power. Would he?

DE WITT C. WHEELER wishes to be shown a good song that he cannot pose faithfully, or any slides he has made which are not correct.

M. P. WORLD wishes it possessed the strong points of the News.

THE M. P. NEWS wishes it possessed the strong points of the World.

BOTH OF THEM wish they possessed the strong points of THE FILM INDEX.

THE FILM INDEX wishes the trade a Merry Christmas!

SAD OCCURRENCE.

In the Golden Rule, a moving picture theatre, at 125 Rivington St., New York, a fatality was the result of the collapsing of a balcony railing. The house was crowded, and the pressure against the wire railing being too strong, it broke, precipitating some two dozen people on top of those sitting below.

An otherwise too particular building department failed to forsee such a catastrophe, and certainly the proprietor thought all well. S. J. Scherer, proprietor, is being held for the coroner, but the responsibility should fall on the building department; the construction of theatres is their lookout, and if the railing was a menace they should have taken action.

SEEING THE SHOWS.

Vaudeville artists playing the moving picture houses will be given notice in our review columns as we go. Acts will be commented on because they are a part of picturedom's programs, and we see no reason why they should be ignored, since their qualtiy has become a factor in exhibitors' competition.

For a genuine thrill, and a bit of real setting that is not seen every day, Selig's circus film "Queen of the Arena" answers the call. Of course, the circus scene is IT, but Selig has taken good advantage of his opportunity and besides turning out a rich novelty, he has ably told an interesting story. The view of the crowds outside of the tent is enough to make old man Barnum sit up. There is your genuine country crowd, seen as only when the circus folk come to town, b' gosh! All out in their best bib and tucker, which is accomplished by merely letting the crowd alone. The inevitable "comedy" was spared, and there is nothing in the looks of the crowd to suggest posing; they look as they are. The story runs on nicely and the genuine circus ring is a show in itself—animal tricks, bareback riding, chariot races, etc., it's all there, and good photography helps it, of course. The ability of the leading lady as a bareback rider is a strong point, and the characters are good. In the dressing-room there is a fine natural touch to the filing past of performers going out to the ring. The sick-room scene and the return of the husband to kidnap his wife is well done, and when the pair are on the balcony one begins to guess how he will get her to mount the ladder. But the sudden collapse of the balcony rail is a relief, and it is well done. The finish, while a little weak, is nevertheless acceptable.

Among the vaudeville acts at the comedy is Dunbar's Goats. If we were told three years ago that such an act would be playing a ten-cent house, we would never have believed it. Mr. Dunbar has a fine set of animals, and houses that will "get his goats" should get the money. The tricks are chiefly demonstrations of the intelligence of the goats. All instructions are verbal ones, and they work as if they could speak English. "Jerry" is the comedian of the bunch, running second to Mr. Dunbar, who keeps things going with whip-cracks and an occasional joke about his horned troupe "butting in," etc. It is a good card for the children.

Pathe's "Plucky Woman" holds about as pretty a set of natural scenes as that French concern ever found for a film. While the story is somewhat abrupt and weak, the rescue scene is a difficult feat well accomplished and it furnishes the meat of the subject. The waterfall brought forth "Ah's!" from the audience; the sturdy-looking heroine had the audience with her. The finish was unexpected.

Vitagraph has done well with "Sheriden's Ride." The makers have lost no time in diving into their story with the very first scene, which shows the height of battle on the Union side at Shenandoah. The quotations of poetry are intelligently distributed and the ride of the dauntless general keeps one keyed up. When he finally reaches the battle field, the employment of a bigger army might have been more effective. The finish is a good idea, and brougbt applause from the audidence, aided by patriotic airs by the pianist.

A neat song and dance act is that of Laura Houston. She dresses daintily and in accordance with her type. While her dance is a little stiff and lacks variety, her rendition of the song "I Wish I Had A Girl" (changed to "I Wish A Had A Beau) helps her to finish favorably. A little more practice on the dancing, Laura.

James J. Morton's funny stories via Cameraphone did'nt reach their destination, because of an overworked record. Lucky for Jim that he stands still, for if he had moved into the dark spots of the picture he might have become only a faint figure on the tapestry.

Essanay's "Obstinate Tooth" is a good short comic. The troubles of a fellow with a tooth that he can't pull are mirth-provoking, and the scene in the dentist's chair is well done. When he finally presses the automobile into service to pull the tooth out, he makes a strong finish for the subject.

Lubin has done himself honor with "The Lighthouse-keeper's daughter." The use of a genuine light house is a strong point; but if it were not for one sagging step in the staircase we should not know that the same stairs are used for showing one part of the spiral stairway as for the other. The plot is well laid out, and the actors are good, the villain in particular. (The captain's make-up is too thick.) The struggle is good, and the finishing scenes are in good order, the convict's cell exciting no sympatby for the villain. "Lunch Time" (Lubin) is a good little comic, in which a bit of trick photography is well employed; the leap across the pond is the same as that in Pathe's "Rubber Heels," and it is well executed. The substitution of dummies is accomplished without a hitch, and on the whole the subject more than passes.

"Slumberland" is a Vitagraph film of merit as a combination of trick and spectacular work. The imaginary trip of the kid to Santa Claus' land is a hummer, and the wonders he sees there are a treat. Maybe some exhibitors do not know it, but "In Slumberland" makes a capital Christmas film, although the title does not suggest it. The awakening of the little fellow and the dance around the Christmas tree finish strongly.

The stunts of the "Gibson Girl, shown by the Cameraphone, are bad. Merely because the talking idea is there is no reason why the photography should be so sorely neglected as in this subject. Synchronism, all right, but a much-marred performance due to bad photography, poor setting, and too much metallic ring in the phonograph.

Hamilton Sisters, song and dance team, are fair, but quite amateurish as yet. Tasty costumes, and voices that are loud. Good team work and fair steps, and would suggest a more graceful swing in the castanet number. Practice will help muchly.

Pathe's "One Best Bet" come home safely. If the hero was shorter or the heroine longer (taller, I mean) they would look a bit better. The

story passes, and the chief strength of the film lies in its wealth of views of the race track,—paddocks, grandstand, field, jumping event, betting ring, etc. The actors in it do very well, and the final scene is good and realistic. The grandeur of the track is such a vivid contrast to the poor looking mortgaged home that is being auctioned off, that the spectator gets a thrill from the sudden change.

Good film.

CORRESPONDENCE.

Traverse City, Mich., Dec. 7, 1908.
The Films Publishing Co.,
New York City.

Gentlemen:—In our editorial of December 5 regarding films, if you would publish more news of the sentiments from the different picture shows concerning what class of films take the best with the people, we would have far more interesting subjects—the rental houses not knowing what takes best with audiences. If we see we have a film that don't please the majority we won't run it any longer, as they go right out and say "That show is no good to-day." We have been here over two years now and we are trying to give the people what they want, if possible; but we must get films that take. Comic films seem to be the best, as people like to come in and laugh. You can see at once whether a film is good or not. You must study their faces if you want to make money. Have them go out with a smile and they will come again. We are not finding fault with any particular manufacturer, as they all have some good films as well as poor ones. Some companies put on titles that are almost foreign to the subject.

Give us interesting films and we can make the picture business pay far better than now. We take THE FILM INDEX, but we would like to get the views from other picture shows in different places and we wish you would have a page in your paper devoted to same. Let's have a chance now to be posted on both sides of the film-picture business. In regards to paying express charges both ways, it is not right for us to do so, as films would be returned quicker if the rental houses paid the express. It looks as though they get a rebate from the express company. Kindly bring this before the Film Service Association in January 9th meeting, and you will see it will do lots of good for all. Yours truly,

E. R. Newman,
Star Electric Theatre.

[Mr. Newman's suggestion regarding an exchange of exhibitors' opinions regarding the subjects that they run, meets with our approval. We extend the privilege of our columns to the exhibitors of the country. It should be of great service to the entire trade, for the exhibitor is the man who is closest to that most important force in this business—the public.—Editor.]

TRADE DIRECTORY.

LICENSED FILM MANUFACTURERS.

Edison Mfg. Co., 10 Fifth Ave., New York City. 304 Wabash Ave., Chicago, Ill.

Essanay Film Mfg. Co., 501 Wells St., Chicago, Illinois.

Kalem Co., 131 West 24th St., New York City.

Lubin, S., 926 Market St., Philadelphia, Pa. Méliès, Geo., 204 E. 38th St., New York City. 83 W. Randolph St., Chicago, Ill.

Pathé Frères, 41 W. 25th St., New York City. 35 Randolph St., Chicago, Ill. 2104 First Ave., Birmingham, Ala.

Selig Polyscope Co., 45 E. Randolph St., Chicago, Ill.

Vitagraph Co. of America, 116 Nassau St., New York City; 109 Randolph St., Chicago, Illinois.

MEMBERS OF FILM SERVICE ASSOCIATION.

Pearce and Scheck, 223 N. Calvert St., Baltimore, Md.

Bailey Film Service, 116 21st St., Birmingham, Alabama.

Southern Film Exchange, 7½ N. 20th St., Birmingham, Ala.

Theatre Film Supply, 2007 Second Avenue, Birmingham, Ala.

Howard Moving Picture Co., 564 Washington St., Boston, Mass.

Miles Bros., Washington and Dover Sts., Boston, Mass.

New England Film Exchange, 611 Washington St., Boston, Mass.

Montana Film Exchange, 41 N. Main St., Butte, Montana.

Buffalo Film Exchange, 13½ Genesee St., Buffalo, N. Y.

Theatre Film Supply Co., 202 S. Tryon St., Charlotte, N. C.

Twentieth Century Optiscope Co., 122 La Salle St., Chicago, Ill.

National Film Renting Co., 62 N. Clark St., Chicago, Ill.

American Film Service, 125 Munroe St., Chicago, Ill.

Wm. H. Swanson, 160 Lake St., Chicago, Ill.

Standard Film Exchange, 79 Dearborn St., Chicago, Ill.

Theatre Film Service Co., 85 Dearnborn St., Chicago, Ill.

U. S. Film Exchange, 59 Dearborn St., Chicago, Ill.

Inter-Ocean Exchange, 59 Dearborn St., Chicago, Ill.

Laemmle Film Service, 196 Lake St., Chicago, Ill.

George K. Spoor & Co., 62 N. Clark St., Chicago, Ill.

Chicago Film Exchange, 120 E. Randolph St., Chicago, Ill.

Schiller Film Exchange, 103 Randolph St., Chicago, Ill.

Royal Film Service, 253 aL Salle St., Chicago, Ill.

Globe Film Exchange, 79 Dearborn St., Chicago, Ill.

Pittsburgh Calc. and Film Co., 11 Fountain Sq., Cincinnati, Ohio.

Lake Shore Film & Supply Co., 314 Superior Ave., Cleveland, Ohio.

Eugene Cline, 717 Superior Ave., N. E., Cleveland, Ohio.

National Moving Picture Supply Co., 717 Superior Ave., N. E., Cleveland, Ohio.

Ohio Film Exchange, 16 East Broad St., Columbus, Ohio.

Southern Talking Machine Co., 347 Main St., Dallas, Texas.

J. D. Wheelan, 339 Main St., Dallas, Texas.

Chicago Film Exchange, 713 Lincoln Ave., Denver, Colorado.

Denver Film Exchange, 713 Lincoln Ave., Denver, Colo.

Globe Film Service Co., Nassau Block, Denver, Colorado.

Little & Pratt, Charles Building, Denver, Colorado.

Pittsburg Calcium Light & Film Co., 421 Walnut St., Des Moines, Iowa.

Michigan Film & Supply Co., 82 Griswold St., Detroit, Mich.

National Film Exchange Co., 100 Griswold St., Detroit, Mich.

Leammle Film Exchange, 6th and Main Sts., Evansville, Ind.

O. T. Crawford Film Exchange Co., El Paso, Texas.

Loper Bros., 13b West 11th St., Fort Worth, Texas.

O. T. Crawford Film Exchange, 214 Levy Bldg., Houston, Texas.

Indianapolis Calcium Light Co., 114 S. Capitol Ave., Indianapolis, Ind.

H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Twentieth Century Optiscope Co., Schukert Building, Kansas City, Kansas.

Yale Film Renting Co., 1116 Main St., Kansas City, Mo.

Stebbins Film Service Co., 1028 Main St., Kansas City, Mo.

Mitchell's Film Exchange, 120½ Main St., Little Rock, Ark.

Tally's Film Exchange, 554 So. Broadway, Los Angeles, Cal.

Clune Film Exchange, 727 South Main St., Los Angeles, Cal.

American Film Service, 158 N. Main St., Memphis, Tenn.

Laemmle Film Exchange, 78 South Front St., Memphis, Tenn.

Laemmle Film Service, 100 Balcony Floor, Minneapolis, Minn.

Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.

Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.

Wm. H. Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.

Imported Film Supply Co., 708 Union St., New Orleans, La.

People's Film Exchange, 126 University Place, New York City.

Imperial Film Exchange, 44 W. 28th St., New York City.

Alfred Weiss Film Exchange, 219 Sixth Ave., New York City.

The Actograph Co., 50 Union Square, New York City.

Empire Film Co., 106 Fulton St., New York City.

Improved Film Supply, 34 E. 14th St., New York City.

Kinetograph Co., 41 E. 21st St., New York City.

Harstn & Co., 138 E. 14th St., New York City.

Greater New York Film Supply, 24 Union Square, New York City.

Miles Bros., 259 Sixth Ave., New York City.

American Vitagraph Co., 116 Nassau St., New York City, N. Y.

Oklahoma Film Exchange, 221 W. California St., Oklahoma City, Okla.

20th Century Optiscope, 408 Eccles Building, Ogden, Utah.

Laemmle Film Service, 800 Brandies Building, Omaha, Neb.

Chicago Film Exchange, 858-860 Brandies Building, Omaha, Neb.

Philadelphia Film Exchange, 1229 N. 7th St., Philadelphia, Pa.

Electric Theatre Supply Co., 47 N. 10th St., Philadelphia, Pa.

Charles A. Calehuff, N. E. corner 4th and Green Sts., Philadelphia, Pa.

S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Lewis M. Swaab, 338 Spruce St., Philadelphia, Pa.

Columbia Film Exchange, 414 Ferguson Bldg., Pittsburg, Pa.

Pennsylvania Film Co., 403 Lewis Block, Pittsburg, Pa.

Duquesne Amusement Supply Co., 104 Blakewell Building, Pittsburg, Pa.

Pittsburg Calcium Light Co., 121 Fourth Ave., Pittsburg, Pa.

Harry Davis Amusement Co., 347 Fifth Ave., Pittsburg, Pa.

Laemmle Film Exchange, 214 Wells-Fargo Great Bldg., Portland, Oregon.

Talking Machine Co., 97 Main St. E., Rochester, N. Y.

Pittsburg Calcium Light & Film Co., 501-503 Central Bldg., Rochester, N. Y.

Central Film & Supply Co., 702 Genesee St., Saginaw, Mich.

Trent & Wilson, 63-67 E. Third St. So., Salt Lake City, Utah.

Geo. Breck, 552 Grove St., San Francisco, Cal.

Novelty Motion Picture Co., 418 Turk St., San Francisco, Cal.

Theatre Film Service Co., 1038 Golden Gate Ave., San Francisco, Cal.

Miles Bros., 790 Turk St., San Francisco, Cal.

Edison Display Co., 1116 Third Ave., Seattle, Washington.

O. T. Crawford Film Exchange Co., Gayety Theatre Bldg., St. Louis, Mo.

Eugene Cline, St. Louis, Mo.

Western Film Exchange, 841 Century Bldg., St. Louis, Mo.

Wm. H. Swanson St. Louis Film Co., 200 N. 7th St., St. Louis, Mo.

Superior Film & Supply Co., 621 Nasby Bldg., Toledo, Ohio.

Kent, Film Service, 218 Nicholas Building, Toledo, Ohio.

Toledo Film Exchange, 5 Spitzer Arcade, Toledo, Ohio.

Imperial Film Exchange, 803 9th St., N. W., Washington, D. C.

Imperial Film Exchange, 299 River St., Troy, N. Y.

Chicago Film Exchange, Westory Building, Washington, D. C.

Mullin Film Service, Solar Bldg., Watertown, N. Y.

MANUFACTURERS OF MOVING-PICTURE MACHINES AND SUPPLIES.

P. L. Waters, 41 E. 21st St., New York.

Carrick Electric Mfg. Co., 213 N. Ashland Ave., Chicago, Ill.

Cin'ti Calcium Light Co., 108 4th St., Cincinnati.

Globe Electric Co., 419 W. 42d St., New York.

New York Calcium Light Co., 410 Bleecker St., New York.

Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.

St. Louis Calcium Light Co., 516 Elm St., St. Louis.

A. S. Aloe Co., 513 Olive St., St. Louis, Mo.

P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.

Boswell Mfg. Co., 122 Randolph St., Chicago.

Empire Slide Co., 131 W. 24th St., New York City.

Enterprise Optical Co., 154 Lake St., Chicago.

Erker Bros., 608 Olive St., St. Louis.

German-American Cinematograph and Film Co., 109 E. 12th St., New York.

M. E. Green, 228 Tremont St., Boston, Mass.

Harbach & Co., 809 Filbert St., Philadelphia, Pa.

Kleine Optical Co., 52 State St., Chicago.

Kleine Optical Co., 662 Sixth Ave., New York.

McAllister, 49 Nassau St., New York.

McIntosh Stereoptican Co., 37 Randolph St., Chicago, Ill.

N. Power, 117 Nassau St., New York.

Novelty Moving Picture, 418 Turk St., San Francisco, Cal.

Novelty Slide Exchange, 221 E. 53d St., N. Y. C.

E. M. Martine, 29 Patterson St., Orange, N. J.

Chas. Beseler Co., 251 Centre St., New York.

Elite Lantern Slide, 207 W. 34th St., New York.

TICKETS AND POSTERS PRINTERS.

Ackerman-Quigley Co., Kansas City, Mo.

American Ticket Co., Toledo, O.

Globe Ticket Co., 112 N. 12th St., Philadelphia.

Hennegan & Co., Cincinnati, O.

Standard Roll Ticket Co., 181 Pearl St., New York.

Thrash-Lick Printing Co., Fort Smith, Ark.

Weldom, Williams & Lick, Fort Smith, Ark.

SONG SLIDES AND BOOKING AGENCIES.

Len Spencer's Lyceum, 44 West 28th St., N. Y.

SLOT MACHINE MANUFACTURERS DEALERS.

Mills Novelty Co., 11 S. Jefferson St., Chicago.

The National Novelty Co. (Inc.), 100 2d St., S., Minneapolis, Minn.

Rosenfield Mfg. Co., 587 Hudson St., N. Y. City.

Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.

Up-to-Date Slot Machine Co., 60 Centre St., New York.

Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.

Watling Mfg. Co., 153 W. Jackson, Chicago.

P. S. Zimmerman, 5 E. 14th St., New York

Films of the Week

(See Advertisements for Release Dates)

ESSANAY MFG. CO.

"WHO IS SMOKING THAT ROPE."—It is seldom a title suggests so accurately a comedy film as the above title does this laughable conceit. The story is bright, full of action, and rapidly told. The wife of an inveterate cigar smoker, to give her husband an agreeable surprise, purchases a box of cigars at a bargain sale, and presents them to her better-half. The label on the box states they sell for 25c straight, therefore the husband accepts them without hesitation, and shows his appreciation of the gift in a glowing manner. After filling his pockets with the cigars, he hurries to his business. He enters a car smoking; the passengers immediately leave the car, and the conductor becomes insensible. He next enters the lobby of a hotel, and the guests, bell boys, etc., after a severe fit of coughing, hastily exit and the poor clerk is almost choked to death. He meets a friend on the street and friends at the club, and to his surprise and chagrin, he is greeted always with the same reception. At last a friend explains the reason, and fearing to hurt his wife's feelings, he purchased another box of cigars and goes home. Throwing the contents of the box his wife presented him with out of the window, he refills same from the box he purchased. A tramp sunning himself outside the window, picks up the cigars, starts to smoke one, becomes sick and throws a brick through the window. His wife hearing the noise, hastily enters the room, discovers her husband is not smoking, picks up the box she thinks contains the cigars purchased by her, and hands him one which he smilingly accepts.

"BILL JONES NEW YEAR RESOLUTIONS."—This comedy picture story revolves around "A married man with too much mother-in-law and an exacting wife." He makes the usual New Year resolutions. He swears he will stop smoking, drinking, staying out late at night, flirting, playing poker; swears to arise early in the morning to kiss his mother-in-law, and takes other oaths of a similar character. While he finds it an easy thing to make these resolutions, he discovers shortly that it is exceedingly difficult to keep them, and each time that he is about to forget his oath, his wife appears suddenly and unexpectedly upon the scene flashing before his eyes his signed document. While meekly riding on the water wagon, he accidentally slips off, and much to the delight of his friends and the consternation of his wife and mother-in-law, he religiously breaks every oath he has made. While the theme is an old story, the Essanay Co. have endeavored to make this film one of its most laughable productions, and it is released at a most seasonable time.

KALEM CO.

"RED CLOUD, THE INDIAN GAMBLER."—In the quaint old Indian fashion of love making the beau, covered overhead with a blanket, and with a love flute tunes out a plaintive melody at the springside, in which position two rival wooers, Red Cloud and Young Eagle, are here first seen. The squaw responds to the proposal of Young Eagle by lifting a corner of his blanket and peeping into his eyes—a sign of the Indian female confirming acceptance. Red Cloud's jealousy thereupon soon asserts itself and he is determined by all means to win the lassie. He meets his rival again at Chief Black Hawk's house, the maiden's father, and to avert suspicion of hatred and envy, he induces the chief to join him in a game soon played for high stakes, in which the latter finds himself a heavy loser; and having nothing more to lose the old fellow is tempted into playing with the young buck for the hand of his daughter. He loses her, too, but she indignantly refuses to be the pawn of the gambling admirer; and the chief realizing his mistake, sides with her and retracts his pledge. Red Cloud, angry at being thus cheated, sends a knife into the heart of his sweetheart's father, and flees into the wilderness for his crime. After the pompous funeral of their head and the quaint, fantastic services are done with, the red men hold council and decide that the murderer must be captured dead or alive. Young Eagle volunteers to go alone to seek him out, and he soon fits himself a canoe in order to give the fugitive chase across the river and into the wilderness; soon Red Cloud is halted by his old rival and after a short conflict the desperate Indian gambler is killed. Young Eagle brings home as a throphy the scalp, and after receiving him with great honors, the tribe crown him their chief; then follows a peaceful union between himself and his squaw.

S. LUBIN.

"CHRISTMAS EVE AT SUNSET."—Bessie leaves home. Bessie, the daughter of a Quaker family, leaves home to go to town. The Indian Queen Inn. Arriving in town, she stops at the Indian Queen Inn, which is owned by her uncle. There she meets a young officer with whom she falls in love. Betrayed. The young officer takes advantage of the innocent country girl and betrays her. Eight months have passed. Bessie is pale and broken in health and spirit. Her uncle shows her the door. She appeals to her lover. He laughs at her and drives her in the cold winter snow. "Oh, had I never left you." Slowly Bessie made her way to her home where she arrived in the dark of the night. At her father's step she breaks down. Mother opens the window, they carry the young girl into the house where they find her to be their daughter. One month later. Betrayed for the second time. Bessie, a baby upon her arm meets her lover, presumably to

give the baby an honest name. He, however, takes the baby and throws it down a precipice forcing the mother to swear not to reveal what has happened. He then leaves her for the second time. Accused of murder and condemned to be hanged on Christmas Eve at sunset. More dead than alive she arrives at home. She will not explain where she has left her baby. The dead little body has been found, she is accused of murder and as she refuses to speak is condemned to be hung on Christmas Eve. Brother, I am innocent. William, Bessie's brother, hearing of her plight, visits her in the prison cell, to him she confides the truth. He promises to save her. He visits the officer and forces a confession from his lips. They fight a duel whereby the officer is mortally wounded. In his dying hour he writes a note exonerating Bessie. Now to the Governor. William mounts his horse to get a pardon from the Governor. He forces his way into the Governor's office and pleads his cause so well that he receives the pardon he so anxiously asked for. The day before Christmas. 150 miles from home. Nothing can prevent William any more to reach his home. Through woods and waters, over mountains and stony roads he rides changing horses whenever his own breaks down. At Sunset. The wagon carrying Bessie to the scaffold is on its way. One minute more and she will be doomed. Suddenly there is a commotion. William is coming galloping. He now reaches the scaffold and holds up the pardon. Bessie is freed, everybody is wild with joy. Glory to God. William takes his sister by the hand and brings her home where she is received with open arms by her parents. It is a happy Christmas Eve at the Quaker family home.

"RESTORED BY REPENTANCE."—The father's refusal. A young man asked for the daughter's hand. The father, however, knowing the suitor's reputation, refuses. The son speaks for his sister, but in vain. The elope-

ment. The suitor, who is more interested in the money of the girl than in the girl, proposes an elopement. In the dark of the night they elope and get married. A letter to father. As soon as they arrive at the hotel the young husband makes his wife write a letter to her father asking for money and begging his forgiveness. The father refuses both. Disowned by father and cast off by husband. The brother's interference is of no avail. The father sends a letter to the daughter telling her of being disinherited. When the husband sees this letter he shows the young wife the door. Alone with no friends and no kin the young wife in her sorrow breaks down on the street. A Salvation Army lad picks her up and guides her to her home. The father relents. The pitiful sight of his daughter and the pleading of his son induces the father to change his mind. He takes his daughter to his heart, restoring her to her old place. Father and brother at work in the office. The next scene brings us to the father's office where he and his son are at work. A large amount of money has been received which the father placed in the safe. Both father and son leave

the office for a minute during which time the daughter's husband steals through a window, takes all the money out of the safe and escapes as noiselessly as he appeared. Just then the son returns and immediately after the father. There is no money in the safe. The father accuses the son of having stolen the money which accusation the son strongly refutes. The un-

just arrest. The father calls up headquarters. Detectives arrive and arrest the son. He pleads with his father, but he refuses to interfere. Conscience awakened. The young husband is gone from bad to worse. He is drinking in company with friends. Suddenly there appears the vision of the innocently imprisoned brother, who, together with his sister upon his knees, begs him to be honest. Returning the money. The young husband resolves to restore the stolen money and earn an honest living. Noiselessly he enters the window of the office where his father-in-law is working. The latter, thinking a burglar enters the window, arms himself with a revolver and hides behind the desk. The young husband restores the money and is just going to leave when the father-in-law confronts him. Explanations follow, father and husband hurry to jail and free the falsely imprisoned son. He first refuses to forgive his father, but after everything is explained, the old love between father and son is restored. Forgiven and united. The young husband joins them in going to their home where he begs forgiveness from his young wife which is granted and a happy reunion follows.

PATHÉ FRÈRES.

"THE FAUN."—In this artistically colored picture we see the ugly faun who is in love with Diana as he appears in the forest and awakens Diana and her nymphs. She spurns him and leaves him sprawling on the ground

and goes to another part, where she is attracted by the sweet music played by an ardent lover. She listens with delight and as he is making love to her, the jealous Faun approaches and strikes down the young lover, and makes his escape, followed by the enraged nymphs. Cupid, the God of love, appears and gives Diana a philter which restores the young man to life. The Faun leads the nymphs on a long chase, through firey caves and wild woods till finally they overtake him in a beautiful grotto, where they bind him with ropes to a tree. Presently Diana appears on the scene and shows the triumph of youth over the ugly Faun, by having her nymphs pour water over him, which petrifies him, and he is turned into a stone image, while Diana and the nymphs joyfully dance around him.

"FAITHFUL LITTLE DOGGY."—A young woman goes marketing and takes her little poodle along for company. After purchasing some goods she lays down her basket and turns her back for a few moments, when a fellow comes along and steals her purse out of it. On her way home she misses the money and after tying the dog to a lamp post to keep watch over the basket, she returns to the market to search for her missing purse. Soon after leaving the same fellow comes along and tries to take the basket but the dog stands guard and keeps him at his distance. The fellow makes several rounds, followed by the faithful animal, who, upon each turn, winds the leash around the post, thus shortening it and drawing him farther away from the wall. The theif then runs away with the basket, while the poor dog tugs at the rope in an effort to follow. When the woman returns and misses the basket she cuts the leash, and away goes the dog after the culprit. The fellow has a good start, but it is not long before the faithful dog is at his heels, and follows him every place he goes, and in no way possible can the fugitive evade the little trailer. Finally the fellows runs into two policemen and when they see the dog close at his heels they realize that something is wrong, so start in pursuit. The fellow comes to the river and jumps in, followed by the dog who catches hold of his coat tail and holds him till the officers come in and get him. They take him to the station and the little dog returns home to his mistress with the basket containing the purse in his mouth.

"TOO MUCH SNUFF."—This catchy little comedy shows a fellow who enters a store where there are a lot of jolly girls and when he makes himself a little too obnoxious he is treated to a shower of snuff which, of course, takes immediate effect, causing him to sneeze long and loudly. When he hastens out into the street he gives every one he meets the sneezes and when he arrives home his wife also begins to sputter and cough, but she makes short work of him by giving him a well-deserved beating and stripping the coat from his back.

"THE ANTIQUE WARDROBE." — This cheerful little comedy, cleverly and artistically acted by a company of artists from one of the leading theatres in Paris, shows us a couple who enter a store to purchase an antique wardrobe. Shortly after they leave the merchant's daughter is entertaining her gentleman friend, and he, not being on the best of terms with her father, steps in to the wardrobe in order to escape the wrath of the old man. The piece of furniture has to be delivered to the address of the purchasers, so in comes the movers and soon the wardrobe is loaded on a wagon and driven to its destination, and placed in the boudoir of the owners. Through the keyhole in the door the unfortunate prisoner surveys his new surroundings, and sees the table being laid for a fine feast. During the absence of the people the fellow comes out of his quarters, and helps himself to all the good things on the table. He takes the wine and food back into the wardrobe and when the couple return and are wrangling over it being gone, he is ravenously enjoying his hearty meal. Finally he comes out and gets into the bed, and when the woman discoveres him she gives the alarm and rushes off for the police. In the meantime he gets back into his prison, and the man of the house comes in and retires and is peacefully in the Land of Nod, when his wife returns with the officers. They pounce on the innocent man, and he is at a loss to know the cause of all the excitement when out walks the visitor from his hiding place, and explains all to the satisfaction of every one. The officers retire, and the happy trio now become fast friends and sit down to enjoy the good joke over a cold bottle.

"AN AWKWARD HABIT."—A man who has the habit of continually sticking out his tongue goes to see a doctor, and, upon entering the place, where there are a number of other patients waiting, he causes no end of confusion by his propensity for "butting in" and sticking his tongue out at every one. Finally he gets in to see the doctor, who gives him a treatment, but it does not have the desired effect, so he gives him a prescription which the unfortunate fellow has filled at the druggist. Upon receiving the medicine and in his desire to have an instant relief, he swallows the contents of the bottle in one gulp. Instead of helping him, it makes him worse than ever, so he hurries back to the doctor who has now lost all patience and who puts him out, telling him that there is no hope for a cure. The afflicted fellow then returns home in a terrible frame of mind, and arrives just as dinner is about to be served, and when the maid places a large beef tongue in front of him, it being more than he can stand, he grabs it up and slashes her with it. Then giving his wife a drubbing, he proceeds to smash everything in the room.

"THE GALLANT GUARDSMAN."—A group of young soldiers and civilians are seen at a cafe enjoying themselves, when a pretty young girl (a street singer) comes along and sings and dances for the merry group, who fill her tambourine with shining coins as a reward for her efforts. Her joy at making so much money, however, is soon turned to sorrow, when one of the civilians addressed an insulting remark to

her. One of the guardsmen, overhearing the remark, thrashes the ruffian and escorts the frightened girl some distance on her way. The enraged ruffian and one of his companions lie in wait for the guardsman as he returns to the barracks and, springing out as he passes

a lonely part of the road, try to do him bodily injury, but the guardsman, with a quick thrust of his saber, leaves one of the enemies dead by the roadside. The ruffian rushes off to the barracks and tells of the fate of his friend and brings some of the officers with him to the spot where the body lies. They are horrified on viewing the corpse and start out in search of the perpetrator of the deed. They meet him on the road and place him under arrest and as they are taking him to the barracks they meet the gypsie girl, who inquires the cause of his arrest, and when she learns, she follows the group, thinking that she can be of assistance to the man who protected her, but as she attempts to enter the grounds the gate is slammed in her face. The youth is court martialed and condemned to die, and we see the guards take the unfortunate fellow out to shoot him. The girl finally gains admittance, however, and when she reaches the side of the superior officer, she is confronted by the ruffian who dared insult her. She tells the story of the whole affair, and on her knees begs for the pardon of the gallant young man. When the officer hears her side of the story, it puts a different aspect on the affair, and immediately he has the ruffian thrown out of the place, and hands the girl a paper bearing the pardon. She loses no time in hastening to the fatal spot, and arrived just as the soldiers are taking aim. Rushing up to the officer in charge, she hands him the paper and the young man is set free.

"SILHOUETTES."—This trick picture, which is beautifully colored, opens with a Japenese scene showing two parasols spinning in space. Suddenly two beautiful Japanese women appear from behind them, and proceed to entertain us with some of their clever tricks in magic. First they take a large frame and place it in the foreground and in which soon appear different grotesque figures forming all kinds of amusing pictures. A screen is then placed on the stage on which are thrown shadows in miniature of Chinese acrobats who perform all sorts of stunts which are extremely clever and amusing. Finally the screen disappears and as the two women fade away, and we are left spellbound at the wonder of it all.

"BILL WANTS TO MARRY A TOE DANCER."—Innocent Bill is a country lad who, through reading the theatrical papers, has some wonderful ideas of the pretty ladies connected with that profession, so makes up

his mind to go to the city and try his luck in marrying a footlight favorite. He therefore beats a hasty retreat from his slow surroundings in the country, leaving behind him his heart-broken little sweetheart. The latter soon learns the cause of her lover's sudden departure and, realizing that life holds no charms without her boy Bill, decides to shake the dust of the village from her feet and go to the city to become a toe dancer, and thus recapture the heart of her fickle love. Arriving in town she meets a lot of jolly students to whom she makes known her aspirations, and they straightway take her in hand, telling her that they are just the people to advance her in the profession she has chosen. They conduct her to a shop, where she is fitted out with a complete toe dancer's costume and then made her hop about and do stunts, while they look on with untold amusement. Finally Bill puts in an appearance and states that he is looking for a toe dancer whom he wishes to make his wife, so the students lose no time in presenting him to their protege. Bill at first does not recognize his old friend, but when he does his wonder knows no limit that his own little fiancee, whom he thought safe at home, has became a famous dancer. When she confesses to him the real cause of her coming to town he takes her to his heart again and they are soon on their way back to their native village (she still in her grotesque costume), where he presents her to his friends as his future wife.

"WATER SPORTS."—This interesting picture was taken in Paris during the international Athletic Contest, and is sure to be of interest to all who are fortunate enough to witness the many interesting feats performed by these expert swimmers. The picture opens with an exhibition of high diving and a good view is given of some wonderful skill in this respect. Next is a contest of water polo, showing a game played by a number of experts. Finally we see the tilting contest, and in this unique game, which is rather uncommon in our own country, we witness some very clever stunts performed by the contestants who fight hard to keep their gravity during the trying ordeal of being tilted off the stern of a fast moving boat.

EDISON CO.

"AN UNEXPECTED SANTA CLAUS."—A trio of "good-fellows" call on Gayboy, a boom companion. During the visit, a peddler enters with Christmas decorations for sale. A happy idea occurs to one of the boys. He proposes that they buy, decorate the office and invite some of their chorus-girl friends for a good time on Christmas-eve. The plan is carried out. A caterer engaged; girls invited; presents purchased, and a tree set up. The Janitor is engaged to play Santa Claus, and give out the presents. On Christmas-eve Gayboy sends his wife a note, telling her that important business will detain him at the office. The festivities begin. The trio arrive accompanied by Tottie, Dottie, Rosebud and Dimples. The double quartette proceed to uncork the wine and "whoop it up." In the meantime Mrs. Gayboy has received the note, and decides to keep hubby company while he works overtime. She arrives to find the Janitor in an outside office, about to don his Santa Claus suit. Quickly grasping the situation, she bribes him to let her take his place. Looking over the presents, she sends the Janitor for a few of a different kind. She makes up and secures a place to witness the hilarious party in the next office. "Tottie Twinkletoes" is seen giving the latest dance from "Gay Paree." Gayboy is a close observer; his friends busy entertaining the rest of the bunch. Santa Claus is invoked, and enters with the presents. The mirth is quickly changed to surprise when Tottie, instead of receiving a pair of silk hose, gets a pair of wool socks, and Dottie, in place of the French slippers expected, gets a pair of brogans. The girls, thinking a coarse joke is being played, start a rough-house. A general mix-up takes place, in the midst of which the mystery is solved when Mrs. Gayboy, discarding her disguise, leads Gayboy out by the ear.

"TURNING OVER A NEW LEAF."—New Years' Eve finds Jones rolling home from the club—"three sheets in the wind"—after a night spent with boon companions, watching the old year out, through the bottom of a glass. At home, next morning, Mrs. Jones has an easy task persuading Jones to frame up a fine set of New Year's resolutions. He promises to quit drinking, smoking, staying out late o' nights; to curb his temper, mind the baby, do chores, and generally act like a saint. He means well and makes a brave start, but Willie's drum gets on his nerves and causes him to lose his temper. To calm his nerves he tries a strong cigar. Asked to do a few necessary chores and mind the baby, he refuses point-blank, and starts for the club to find consolation among kindred spirits. At the club he meets a bunch of converts—fellows sufferers—and they decide on a little recreation. They mount a water-wagon and go for a ride—but each saloon passed claims a victim; they drop off, one by one, until only a "corporal's guard" is left, including Jones. The water-wagon (as if in league with the "Evil One") breaks down in front of a brewery, and, to keep warm while repairs are being made, they enter the brewery. They emerge, one by one, and wend their way homeward—the last of all being poor Jones. He is so happy that he wants to make a present of the earth to everyone he meets. Arrived home, the "delighted" Mrs. Jones receives him with open arms (and a rolling-pin) and the finish may better be imagined than described.

VITAGRAPH CO. OF AMERICA.

"THE MERCHANT OF VENICE."—Scene 1. A Street in Venice.—Bassanio and his friend, Antonio, the Merchant of Venice, meet their friends Lorenzo and Gratiano. Gratiano chafs Antonio for being so serious. Bassanio explains to Antonio that he is in love with the rich and beautiful Portia, but is too poor to pay court to her and tries to borrow 3,000 doucats. Antonio's wealth is invested in his ships at sea, so he tells his friend to borrow money on his, Antonio's, name. Scene 2. The

Rialto.—Bassanio tries to borrow money, but fails until he meets the rich Jew, Shylock. The latter secretly hates Antonio, but lends the money on condition that if Antonio fails to pay on the given date, the forfeit will be "an equal pound" of Antonio's flesh. Scene 3. Shylock's House.—Lorenzo is secretly in love with Shylock's daughter Jessica and is serenad-

ing her as Shylock returns. Scene 4. Interior of Shylock's House.—Shylock takes 3,000 doucats from his treasure chest and departs with Launcelot. Scene 5. Interior of Shylock's House.—Launcelot and Shylock carry the money across the bridge. Scene 6. In-

terior of the Notary's.—Bassanio and Antonio sign the bond which Shylock takes after paying the money. Scene 7. Interior of Shylock's House.—Jessica writing love letter to Lorenzo, giving it to Launcelot to deliver. Scene 8. Street in Venice.—Launcelot meets Lorenzo and delivers Jessica's letter. Scene 9. Exterior Shylock's House.—Shylock leaves Jessica in charge and departs. Scene 10. Interior of Shylock's House.—Jessica disguised as a page takes money from her father's treasure chest. Scene 11—Jessica comes on balcony, drops chest down to Lorenzo and elopes with him in a gondola. Scene 12—Shylock finds treasure chest open and money and jewels stolen. Scene 13—Shylock raving over his loss. Scene 14—Children stoning Shylock. Scene 15—Lorenzo and his friends jeering and mocking Shylock. Tuball, another Jew, tells Shylock of wreck of Antonio's ship and that the bond is forfeit. Scene 16—Sailors who escaped the wreck telling Antonio of his loss. Antonio's arrest. Scene 17—Bassanio chooses from three caskets, wins Portia for the bride. Scene 18—Portia disguised as a lawyer, determined to save Antonio. Scene 19. Court-room—Shylock demands the forfeit. Bassanio offers 6,000 doucats, but Shylock wants his pound of flesh. Portia looks over bond and agrees that it is forfeit, shows that the bond allows a pound of flesh, but not a drop of blood, so if he cuts the pound of flesh and spills one drop of Christian blood, he dies.

"THE FLOWER GIRL OF PARIS."—In a thieves' den in a low quarter of Paris, Jean Bambard, a desperado, and Pigord, one of his

gang, are apparently quarreling. They take frequent pulls from a brandy bottle on the table between them. The door opens and Mimi, a very pretty girl, thin and pale, enters, carrying a basket of flowers on her arm. She comes timidly forward. Bambard rises to his feet, staggers toward her in a half drunken manner, points to her full basket of flowers, roughly pushes her and orders her out again. She sinks exhausted on a chair and pleads for a rest, but Bambard strikes her and forces her out the door. The two thieves resume their conversation, and after a while gather some burglar tools, leave Mother Martin, another member of the gang, in charge and depart. The flower girl wanders along to a fashionable part of the city, meeting with but little success in disposing of her flowers. An automobile dashes up and Rene Masson, a handsome young man, alights. Mimi offers him a bunch of flowers. He looks at her face, takes them and gives in return, several bank notes. At this moment the girl is seized with a sudden faintness, staggers and would have fallen had not the young man caught her. He places her in his auto and starts for home. Bambard and Pigord, who have been watching from across the street, start off in the same direction. The young man reaches his apartments, carries in the unconscious girls and places her on a couch. Forcing some wine between her lips, the girl soon revives and opens her eyes in wonderment. She is given food and drink, recovers from her faintness and asks to go. Her protector accompanies her, and they have scarcely left the room when Bambard and Pigord enter, ransack

the place, carrying away bank notes, jewels, plate, &c. They proceed to their den, tell of their escapade also of the fainting of Mimi. A plan is conceived to lure the young man to the den, and a note is dispatched offering to return the plunder for a cash ransom and signed the flower girl. Rene receives the decoy letter, takes a roll of bank notes, his revolver and departs. Mimi, returns to the rendezvous, learns of the robbery and also of the plan to trap the young millionaire and determines to save him. She eludes Mother Martin, jumps from the window and hurries to the police inspector, and with several officers, start for the gang's headquarters. Meanwhile the young millionaire proceeds to the address given, and as he crosses the threshold, the thieves spring upon him, overpower and bind him. Bambard, after securing the young man's money, points his revolver at Rene's head. As he fires, the door flies open and Mimi jumps in front of Rene and receives the bullet instead of him. The officers follow, and after a short struggle, the gang is overpowered and taken away. Rene's bonds are removed. He rushes over to the flower girl, raises her in his arms. She looks up with a smile, presses his hand and falls back dead. Rene gazes for a moment, bends down and kisses her forehead reverently.

"THE HAZERS."—At a plain country home of a poor farmer the old man and his wife are bidding good-bye to their only son whom they are sending away to a military academy. The mother fondly kisses the lad, while the father wishes him good luck. The old man has saved

carefully to give his boy an education, and is happy and proud as he sees him depart. In his room at school the new student is seen working by lamp light. He is a slight built young man of nervous temperament and is working hard to catch up in his studies. A knock is heard at his door and is followed by the entrance of one of the students, a big burly fellow, having the reputation of being the school bully. The big fellow remains a short time, then goes to his own room, where he finds several of his pals. They listen with interest as he tells of a plan to haze the new freshie. He goes to a closet, produces some long sheets that fit over the shoulders, covering the body entirely, and gives each one a black cap. Everything being ready, they slip out and start for the freshie's room. It is 11 o'clock, the new student has taken off his coat and is removing his shoes when a knock is heard. He opens the door, the hazers slip in, form a circle around him, cutting off any chance of retreat. The leader informs the frightened lad that he is condemned to death, orders him to dress and go with them. Trembling with fear the lad obeys. The party proceed to an old patch in the woods, in the centre of which is a stump prepared for the execution. The freshie, surrounded by the white figures with black masks, is in a pitiful condition from fright, and acts as if he were in a stupor. His coat is removed, his neck bared, the leader orders him to kneel down and place his head on the stump. The young man is then dealt a sharp blow on the neck, and being on the verge of nervous col-

lapse, faints. The hazers wait a while, but as the young lad remains motionless, they become thoroughly frightened, pick up his body and hurry back to the school. Two weeks later the

boy is recovering from brain fever. The door opens and the students responsible for his condition enter, meek and sorrowful. They beg forgiveness. which is freely given by the sick boy, but the principal entering at this moment, sternly informs them that they are expelled. The sick lad pleads with the teacher and finally gets him to change his decision. The hazers then thank their victim for his effort in their behalf, vowing forever to renounce the practice.

SELIG POLYSCOPE CO.

"THE DUKE'S MOTTO."—Henri de Lagardere, the best swordsman in France, an adventurer, but according to the canons of his time, a gentleman of honor, is our hero. While visiting a wine shop kept by Monsieur Peyrolles he overhears an agreement between an unscrupulous nobleman, Gonzague, and a party of hirelings, to assassinate the Duke de Never and abduct his infant daughter, thus to pave the way to a dukedom for himself, he being the next in line as a relative of the Duke de Never. Lagardere, ever ready to fight on the weaker side, astonishes the plotters by spearing the incriminating document with the point of his sword and facing them all, seven against one. "You cowards! I'll just lock you in, then yarn your intended victim, and when you come to do your dastardly work be well shriven, for the sword of De Lagardere will be pitted against you." To find the Duke de Never and warn him of Gonague's intentions is the next move of Henri. He and the duke arrive at the castle as Gonzague appears at a tower window with the duke's infant daughter. As De Lagardere seizes the child De Never and Gonzague engage each other. De Lagardere fights his way through the hirelings and reaches the top of the stairs leading from the castle yard to the street just as the treacherous Gonzagues plunges his sword into the body of the doomed De Never. The dying father, with a last effort, calls to Henri to save the child. "Fear not, duke, your daughter is behind the sword of De Lagardere, who will not only protect her but will live to avenge her father's assassination." "Beware, Gonzague, for after the hirelings comes the master." Realizing that Gonzague will put a price on his head, he eludes his pursuers, and mounted on a swift charger he escapes from France with the duke's infant daughter. Eighteen years have elapsed since De Lagardere was banished through false evidence given at court by Gonzague, who has succeeded his murdered cousin to the dukedom, and who, to make his position doubly sure, has persuaded the duchess, Blanche's mother, to become his wife. The poor mother still grieves for her lost child whom she has been led to suppose was abducted by Henri De Lagardere after he had killed her husband. Our next scene is the fencing room in Gonzague's castle, eighteen years later, and one of his spies has returned with the news that De Lagardere, his term of banishment having expired, is to return to France that day, bringing with him the daughter of the murdered duke, now a beautiful lady and deeply in love with her guardian and protector. Gonzague acquaints Peyrolles with the facts, with instructions to prevent De Lagardere from presenting to the Regent of France the documents taken from them eighteen years before. Peyrolles acts promptly and in the courtyard of his inn engages a band of hirelings to destroy De Lagardere, who arrives at the inn just as Peyrolles receives the note from Gonzague. De Lagardere sees them with their heads together and determines to get possession of the paper Peyrolles is reading to them. This he accomplishes by a clever ruse. He decides to outpay Monsieur Peyrolles. He calls the band together and boldly announces that he is going to outbid their master. "A bag of gold to each of you. Now I'll help you to earn the single bag he offers." When he returns, say I have gone to the Bridge of Sighs, in the grounds of my ancestors. He will follow in his chair, you are to meet me and apparently by the force of your numbers, overcome and slay me. He will be too cowardly to be present during the unequal struggle, and when he returns, will no doubt recommend a stone for my feet and eight feet of water for my final resting place, then we will turn the tables on Monsieur Peyrolles." We see the astounded innkeeper meet the fate he has planned for De Lagardere. Blanche grows anxious over Henri's long absence, inquires of the gateman at the inn, the direction Henri has taken, and follows him. He reassures her, places her in a sedan chair, and escorts her to his own home. He dismisses the men. "You have served me well. May we meet again!

And now, dear Blanche, await me here. I go to perfect arrangements, and tonight at the Regent's ball, you shall meet your mother." The hunchback has been spying on De Lagardere, and no sooner is he left alone with Blanche, than Gonzague, attended by a dozen henchmen, rushes in, overpowers De Lagardere, takes the half fainting girl and quickly lodges his prisoners within the walls of his own castle. The lovers are separated, Henri is taken to the fencing room and is left with the hunchback as his jailer; Gonzague, with his court of revelers, vie with each other in heaping insults on the helpless girl. The duke dismisses his retinue, and the profligate, who has been drinking heavily, forces his odious attentions on the now desperate Blanche. But help is at hand. De Lagardere left alone with the hunchback, sees a way to free himself. He places his back to a stand of inverted swords, and while bandying words with his captor, saws the bonds that tie his hands. Once free, he leaps for his sword that the hunchback has carelessly left on a bench, and armed, faces his tormentor. The hunchback, who in earlier days, had been a fencing master, eyes Henri disdainfully and says: "Fool! I gave you your first lesson." De Lagardere replies, "And Heaven willing, I will give you your last!" Their bright blades flash fire, but the combat is short, De Lagardere the victor. His quick mind perceives a way out of his present difficulties. He removes the garments from the hunchback, and quickly arrays himself in them. A casual observer would never notice the difference, so closely has this dashing cavalier assumed the form and manner of the hunchback, whose place in the castle he has determined to take. He arrives in time to put an end to Gonzabue's unwelcome attentions to Blanche, and insinuatingly suggests that he be allowed to pay his court to the fair prisoner. Gonzague, his brain befogged with drink, is pleased with the suggestion. He recalls his companions and informs them of the hunchback's ambitious desire. "A joyous revenge, gentlemen! We will marry the duke's daughter to the crookback master. On with thy wooing!" De Lagardere requests them to retire beyond hearing and watch. He then quickly whispers to Blanche his plan. "Appear to be charmed by my advances." She gladly consents and the half-drunk courtiers are amazed to see the hunchback by a few weird passes and the seeming exercise of supernatural power gain complete control of the maiden, who now nestles fondly in his arms. "Egad!, gentlemen, the misshaped one has conquered!" The household priest has ben summoned and quickly joins them in marriage. De Lagardere evades the proffered congratulations of the duke and his courtiers and retires from their presence. The discovery of the lifeless body of the real hunchback sobers Gonzague and he appears at the Regent's ball. But too late. De Lagardere has restored Blanche to her mother and placed the proof of the rascally duke's crime in the hands of the Regent. Confronted with the evidence of his guilt he tries to escape, but De Lagardere's oath is unfulfilled. He craves permission of the Regent the privilege of crossing swords with the assassin of Blanche's father. Our closing scene takes place in the courtyard of the ruined castle of the murdered De Never. Face to face at last! The masterly swordsmanship of Lagarderes soon proves superior to the blind rage of his adversary, and the assassin of the last of the De Nevers falls before the avenging arm of Henri De Lagardere. "I have kept my oath; After the hirelings comes the master!"

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SHOW POINTERS.

Norman Jefferies, a vaudeville agent, with offices at Ninth and Arch streets, Philadelphia, who makes a specialty of providing feature novelties for moving picture theatres where quality of attractions is a consideration, furnished interesting testimony to the effect that the sleepy and timid manager is being left out of sight by the hustler.

One of the feature attractions handled exclusively by Mr. Jefferies is "Destiny," an elaborate scenic, electrical and mechanical spectacle, designed by Mr. C. Nelson Camp, of Brooklyn. This imposing production carries three expert people, a lecturer, vocalist and electrician, and over a ton of baggage. It was built for presentation in the big vaudeville houses only, but its special value as a tremendous feature in moving picture theatres was speedily revealed, and since then its booking route is curiously divided between the Keith houses and moving picture theatres in towns, some of which its agent says he has to look on the map to find.

"As an idea of what 'Destiny' will do," says Mr. Jefferies, "let me quote an instance. Booking the Lubin chain of theatres I am always on the lookout for features in line with the Lubin theory that nothing is too good for patrons. So, in addition to the customary vaudeville bill at the Lubin house at Baltimore, I added 'Destiny' as the extra attraction without increasing the price of admission. In Manager E. C. Earle, the theatre fortunately had an enterprising director, else the experiment could not have been made. The Baltimore house at an admission of five cents and ten cents holds $60 when filled. 'Destiny' is so big and brilliant and gorgeous that Manager Earle was confident of a jump in business, but hardly expected the tidal wave that ensued. The receipts went over the $2,000 mark in the week. On one day, Saturday, $660 was taken in. And it will require no lead pencil to figure out that there were some extra shows given.

"The following week 'Destiny' was shown at the New Broadway, Camden, N. J., a palatial house where high-class vaudeville with the Keith trademark prevails. The receipts jumped $700 over the preceding week. Since then I have booked it without a tremor in picture theatres in towns of 7,000 population and in leading vaudeville houses in cities of the first class. 'Doomsday,' a companion piece, also devised by Mr. Camp, is running 'Destiny' a close race. Both productions are arranged for presentation on large or small stages.

"Now for the inevitable moral, which is, give your patrons the worth of their money and let the other fellow delude himself with the idea that if you get it 'cheap' you are saving money. Few days pass that do not find me arguing the point with picture theatre managers hunting for 'something cheap.' The man who couldn't be clubbed into smoking a twofer cigar or wearing a celluloid collar is willing for the sake of ten dollars, to permit a cheap 'vaudeville' team, poorly costumed, vulgarly equipped and savoring of the concert garden to inflict their weary incompetency on his suffering audience. The manager who engages his own acts from the appearance of their letterheads is another victim. The gaudy letterhead is one of the oldest tricks of the trade.

"But this is a digression. My intention was a tribute to the up-to-date and progressive manager who is on the alert for the best entertainment for his patrons. Last season 'Doomsday' played a two weeks' engagement at the Hippodrome at Harrisburg, Pa. Its success created a demand for 'Destiny,' which was given there weeks of Nov. 16 and 23 last. The Hippodrome is under the enterprising direction of A. L. Roumfort & Co., who under date of Nov. 28, writes to Mr. Camp:

"In consideration of your kind efforts and the great crowds you drew to the Hippodrome with 'Destiny,' we feel it our duty to say that 'Destiny' has been the greatest attraction we have ever played. The crowds broke all records and would recommend it as the greatest vaudeville feature of the day.

(Signed)

A. L. ROUMFORT & CO., INC."

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Last Two Weeks' Productions of Licensed Film Makers

(For this week's Films see descriptions and advertisements)

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Roman Idyl .....770 ft.
No Petticoats for Him....171 ft.
The One Best Bet .....712 ft.
A Plucky Young Woman.....256 ft.
The Smuggler's Daughter....636 ft.
The Bee and the Rose.....344 ft.
Some Dangerous Members of Bostock's Menagerie.....420 ft.
Electric Hotel .....476 ft.
The Clown's Daughter.....771 ft.
Rubber Heels .....236 ft.
The Deadly Plant .....436 ft.
The Acrobatic Maid .....508 ft.
The Miniature Circus .....639 ft.
Mother-in-Law Breaks All Records .....302 ft.
The Quarry Man .....574 ft.
The Mohammedan at Home..380 ft.
Her Flowers .....475 ft.

VITAGRAPH CO.

Slumberland .....590 ft.
Sheridan's Ride .....327 ft.
The Dancer and the King....645 ft.
Weary's Christmas Dinner ...390 ft.
Making Moving Pictures ....885 ft.
Slippery Jim's Repentance...565 ft.
Christmas in Paradise Alley..355 ft.

S. LUBIN.

The Face in the Window....650 ft.
Button, Button, Where Is the Button? .....230 ft.
On the Stroke of Twelve....955 ft.
The Lighthouse Keeper's Daughter .....900 ft.
Dick's Aunt .....430 ft.
Charlie's Mother-in-Law.....305 ft.

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Maggie the Dock Rat .....——

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The Installment Collector ...550 ft.
A Battle Royal .....396 ft.
A Christmas Carol .....1,000 ft.

SELIG POLYSCOPE CO.

A Montana Schoolmarm ...1,000 ft.
The Queen of the Arena....980 ft.

EDISON CO.

Cocoa Industry, Trinidad, B. W. I. .....850 ft.
A Street Waif's Christmas...900 ft.
The Tale the Ticker Told....900 ft.
The Angel Child .....900 ft.

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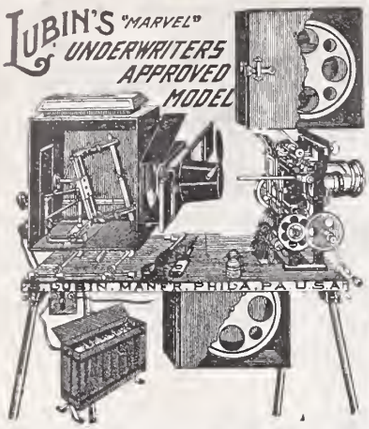

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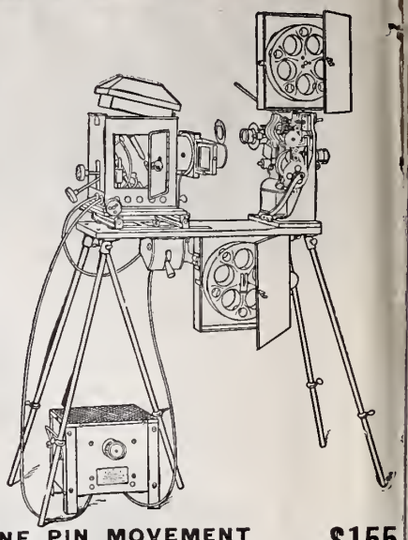

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NEXT WEEK'S SUBJECTS

Shipment, December 29, 1908

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COMEDY

No. 6408 Code, VENEYS Approx. Length, 900 feet

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A PERSISTENT SUITOR

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THE FILMS OF "QUALITY"

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THE MERCHANT OF VENICE

Length - - 980 Feet

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The Flower Girl of Paris

Dramatic - - Length 680 Feet

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